

**The Aesthetics of Personality beyond Traditionalism and
Modernism: A Study of E. M. Forster**

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Contents

Introduction.....	3
Chapter 1: Development and Decline of Personality.....	41
I. Politics of Personality: Forster’s Early Short Stories and the <i>Independent Review</i>	41
II. Development and Degeneration of Personality in the English <i>Bildungsroman</i>	58
III. Depersonalisation and Procreation in “The Machine Stops” and “Little Imber”	71
Chapter 2: Narratives of Hetero- and Homosexual Love.....	90
I. <i>Where Angels Fear to Tread</i> as an Anti- <i>Bildungsroman</i>	90
II. Youth, Empire and Homosexuality in <i>The Longest Journey</i>	104
III. Untrammelled Personality in <i>A Room with a View</i>	122
Chapter 3: Monologic and/or Polyphonic Narratives.....	140
I. Polyphonic Narrative in Post-War Society.....	142
II. Monologic Narrative and the Fear of Modernity in <i>Howards End</i>	154
III. (In)fertility and Nation in <i>Maurice</i>	177
Chapter 4: Personal, Impersonal and Appropriated Voices.....	195
I. Impersonal Voice in High Modernism.....	196
II. <i>A Passage to India</i> as the End of the <i>Bildungsroman</i>	207
III. Forster in Film.....	234
Conclusion.....	245
Notes.....	258
Works Cited.....	272

Explanatory Note

The following symbols are used in this thesis to study the scriptural changes of *A Passage to India*. The three dots mean one or more words.

\.../	words between oblique lines inserted by Forster.
<...>	words within angle brackets deleted by Forster.
{...}	words within brace brackets inserted, then deleted, by Forster
[...]	words (or letters) clearly intended by Forster and supplied by the editor; or – <i>if italicised</i> – interpolated editorial comment.
[...?]	words (or letters) conjectured to have been intended by Forster, or to have been on a missing or mutilated sheet.

This “Explanatory Note” is based on Oliver Stalybrass’s comment in *The Manuscripts of A Passage to India* (1978).

Introduction

In this thesis, I explore Forster's aesthetics of personality from the perspective of the dramatisation of temporality, mainly focusing on his treatment of the "symbolic moment," and the chronological development or regression of the protagonist that is based on the mode of the *Bildungsroman*. This study will clarify Forster's distinct character as a novelist and attempt to answer the question of whether or not he was a modernist, which has long been discussed amongst Forsterian critics but is not yet persuasively answered. Was he a traditionalist who rejected modernism as a regressive literary tendency, or a modernist who abandoned traditional realism to pursue the modernist self? Are his works reasonably evaluated by the notions of modernism and traditionalism, or do they have their own literary significance that is not solely interpretable by these two notions? First, in this introduction, I will discuss the arguments in previous studies of whether Forster was a modernist or not, and then move to the overall view of Forster's aesthetics of personality principally based on the mode of the developmental novel.

Forster as a Modernist

Consequently while we read "The Ancient Mariner" a change takes place in it.

It becomes anonymous, like the “Ballad of Sir Patrick Spens.” And here is the point I would support: that all literature tends towards a condition of anonymity, and that, so far as words are creative, a signature merely distracts us from their true significance. (Forster, “Anonymity: An Enquiry” 81)

Critical evaluation concerning whether E. M. Forster should be considered a modernist has differed greatly due to his elusive, or even baffling, symbolist-realist style and various thematic purposes pursued in each novel and short story. Because of these features, he has often been positioned on the boundary between modernism and traditionalism. Forster referred to himself as “the fag-end of Victorian liberalism” (“The Challenge of Our Time” 54) and was used to being considered a traditional realist by such critics as Lionel Trilling (9-23). As a result, in the literary tradition, he has often been linked to and compared with not only George Meredith, Henry James, Joseph Conrad, Arnold Bennett and John Galsworthy, but also William Makepeace Thackeray, Anthony Trollope, and Jane Austen (Herz, *A Passage to India* 4). His works from *Where Angels Fear to Tread* (1905) to *A Room with a View* (1908) contain narrative tropes typical of Austen, working with the pattern of “the conventional comedic conclusion of marriage” which contrasts “the civilized liberating atmosphere of Italy” to

English conventional society (Steven 210).

Meanwhile, when Forster is regarded as a modernist, this label is ascribed principally to his later novels. Malcolm Bradbury argues that, after the Great War, Forster became a “Modernist, a liberal humanist novelist for whom the essence of fiction lay in its concern with manners, morals and humane values” (169). For Bradbury, *A Passage to India* is the only “magnificent Modernist work” achieved by Forster (169). Forster struggled strenuously with this novel to modify his narrative style of traditional realism to an incomparably innovative one beyond the conventions of nineteenth-century fiction. When he was writing this novel, Forster confessed his dissatisfaction regarding the conventions of traditional realism to Goldsworthy Lowes Dickinson:

I am bored not only by my creative impotence, but by the tiresomeness and conventionalities of fiction-form: e.g. the convention that one must view the action through the mind of one of the characters; and say of the others “perhaps they thought,” or at all events adopt their viewpoint for a moment only. If you pretend you can get inside one character, why not pretend it about all the characters? I see why. The illusion of life may vanish, and the creator degenerate into the showman. Yet some change of the sort must be made. The studied

ignorance of novelists grows wearisome. (qtd. in Furbank 2: 106)

The Jamesian central consciousness, or focalisation, if we borrow that term from Gerard Genette (189-94), vexed Forster by its imperative that “one must view the action through the mind of one of the characters.” He sensed that “the studied ignorance of novelists” prevented him from completing *A Passage to India*, which was finally completed with the narrative of multipersonal consciousness reflecting the sinister atmosphere of the colonial terrain.

The shift in his writing from the nineteenth-century realist style to a modernist narrative has been partly attributed to Marcel Proust. In 1922, Forster read Proust’s *In Search of Lost Time* and it immensely impressed him. From Proust’s narrative, Forster learned “the modern subconscious way” to perceive his characters (Furbank and Haskell 30). Bradbury claims that “the modern way” that Forster learned from the French writer is “undoubtedly the use of rhythmic composition and symbolist structure for the linear and social plot” (169). Certainly, as Bradbury argues, *A Passage to India* has a symbolic structure which engenders rhythm in the text. The tripartite composition of the novel indicates the cycle of the Indian seasons and the universal perception of life. Also on a different level, the recurrent image of the echo of the Marabar Caves internally stitches together every part of the text. In *Aspects of the Novel* (1927), Forster writes that

Proust's *In Search of Lost Time* represents a "perfect whole" (113) created by the rhythm of the text: "The book is chaotic, ill-constructed, it has and will have no external shape; and yet it hangs together because it is stitched internally, because it contains rhythms" (113). *In Search of Lost Time* is ineptly ordered, for Forster's taste, almost lost in persuasive pattern, yet Proust's narrative is incomparably attentive to the delicate movement of consciousness and memory, and it captures the meeting point of the present and the past in an exquisite way. The little phrase of Vinteuil appearing repeatedly in the text produces this rhythm. The phrase "crosses the book again and again, but as an echo, a memory" and "has a life of its own" (114-15). Thus it engenders wholeness, "the establishment of beauty and the ravishing of the reader's memory" (115). The repetition of the phrase generates an impressive rhythm in the text, surpassing the limits of narrative form. Forster's representation of the echo of the Marabar Caves produces the same effect in his last novel.

Pattern, in contrast, bestows form on the novel. James is an outstanding author who pursues this aspect of fiction. He locates the central consciousness in such works as *The Ambassadors* (1903), in which the action is viewed and perceived only through the protagonist's mind. For Forster, however, this imperative of pattern sacrifices life and produces "[m]aimed creatures" that feel no sensation (*Aspects* 110). Prioritising pattern

over rhythm does not necessarily enable a writer to bring about the reality to be achieved in the novel.

Though Bradbury claims that *A Passage to India*, the only novel amongst Forster's works, is a modernist work, from the perspective of rhythm, other critics such as David Medalie insist that *Howards End* also constitutes modern fiction. Forster utilises the symbolist technique in representing Margaret's vision and the ethereal nature of *Howards End* to describe the situation in which liberal-humanism faces impasses. According to Medalie, by the 1950s and 1960s, Forster "was seen as one who doggedly and unfashionably clung to the liberal-humanist legacy and kept its values alive," and this recognition prevented Forster's works from being esteemed as modernist fiction (2). For Medalie, Forster's modernism is not an affirmative achievement, and thus it differs from those of other male modernists' such as Wyndham Lewis, Ezra Pound and T. S. Eliot. Forster's modernism is evident in "his responses to the crisis of liberal-humanism, the unravelling of 'romantic realism' of his earlier works and the complexities of what he requires of form" (Medalie 193). This is not a convincing achievement by Forster; hence, Medalie describes Forster's stance towards modernity as "reluctant modernism" (1).

Whilst Bradbury and Medalie recognise the modernist features in Forster's novels,

Randall Steven disagrees with them and affirms that “Forster was scarcely a modernist” (109). For not only Bradbury but also Peter Childs (197-98), according to Steven, Forster’s use of symbolist tools and the rhythm created by it is “central to the modernist status” they think he should be accorded. However, Steven insists, these features are not absolutely exclusive to modernism. Even in Forster’s *A Room with a View*, which is primarily a romanticist work, he uses similar symbolic images. Likewise Forster’s awareness of “epistemological complexities” is not narrated via an experimental style (216-18). He employs free indirect discourse to narrate Adela Quested’s and Mrs Moore’s inner consciousness in *A Passage to India*, but the narrative advances “without much adopting related innovations in form and style,” Forster’s attention to the psyche is less intimate and expansive than that of D. H. Lawrence (212, 218). In Steven’s evaluation, Forster is not a modernist but an author who demonstrates “the reshaping of an inherently nineteenth-century imagination by the demands of the twentieth” and “[w]ithout much sharing the revolutionary initiative of modernism, his work thoroughly illumines the expanding modern pressures which made it so necessary” (221).

Regarding these characteristics, Fredrick Jameson argues that Forster is “at best a closet modernist” (“Modernism and Imperialism” 159). Yet he perceives one obvious sign of modernism in Forster’s writing. He insists that modernism, abandoning the

beautiful, participates principally in pursuing the sublime (*Theory of Culture* 17), and Forster's *Howards End*, together with Virginia Woolf's *To the Lighthouse*, markedly display this tendency. Their works exhibit the structure of feeling constructed by imperialism which creates unknown space located far from the colonising nation, space which is neither traditional nor modern ("Modernism" 157). The emergence of the colony modifies the spatial perception of the imperial subject and hence affects the writing styles of Forster and Woolf. Forster represents such unrepresentable space by the word "infinity," and Woolf by Lily Briscoe's (post-)impressionist artistic vision ("Modernism" 158-64). Jameson suggests that it is imperative to study these modernist writers' "styles" from the perspective of how the unrepresentable object beyond meaning is inscribed in their texts. For Jameson, modernism is represented in the "contradiction of contingency of physical objects and the demand for an impossible meaning," and the modernist writer's "style" is its witness ("Modernism" 160).

Forster's Aesthetics of Impersonality

As Jameson's argument suggests, Forster's novels are intricately related to the transition of literary modernism. They span from 1905 to 1924, a period included within the range of "modernism" which Bradbury and James McFarlane set as from 1890 to

1930 (13). Modernism is not only a new modern form of art but the disaster and failure of tradition and sophistication. It is a “category for those overwhelming dislocations, those cataclysmic upheavals of culture, those fundamental convulsions of the creative human spirit” which overturn traditional beliefs and assumptions (Bradbury and McFarlane 19, 26). These movements are the consequences alike of the First World War, the reshaping of the world by Karl Marx, Sigmund Freud and Charles Darwin, and the prevalence of capitalism and industrialisation. Hence Bradbury and McFarlane suggest that modernism “is not art’s freedom, but art’s necessity” (28). Forster also sensed the outbreak of a new movement accompanying the psychological turn and the extreme tendency towards inner consciousness. He suggests “a huge economic movement which has been taking the whole world, Great Britain included, from agriculture towards industrialism,” and this change generated a seismic literary movement which revolted against tradition, in which Forster was also involved (“English Prose between 1918 and 1939” 267).

The exploration of the inner realm of human beings as a revolution against tradition, vehemently proclaimed by Virginia Woolf in “Modern Fiction” as a turn from material to spirit (7), however, is not necessarily recognised as affirmative. To Georg Lukács, the works of modernism are inferior to traditional realism. He asseverates that,

compared with nineteenth-century realism, modernist writers are unsuccessful in depicting man as a fully social and historical being. Their works convey “a desire to escape from the reality of capitalism” and the authors refuse historical and social reality (202). For instance, James Joyce, employing the interior monologue, illustrates the disintegration of the identity of man, whereas nineteenth-century realism suggests a whole, unified personality. To Lukács, modernist literature pursues “its complement in the reduction of reality to a nightmare” and he blames modernism for its overemphasis of the subjective and its lack of objective reality (198).

The inward turn of modernism breaks the continuity between the public and the private, as Lukács criticises, and results in the dislocation of the subjective and the objective in the abandonment of material time and the exploration of subjective time. One of the most idiosyncratic features of modernism generated by this process is the “dramatization of temporality,” in which “past, present, and future exist in a relationship of crisis” (Armstrong 9). The tendency towards dramatising temporality appeared in extreme form around the 1920s, the era of “high modernism.” Tim Armstrong argues that high modernism emerged with T. S. Eliot’s *The Waste Land* (1922), and also with the works of Woolf, Joyce, Lawrence, W. B. Yeats and others, reckoning with the issues of post-war society (33). The representations of temporality were accentuated by their

experimental techniques which express it in broken forms, which is also true of *A Passage to India*. In my argument, the key examples are Mrs Moore's and Adela Quested's experiences at the Marabar Caves. The symbolic moments in *A Passage to India* are catastrophic instants in which, with the disintegration of the personality of the characters, unconscious desires become evident, and the past, the present and the future are in a critical relationship.

The advent of high modernism concerned with the dramatisation of temporality not only appears as the fragmented narrative style representing the disintegration of the past, the present and the future, but also as the aesthetics of impersonality. The aesthetics of impersonality, vehemently claimed in Eliot's "Tradition and the Individual Talent" (1919) and Lewis's *The Art of Being Ruled* (1926) in particular, is a critique of biographical criticism, popular psychologism and bourgeois individualism. Eliot claims that, in poetry, true individualism is achieved only when a poet sacrifices himself to the impersonal authority of tradition ("Tradition and the Individual Talent" 40). According to Maud Ellmann, Eliot's adherence to impersonal authority is a reaction to romantic criticism in general and Bergson's philosophy of duration in particular and serves a function that is essentially conservative (25, 30). His inclination towards impersonal narrative evidently appears in *The Waste Land*, in which no central speaker appears but

whose narrative is composed of the fragmented expression of sundry characters' consciousness. This impersonal narrative shows that personality is an unbounded and conflicted entity, not whole or united as bourgeois individualism idealistically claims. Sharon Cameron regards Eliot's narrative as an attempt to define "the human through dissociation and disintegration" (4).

Cameron, basing her understanding of a person on Thomas Hobbes's clarification that a person is defined legitimately by "what we agree to treat as a person," designates personality as a term that emphasises "self-ownership, the *of* or possessive through which individuality is identified as one's own" (viii). For her argument, personality and impersonality do not exist in dualism but in a complementary relationship that defines the human. Impersonality is "not the negation of the person, but rather a penetration through or a falling outside of the boundary of the human particular" (ix). The distinctiveness of impersonality is disintegration as seen in Eliot's, Herman Melville's and Ralph Waldo Emerson's writings. Eliot's *Four Quartets* presents voices that do not amount to any personal identities; Melville's *Billy Budd* represents a universal perception of the plasticity of the category between the human and the nonhuman; Emerson rejects the personality of God and discovers deity even in the nonhuman (xv). As Cameron demonstrates, the term "impersonality" contains different implications that

are not limited within the original use of Eliot as “the extinction of personality that defines the artist” but diverse aspects of literary expressions that pursues something beyond the human and the nonhuman (viii).

Other modernists also attempted to produce impersonality in their works in their own way. H. D. pursues an impersonal narrative in her poems and explores the dynamism that nullifies the distinction between individuals. According to Rochelle Rives, in her poems, the “poet is not merely masked or in personae, as in Pound’s poetry, but rather self-negation is literalized through a physical, bodily relation that catalyzes the fracture of lyrical voice” (ch. 2). H. D. objectively presents images that perform impersonality in her narrative. In *The Death of the Heart* and *The Last September*, Elizabeth Bowen rewrites the *Bildungsroman* with the denial of the self-possession of youth. The youth’s transformation is defined by material objects that highlight the impersonal in the *Bildungsroman* process that used to describe the development of personality (Rives, ch. 5).

Meanwhile, Forster emphasises not the aesthetics of impersonality but rather the impersonal achievement of literary works of art. He classifies literary works into two types: personal and impersonal. Furthermore, he argues that there are two levels of artistic personality: one on the surface and the other deeper down. Some literary works

unavoidably impresses the personality of the creator on the reader, which is an unwilling outcome of the function of the upper personality. In Charles Lamb's and R. L. Stevenson's works, their personalities, making the reader think "[h]ow like Lamb!" or 'How typical of Stevenson!', permeate into all corners of the world and the souls of their characters (83). In contrast, anonymous works do not indicate any traces of the personality of the creator as in the case of Shakespeare or Dante. Forster cites *The Rime of the Ancient Mariner* by S. T. Coleridge as an example of an "anonymous" work and argues about the tendency of literary works towards a "condition of anonymity":

Consequently while we read "The Ancient Mariner" a change takes place in it. It becomes anonymous, like the "Ballad of Sir Patrick Spens." And here is the point I would support: that all literature tends towards a condition of anonymity, and that, so far as words are creative, a signature merely distracts us from their true significance. . . . It [literature] wants not to be signed. That puts my point. It is always tugging in that direction and saying in effect: "I, not my author, exist really." So do the trees, flowers and human beings say "I really exist, not God," and continue to say so despite the admonitions to the contrary addressed to them by clergymen and scientists. ("Anonymity: An Enquiry" 81-82)

Literary works as art tend towards being unsigned, anonymous, depersonalised and

impersonal. The “lower personality” cannot be labelled with any particular name of author, whereas the “personal” narrative is born from the “upper personality,” which is named as Coleridge or Shakespeare (82-83). An author with his impersonal work dips down a bucket into his deeper personality and in those “obscure recesses of our being,” or near “the gates of the Divine,” an anonymous force comes into play (83-84). Hence, the artistic personality renders the work impersonal and displays the paradoxical literary function of personality: a distinguished personality becomes impersonal and engenders the establishment of “beauty” in the work in turn (83). This understanding of the ideal impersonality of literary works separates author from text, from narrator, and from character, in a sense proclaiming “the death of the author.”

Forster’s Personal Voice

Forster limits his argument specifically to the personality of the creator but his understanding seems to have significant implications regarding narrative techniques, fictional form and characterisation of characters. This is partly because his works contain unique and impressive narrators whose personalities are, according to critics such as John Colmer, identified with Forster himself. Colmer insists that in Forster’s texts, he hears the author’s “personal voice” speak for himself, not for a social class or

an age, and that his “novels will survive changes of fashion and that his critical and social writings continue to be read both for their originality of thought and expression and for their historical interest” (227). For example, in *Howards End*, the narrative is in the hands of a distinctive narrator, described as an “essayist-commentator” by Paul R. Rivenberg, whose narrative style traverses the border between novel and essay, and whose first-person discourse implies Forster’s personality and his authorship over the novel (292). Of course, this is not a deficiency of his narrative. This compound style seems an extreme example of the personal narrative, as *Howards End* is to be read as a modernist work that represents the crisis of liberal-humanism which advocates individual personality. Another example is *A Passage to India*. The tone of the narrator’s voice in this novel sounds less powerful and more depressive than that of *Howards End*, though still “personal.” In Chapter XIV, the narrator states:

Most of life is so dull that there is nothing to be said about it, and the books and talk that would describe it as interesting are obliged to exaggerate, in the hope of justifying their own existence. Inside its cocoon of work or social obligation, the human spirit slumbers for the most part, registering the distinction between pleasure and pain, but not nearly as alert as we pretend. There are periods in the most thrilling day during which nothing happens, and though we continue to

explain 'I do enjoy my self' or 'I am horrified' we are insincere. 'As far as I feel anything, it is enjoyment, horror' – it's no more than that really, and a perfectly adjusted organism would be silent. (124)

The narrator says that this is the life of Mrs Moore and Adela Quested in their first few weeks in India. He seems to break the illusion of life and heightens the fictionality of the story. Unlike in *Howards End*, the narrator is too self-conscious to be humorous but emphasises the nothingness of the colonial universe that inevitably intrudes into his narrative. This is a metanarrative that undermines the frame of the fiction and attracts the reader's attention to the author's voice.

Originally the narratives of *Howards End* and *A Passage to India* are developed from Forster's prior *Bildungsromans*, which are typically "strongly autobiographical" and subject to the author's experience (Jerome Hamilton Buckley 23). Of course, *Howards End* and *A Passage to India* are not the novels of youth, but they are alternative forms of the coming-of-age novel that present self/nation allegories as I shall discuss later. *Where Angels Fear to Tread*, *The Longest Journey* and *Maurice* contain autobiographical elements, and homosexual protagonists such as Philip Herriton, Rickie Elliot and Maurice Hall tend to be regarded as Forster's other selves. Significantly Forster describes their development and the arrest of development for an aesthetic

purpose. According to Franco Moretti, the *Bildungsroman* is a symbolic form that aims to highlight the harmony between the subjective and the objective, a novelistic form which depends on the protagonist's personality that interprets the phenomena of the external world according to his own will and desires. This form appeared as a critical reaction to modernity and the radically changeable nature of society in the eighteenth and nineteenth centuries is manifested as youth or immaturity of a character (3-6). This type of narrative aims at metamorphosing youth into maturity through a linearly arranged chain of events whose meanings are determined by the interactions between the protagonist's subjective activities and the external world, attempting to stabilise the changeable personality in accordance with the meaning of the events narrated in the story. Change and stabilisation are the characteristic features of the *Bildungsroman* and Forster's early works adopt this typical symbolic form, in the centre of which the symbolic moments function to change youth into maturity.

Furthermore Jed Esty argues that modernist *Bildungsromans* such as *Lord Jim* (1899-1900), *The Voyage Out* (1915) and *A Portrait of the Artist as a Young Man* (1916) describe a postponed maturity, or "frozen youth," and present a disruption between "self-making and nation-building" (Esty, *Unseasonable Youth* 2). The protagonists are disturbed due to their development by imperialism and abandon the path to maturity by

becoming an exile or committing suicide (2). Esty reads “the tension between the open-ended temporality and the bounded, countertemporality of the nation” (5) as a “vivid struggle between youth and adulthood” (5). Originally, in their works, Goethe and Jane Austen reconcile “narrativity and closure, youth and adulthood, free self-making and social consent” (4), but later, these reconciliations disappeared in the British *Bildungsromans* due to the restless development of capitalism that transformed itself into a “more conspicuously global, and therefore more uncertain, frame of social reference” (6), which appears clearly in George Eliot’s *Mill on the Floss* (1860).

As Esty closely examines, the *Bildungsroman* was originally born from the German aesthetics proposed by Goethe, Schiller, Lessing and Herder (*Unseasonable Youth* 5). This kind of novel presents the process of a young person’s development and his or her arrival at the harmony between the private and the public. Characteristically Goethe’s *Wilhelm Meister’s Apprenticeship* (1795-95) “manages to banish infinity . . . by circumscribing its hero’s life in the frame of the emergent German nation” (Esty, *Unseasonable Youth* 42) and, therefore, the *Bildungsroman* is considered a “special kind of time machine that organizes personal and historical experience into the loaded motif of bounded growth” (44). In other words, the “existential fixity of the mature individual and the modern nation gives the nation the organic coherence of a person” and, in turn,

renders “the individual the apparently objective continuity of a nation” (44). This “German *kultur-bildung* discourse” (48), or “German idealism’s legacy for the *bildungsroman*” (44), was introduced to English society by Edmund Burke, S. T. Coleridge, J. S. Mill, Thomas Carlyle, Matthew Arnold and George Eliot (48). Particularly, Eliot’s *Mill on the Floss* is considered a precursor of the modernist *Bildungsroman* because it presents the “impossibility of her [Maggie Tulliver’s] aging process” due to the “symbolic uncertainties associated with expanding geographical scales” (52). The occasion that Mr Tulliver loses Dorlcote Mill in St Ogg’s presents a radical divide between “the local, bounded space of tradition” and “the radically open and unbounded space-time of empire and globalization” (56). The separation and conflicts born from it cause Maggie Tulliver’s absolute losses in the process of her maturation, the losses of “moods, sensations, relationships, and experiences that cannot survive into adulthood” (56). Thus, Maggie becomes a figure of “unseasonable youth,” a typical figure of the modernist *Bildungsroman*, who is “endlessly adolescent or suddenly aged, sophomoric or progeriac” (16).

As *Mill on the Floss* suggests, a particular perception that symbolises the split between tradition and modernisation appears in the English *Bildungsroman* after 1860, the perception that is called by Raymond Williams “[m]etropolitan perception” (37).

According to Williams, Europe showed “a very marked unevenness of development.” This included both “the uneven developments of industry and agriculture, and of a monetary economy and simple subsistence or market forms” (44). Forster’s “The Other Side of the Hedge” (1911) and *Howards End* present the same kind of perception, both of which are mainly based on the “tension between pastoral England and metropolitan modernity” (Esty, *A Shrinking Island* 77). “The Other Side of the Hedge” represents the divided world between pastoral and modern by a fantastic narrative; *Howards End* represents the emergence of the perception by “infinity” as I have argued. Notably, *Howards End* is not the *Bildungsroman* that describes a young person’s subject formation as seen in Forster’s prior novels but treats another type of soul-nation allegory. Forster transforms the mode of the *Bildungsroman* into his own form of allegory of self and insular pastoral nation. Margaret overcomes the ordeals of money and love and her inner development is harmonised with the Wilcoxes’ materialism and other outer demands. Youth does not play any significant role in this novel but, instead, Margaret’s fear of the lost totality of England brings ordeals and leads her to maturation. The harmonisation between the inner and the outer aims at filling the gap between modern materialism and spiritualism, which appears as a blank space in metropolitan perception.

A Passage to India also develops from the mode of the *Bildungsroman* into another type of soul-nation allegory that presents a radical metropolitan perception. As in *Howards End*, this novel also treats “infinity,” but this time the “[d]angerous (but aesthetically compelling) infinities” represented by the echoes of the Marabar Caves (Esty, *A Shrinking Island* 78). What is most important regarding this novel is that Forster’s homosexual desire sexualises race and disrupts the imperial gender discourse. Marriage does not solve any colonial problem in this novel. Rather, heterosexual love, partly represented by Adela, prevents Fielding and Aziz from establishing a true personal relationship. In Fielding’s perception, Indians occupy the same position as Englishwomen (58-59), where racial differences work as sexual differences. For example, after the trial, Fielding is forced to choose between Aziz and Adela and betrays the Indian doctor. Adela is an Englishwoman who experiences the ordeal of love with Rony Heaslop, but her education fails her in the colonial universe. She encounters the echo of the Marabar Caves and her fear of marriage is disclosed. Her mental journey is never the main plot of *A Passage to India* but this subplot works to highlight the impossibility of colonial intimacy between Fielding and Aziz. This presents the allegory of paralysed self and empire.

I generally follow the arguments of Moretti and Esty, but what I shall specifically

focus on in this thesis is the characteristic nature of Forster's *Bildungsromans* and his later novels developing from them that treat the education of a "queer" subject and his reconciliation with nation. In terms of the nineteenth-century *Bildungsromans*, what is significant is that, in most of the novels, the protagonists are heterosexuals, not homosexuals. In this sense, it is proper to say that the *Bildungsroman* then mainly aimed at reinforcing or reproducing normative heterosexuality, and was not concerned with any deviant sexuality. In contrast, Forster's coming-of-age novels describe struggles in the process of maturation of young, queer subjects. *Where Angels Fear to Tread* indicates Philip's homosexual desire for Gino; in *The Longest Journey* (1907), Rickie Elliot follows a homosexual development with Stephen Wonham, his half-brother; *A Room with a View* (1908), which is mainly based on the heterosexual love story of Lucy Honeychurch, can also be read as the pilgrimage of a queer subject, George Emerson; *Maurice* (1971) is a novel of education that describes the young protagonist's queer self-formation; *A Passage to India* (1924), different from these novels but thematically related with them, describes the course of homosexual intimacy in the colonial world together with Adela's spiritual exploration. These Forster novels are deviant from the classic *Bildungsroman* and present another form of soul-nation allegory.

According to Foucault, homosexuality was invented circa 1870 by the discourses

of medicine, law and religion (36-49). Since “the age of repression” in the seventeenth century, a silence was imposed on sexuality, which coincides with the development of bourgeois society and capitalism (5). Later, it was embodied as a Victorian regime in England to control “birth and death rates, life expectancy, fertility, state of health, frequency of illnesses, patterns of diet and habitation” (25). Paradoxically, however, Christian authority incited people to speak about sex through practices such as penance and thus to give it an explicit articulation. Foucault argues that “[u]nder the authority of a language . . . sex was taken charge of, tracked down as it were, by a discourse that aimed to allow it no obscurity, no respite” (20). The discourses of sex were analysed, stocked, classified and specified and consequently a control over sex was achieved by a policing of these discourses in “demography, biology, medicine, psychiatry, psychology, ethics, pedagogy, and political criticism” (33). Following Foucault, Neville Hoad discusses how homosexuality was represented as degenerate, decadent, backward and savage by evolutionist discourses in the nineteenth century (136-37). The Wilde trials had an immense impact on the British bourgeois society (136), whose extent can be observed also in *Maurice* as I will discuss in Chapter 3. *Maurice* and other early (latent) Forster homosexual novels are queer *Bildungsromans* that treat both the development and the arrest of the development of the protagonists.

These are the characteristic features of Forster's "personal" narrative. In this thesis, by Forster's aesthetics of personality, I mean the author's representation of the developmental, queer personality that is "educated" by personal relationships, beauty and truth in life, in an artistic form more or less based on the mode of the *Bildungsroman*, in which the symbolic moment is provided a significant role to transform the protagonist's personality. However, his idea of personality is not solely qualified by the representations of character's development, stagnation, paralysis and degeneration. As his works demonstrate, Forster's idea of personality covers a wide range of literary discussions. In *Howards End*, which is an example of a peculiar form of soul-nation allegory presented by metropolitan perception that is fundamental to Forster's literature, the development of Margaret's personality is accompanied by his "personal" account that is opposed to modernist "impersonal" narrative. Also Forster's belief in personality appears as a criticism of depersonalisation caused by the development of science and the bureaucratic totalitarian society described in "The Machine Stops" and "Little Imber." These features testify to the multifacetedness of Forster's aesthetics of personality and his profound understanding of human nature.

From his early short stories such as "The Road from Colonus" (1904), "The Story of a Panic" (1904) and "The Eternal Moment" (1905) to his later works, the symbolic

moments are a persistent trait of Forster's narrative, a trait which serves to present the development or retrogression of the protagonist's personality. Even though Forster's later works such as *Howards End* and *A Passage to India* are regarded as "modernist" fiction, Forster employs different, and to some extent conflicting, techniques to express his views of liberal-humanism in pre- and interwar society. The symbolic moments in *Howards End* are represented as an affirmative realisation of life; however, in *A Passage to India*, the moments in the caves are destructive and provided with an impersonal force. There surely lies a fundamental rupture even in Forster's presumed "modernism" with regard to the representation of temporality which cannot only be perceived as his "reluctant modernism." These characteristics surely indicate the plural aspects of Forster's aesthetics of personality.

Forster's Visionary Moment in the *Bildungsroman*

Forster's theory of temporality in fiction is developed in *Aspects of the Novel*. He explains that the novel is a "narrative of events arranged in their time-sequence – dinner coming after breakfast, Tuesday after Monday, decay after death, and so on" (*Aspects* 18). This sequence is divided into the "life in time" and the "life by values" (19). The "life by values" suggests subjective experiences of time contradictory to the scale of objective time. Silvana Caporaletti, indicating the analogy of Forster's distinction

between “the life by values” and “the life in time,” and Bergson’s duration and mathematical time, suggests how the *mémoire involuntaire* is similar to Proust’s functions in works such as “The Eternal Moment” (408). The past meets the present in the character’s consciousness and they show another aspect of life. This type of employment of memory appears as a modern subconscious way to look at a character and demonstrates the harmonious relationship between the life by values and that in time, between a unified personality and social reality.

If Forster’s representation of the “life by values” is akin to Bergsonian subjective time and the modernists’ descriptions of subjective realm such as Proust’s, Joyce’s, and Woolf’s, another Bloomsbury writer, from these perspectives, what bearing do Forster’s novels and stories, whether traditional or modern, have on the rise and decline of modernism? Moreover, how does Forster explore his aesthetics of personality in his (anti-)*Bildungsroman* mode? Do his developmental novels have features that are attributed merely to modernism or traditionalism, or possess any literary significance that is not confined within these two doctrines?

In previous studies, Forster’s “eternal moment,” which is a symbolic form of the life by value, has been understood as, for example, George’s kiss at Fiesole in *A Room with a View* and Agnes’s and Gerald’s kiss in *The Longest Journey* (Medalie 72).

According to Medalie, it is a moment that is paradoxically “located within time and yet able to transcend the flux of time; consequently it is left behind and yet never left behind” (71). For Medalie, the outstanding feature of the moment is the preservation of time with romantic elements (71). Likewise Colmer argues that Forster “assimilates the visionary moments of high Romanticism into the more decorous world of domestic comedy” but that Forster’s issue is that the author creates the past as “a sadness, an emptiness, a withdrawal of living energies from the present,” damaging his stories through sentiment (37-38). Colmer also designates the romantic events as the “eternal moments” and emphasise their functions of preserving the past.

Robert K. Martin also examines Forster’s visionary moment, but from the perspective of Walter Pater’s “privileged hour” described in *Marius the Epicurean* (1885) and insists that like Marius, who perceives his whole life in a visionary moment as a most valued experience, Forster’s protagonists have the same kind of revelation that tells them the ultimate reality of the universe. As Martin argues, critics have regarded Forster as a liberal-humanist and emphasised his later novels (*Howards End* and *A Passage to India*) rather than his early novels and short stories, disregarding the aesthetic relationship between these two writers. What Forster learned from Pater is that revelation is conveyed by an apperception of the divine; that history is the infinite

process of an antithetical force and that the Greek myth conveys a homosexual romance (100-02). For Martin, Forster's representation of subjective time is the Paterian mode of the privileged hour that is an aesthetic experience.

These critics have thoroughly examined the characteristics of Forster's visionary moment but they have not effectively distinguished the "eternal" moment from the "symbolic" moment and here seems to lie a critical issue of Forster's representation of temporality and characterisation. When they discuss the symbolic moment, they quote Rickie's understanding of the visionary moment: to accept the symbolic moment that stands for some eternal principle means to accept one's life but when one rejects it, "the symbol is never offered again" (78). The protagonist's ethical choice of action is said to play an important role here (Colmer 12). Whilst the "eternal" moment is the past fleeting moment embellished by such romantic images as Mrs Raby's in "The Eternal Moment," Gerald's and George's kisses, though they are also romantic, have a great influence on the protagonists' transfiguration. They are intertwined with subsequent events in which the protagonists achieve or fail to realise self-formation. These moments have a symbolic value that is not to be understood merely as eternal but transformative. Furthermore, previous studies have dismissed the alterations of the prototype of the symbolic moment that appear in *A Passage to India*. The devastating

moments of Mrs Moore and Adela are also the spiritual moments conferred by the *genius loci*. Their symbolic moments, not the “eternal” ones, are the de-romanticised moments that are embedded in the colonial manner of the novel. Although these moments have a dissimilar nature to the sentimental moments in Forster’s domestic comedy, they still have symbolic values as George’s and Agnes’s kisses do. In the moment, Adela’s memory pursues the “truth” and so does Miss Raby’s, which suggests that Forster’s modern way to look at the character is closely related to his early works but in a more complicated way in the point of characterisation and the presentation of social reality.

Thus, the revelatory moment in Forster’s works has a broader application than being restricted only within the eternal or ethical features. The symbolic moment in Forster’s novels is the intersection of romanticism and modernism and of heterosexual or homosexual youth and empire, and Forster’s employment of this problematic moment in the developmental novel will be the testimony of Forster’s ingenuity or deficiency in describing the self-formation and retrogression both of the heterosexual and homosexual protagonists, especially in such works as “The Road from Colonus,” “The Story of a Panic,” “The Eternal Moment,” *Where Angels Fear to Tread*, *The Longest Journey*, *A Room with a View*, *Howards End*, *Maurice* and *A Passage to India*.

...

Firstly, in Chapter 1, I will examine how Forster's archetypal illuminative moments function in his early short stories such as "The Road from Colonus" and "The Eternal Moment." These stories were contributed to the *Independent Review*, which was founded by the "Apostles," and through which Forster developed his liberalist view. The revelations that Forster describes in these stories were intricately associated with the liberalist doctrine and discourse of fortification expanded in the magazine; in this context, Mr Lucas's spiritual experience in "The Road from Colonus" transforms his figure and Miss Raby's eternal moment in "The Eternal Moment" creating a cyclical composition of the present and the past. The magazine context is often dismissed from the study of Forster's short stories, but this investigation will clarify the relationship between Forster's old-fashioned liberalism, his representation of inner consciousness and his nascent aesthetics of personality.

Forster's aesthetics of personality also appear as a critique of depersonalisation which is evident in "The Machine Stops" and his posthumous homosexual love story, "Little Imber," both of which describe the possession of personhood based on the

sensual body as a measure of the world, and also the dispossession of it by the development of science as a symptom of the modern disease. In these stories, the human beings are repressed by mechanical and scientific society and become infertile. Whilst the aesthetics of impersonality claimed by Eliot, Pound and Lewis criticise the bourgeois personality idealised as unified and integrated, Forster's critiques in "The Machine Stops" and "Little Imber" show the human beings' sterility caused by modern depersonalisation. Whilst impersonalists adopt disintegration as a substantial form of personality, Forster seems to recognise it as an irredeemable corruption of identity caused by science and technology. The study of self-possession in these stories will evince Forster's view of personality and scientific society that deprives the individual of personhood.

In Chapter 2, I will discuss the symbolic moments which Forster describes as realising moments of heterosexual and homosexual love in *Where Angels Fear to Tread*, *The Longest Journey* and *A Room with a View*. These novels are basically predicated on the *Bildungsroman* that moves forwards according to the marriage plot, but are altered by the homosexual relationships implied between Philip and Gino, Rickie Eliot and Stephen Wonham, and George Emerson, Freddy Honeychurch and Mr Beebe. In *Where Angels Fear to Tread*, Philip attempts to overcome the ordeals of friendship with Gino

and of love with Caroline; but is trapped by the triangular relationship amongst them that causes him to experience disillusionment with his life. Philip experiences an eternal moment by the disillusionment of love and friendship or homoerotics that suggests the end of his journey. If this story traces the development of Philip's personality as a version of the *Bildungsroman*, what is the education of his spiritual journey and what significance does his eternal moment possess? Philip is led by his heterosexual love for Caroline and his homosexual desire for Gino. The narrative of Philip's development and disillusionment must be different from other coming-of-age novels because of his peculiar sexuality.

Subsequently I will interpret Forster's next novel, *The Longest Journey* (1907), as a transformation of the *Bildungsroman* form that pursues Rickie's self-realisation as a homosexual, whose symbolic death stabilises the social order and indicates the procreativity of his homosexual love for Stephen. Rickie marries Agnes and works as a teacher at a public school with Mr Pembroke who is an imperialist. The youth's development is disturbed by Mr Pembroke, and his liberal view is distorted by the imperialist perception. Yet, Rickie leaves Mr Pembroke and Agnes and achieves self-formation as a homosexual. He rejects imperialism and bequeaths his soul to Stephen. I will study how the symbolic moment works in this text in order to examine

the features of the homosexual *Bildungsroman* that is based on the relationship between youth and empire and between homosexual and heterosexual. It is probable that Forster wrote a unique narrative that follows a homosexual development or degradation.

In *A Room with a View*, George's kiss on Lucy's lips violates the social conventions imposed on heterosexual love, and the bathing at the "Sacred Lake" transgresses homosexual taboos. The scene in which the youth is bathing becomes a critical moment which overcomes the homophobia that had been prevalent in English society particularly after the trial of Oscar Wilde. George's sexual deed is the intersection of taboo and a violation that deeply affects Lucy and George; the transgression functions as a symbolic moment to transform the youths' characters.

However, Forster added an epilogue, "A View without a Room," after the Second World War and changed the ending. Lucy's and George's love is threatened by the wars and they become homeless. They desire another war to finish all the wars. This epilogue indicates Forster's view of the impossibility of the completion of the heterosexual *Bildungsroman* in post-war society. I will follow Lucy's development caused by the violation of taboo represented as a symbolic moment and how she fails to achieve a happy ending after the wars.

In Chapter 3, I will compare Forster's narrative of *Howards End* with Woolf's

impersonal narrative of *To the Lighthouse*. *To the Lighthouse* has a similar plot and design to those of *Howards End*, but pursues the impersonal aesthetic purpose. A comparative view will be helpful to examine the way in which Forster's personal narrative works in this novel to send an authorial message through Margaret's symbolic moments. Although Woolf criticises Forster's narrative as a "double vision," by which she indicates that Forster's narrative is divided into contradictions between symbolism and realism, I will examine *Howards End* as another example of the aesthetics of personality from the perspective of Forster's narrative technique which has been recognised as bearing some correspondence with both traditional realism and modernism. The narrator in *Howards End* frequently intrudes into the story and directly speaks to the reader, and in this sense, Forster's narrative is close to Tolstoy's mode of narrative as "monologic" described by Mikhail Bakhtin, in which the narrator accentuates the protagonist's speech and assimilates it into the narrator's perspective (56). The personal view of the narrator in *Howards End* foregrounds Margaret's symbolic revelation unveiling his and her distinctive perspectives, whereas Woolf represents "moments of being" in polyphony. The voices of Mrs Ramsay and Lilly are independent; they constitute a picture of multipersonal consciousness, and have revelations that dramatise the story. Both of the novelists highlight the illuminative

moments that strengthen the intensity of subjective time, but the former is generally recognised as a traditionalist, and the latter a modernist. Here, my interest lies in the way in which Forster and Woolf dramatise their plots by utilising the antagonistic techniques, that is, monologic and polyphonic, and emphasising the subjective realm of the characters. A close investigation of these contradictory narratives will illuminate the distinct feature of Forster's personal narrative that presents the protagonist's symbolic vision.

Different from Forster's other novels, *Maurice* is the only work in which Forster openly describes the youth's homosexual desire. This novel is Forster's fulfilment of homosexual desire and has a strong affinity between the author and the protagonist, yet his attempt to fulfil his desire failed (Furbank 1: 257-60). *Maurice* essentially follows the *Bildungsroman* mode, but the author modifies it into the novel of the homosexual's self-realisation that does not match either the male or female *Bildungsroman*.

Importantly, the author withdrew the conclusion of the novel after WWII in his "Terminal Note" in 1960. Forster says that the conclusion that Maurice and Alec Scudder, his lover, disappear into the forest is never achievable in post-war society. He thought that the naturalisation of homosexuality was improbable after 1945 due to the dramatic change between individuals and society. What kind of a *Bildungsroman* is it,

then, if the protagonist is a homosexual, not like Rickie, who changes from heterosexual to homosexual, and what does Forster's personal narrative fail to achieve? What significance does Forster's personal voice have before WWI, and why did Forster deny his conclusion in post-war society? The epilogue of *A Room with a View* and the "Terminal Note" will shed light on the change of Forster's view of the heterosexual and homosexual *Bildungsroman*.

In Chapter 4, the disastrous moments of Mrs Moore and Adela will be examined from both the psychological and colonial perspectives. Adela is a youth who comes to see the "real India," but her colonial experiences hinder her development. Adela's symbolic moment does not contribute to her self-formation, and she remains immature even at the end of her spiritual journey. In the court, her memory traces back to the uncanny event in her past, pursuing the truth. Yet, how does memory work in the anti-female *Bildungsroman*, and what feature does the colonial terrain have for the youth who is destined to remain immature? Adela's memory works as Miss Raby's does in "The Eternal Moment," and the disastrous symbolic moment will reveal the final destination at which Forster arrived as a novelist.

Forster's psychological descriptions will be more evident when they are juxtaposed with Woolf's descriptions of inner consciousness in *Mrs Dalloway*, which is

a female developmental novel and indicates Woolf's nascent impersonal narrative. In this novel, Woolf represents Septimus's madness, Mrs Dalloway's fear of being old, and death which can be a counterpart of Mrs Moore's and Adela's disastrous revelations.

This investigation will show the trajectory of the symbolic moment from Forster's early short stories to his last novel and clarify how he pursues his aesthetics of personality.

Lastly, I will examine the narrative of the Forster films that were produced after 1980. The Forster films are regarded as "heritage films" which contribute to the establishment of national identity that was at stake in the Thatcherite years. His original texts were altered into the audio-visual products that present "Englishness" to the contemporary audience. The texts were modified into commodities for consumption and are endowed different cultural significance from those that Forster's novels originally have. The comparison of these different narratives will present the images of Forster and his works in the postmodern age.

Chapter 1: Development and Decline of Personality

I. Politics of Personality: Forster's Early Short Stories and the *Independent Review*

Critical evaluation of whether E. M. Forster was a modernist or not has depended on his later novels. Malcolm Bradbury has affirmed that Forster became a modernist after the First World War, focusing on the modernism of *A Passage to India* published in 1924 (169). David Medalie, regarding Forster's literary mode as a "reluctant modernism," claims that *Howards End* (1910) and *A Passage to India* explore the limits of liberal-humanism, "the legacy of loss, its shape and its possibilities" (1-4).

These arguments show that Forster has often been positioned on the boundary between modernism and traditionalism, but the attempt to investigate his modernism has not yet taken sufficient account of his short stories. Forster's short fictions heretofore have usually been considered "fantasies," the term that the author uses to characterise his own stories in the introduction to his *Collected Short Stories* (1947).¹ In effect, Forster's early short stories served to construct the foundations of his writing, the characteristics of which are not merely fantastic but which also show the influence of the liberalist magazine, the *Independent Review* (1903-7), whose political discourse designates a specific meaning of individual's "revelation" as Forster represents it in his stories.

Most of the “fantasies” which Forster published in the magazine present revelatory moments that can also be seen in other modernist writers’ fictions such as James Joyce, Virginia Woolf and Marcel Proust. Forster’s recognition of the instinctive personal realisation which first appeared in “The Road from Colonus” (1904) was cultivated in the *Independent Review* and developed into a more complicated reevaluation of the individual’s past and present in “The Eternal Moment” (1905).²

Forster’s early short stories foreshadow his later narrative style as a liberal-humanist that is regarded as the essential of his “modernism.” In this section, I focus on the magazine versions of Forster’s “The Road from Colonus” and “The Eternal Moment” in order to examine how the early stage of Forster’s narrative was cultivated in the magazine and how it developed into his later narrative style.

The Magazine Version of “The Road from Colonus” and the *Independent Review*

Forster’s early short stories were inseparable from the *Independent Review*, which was mainly founded and organised by a Cambridge elite society, the Apostles.³ Forster was one of the members and contributed to the magazine such stories as “The Road from Colonus,” “The Story of a Panic” (1904), “The Other Side of the Hedge” (1905) and “The Eternal Moment.” The *Independent Review* did not pursue financial success

and was what is called a “little magazine.”⁴ The magazine debated political, economic, religious and social problems from its own liberal stance based on Hellenism. The main contributors were C. F. G. Masterman, the author of *From the Abyss* (1902) and *The Condition of England* (1909) and Hilaire Belloc, who was the author of *Mr Burden*, which was published as a serial (Furbank 1: 109).

Forster was a close friend of one of the editors, Goldsworthy Lowes Dickinson.⁵ Dickinson debated religious and philosophical problems in the *Independent Review* and later became a political scholar. Forster later wrote his biography, *Goldsworthy Lowes Dickinson* (1934), in which he refers to the aim of the magazine:

Those who were Liberals felt that the heavy, stocky body of their party was about to grow wings and leave the ground. Those who were not Liberals were equally filled with hope: they saw avenues opening into literature, philosophy, human relationships, and the road of the future passing through not insurmountable dangers to a possible Utopia. Can you imagine decency touched with poetry? It was thus that the “Independent” appeared to us – a light rather than a fire, but a light that penetrated the emotions. (95-96)

The *Independent Review* provided the members of the Apostles with opportunities to discuss “literature, philosophy, human relationships” freely and passionately. Personally

Dickinson was an important contact for Forster, for in the *Independent Review*, all of Forster's stories appeared alongside Dickinson's religious and philosophical articles in the same issues: "The Road from Colonus" with "Religion and Revelation II," "The Story of a Panic" with "Noise That You Pay for," "The Other Side of the Hedge" with "Faith and Knowledge," and the concluding part of "The Eternal Moment" with "The Newest Philosophy."⁶ The relationships between their respective contributions indicate that together they pursued personal belief in modern British society with intelligence and imagination as I shall later discuss in more detail.

In the first volume, the editors presented an essay, "A Plea for a Programme," which could be conceived as its manifesto, and in this essay, they insisted that liberalism should be revised according to the needs of the new era:

Times change, needs alter; what has helped the past is a clog to the present: each generation has its problems requiring positive measures of solution: these measures it is the statesman's duty to devise. Any positive attempt to adapt old institutions to new needs is better than no attempt at all. If the Liberals refuse the task, it will be entrusted to their rivals. (6)

The *Independent Review* grieved at the Liberals' situation, arguing that the Conservatives and the Liberals had exchanged their positions: the former brought

innovation and the latter only a critique of it. Whilst the Conservatives attempted to give a new image of empire, the Liberals searched for its *raison d'être* by denying their rival's presentation. Now, public expectations were inclined towards the Conservatives. The *Independent Review* urged the Liberals to adopt a new system of taxation on estates, the introduction of progressive taxation and the reform of trade unions, all measures aimed at bringing a new perspective to the nation.

Forster contributed his stories to this magazine, for “[a]ny positive attempt to adapt old institutions to new needs” also required action in the literary sphere. As the first short story published in the magazine, “The Road from Colonus” presents the archetype of Forsterian revelation as a criticism of bourgeois society. In this story an old Englishman, Mr Lucas, visits a Greek local village with his daughter, Ethel, and other companions. There they find a huge plane tree with a holy atmosphere, in which the old Englishman has a revelation that transfigures his character. He has a vision, but falls into silence after having the epiphany as Mrs Moore in *A Passage to India* does after the expedition to the Marabar Hills, and ironically forgets his spiritual moment when he returns to England.

In the holy tree, Mr Lucas notices a stream running from somewhere and wonders where it starts. He pushes himself into the plane tree and feels a marvellous flow

entering his consciousness. He has a feeling of companionship with his predecessors and is incorporated into the flow of beings:

Others had been before him – indeed he had a curious sense of companionship.

Little votive offerings to the presiding Power were fastened on to the bark – tiny arms and legs and eye in tin, grotesque models of the brain or the heart – all tokens of such recovery of strength, or wisdom, or love. . . . His eyes closed, and he had the strange feeling of one who is moving, yet at peace (126)

To his eye, everything reveals its genuine outline, beautifully connected with each other, and he realises a new world outside the British conventional way of life. After this experience, he perceives his daughter's and his companions' behaviour as queer and unnatural. They, too, praise the beautiful attraction of the plane tree, but they are criticised as “[t]heir enthusiasm was superficial, commonplace, and spasmodic” (127). After this spiritual transformation, he insists on staying there but is forced to return to England. Going home, he is ignorant of the news that the plane tree collapsed and killed the local people there. He is bothered only about the noise of running water in the house.

At the end of the story, the realistic defeats the fantastic, and the revelation which transcends the worldly does not change Mr Lucas's life at all. Stephen Land, focusing

on the setting of the story, argues that the advantage of setting the story amongst English characters abroad is both to indicate their weakness and to challenge their values (4). As Land insists, the plane tree in the local village reveals the worldly characters of the English and produces fantastic atmosphere that only partially transfigures Mr Lucas. The point is the ironical consequence of Mr Lucas's transfiguration that ends with nothing, as in the case of Mrs Moore, who has a symbolic moment in the Marabar Caves, and whose transfiguration does not contribute to her development as the moment does in *A Room with a View* and *Howards End*. Lucy has a symbolic moment in Italy and gradually liberates herself from the conventions of Summer Street; Margaret has a symbolic vision in *Howards End* and perceives the spiritual flow of time. Yet, Mr Lucas returns to his normal self and abandons the universal perception that he gains at the holy tree. He misses the opportunity to die as an English Oedipus and is annoyed by the worldly burdens of ordinary life.

The ironical ending appears more clearly when comparing the magazine version of "The Road from Colonus" with the version published in *Collected Short Stories*.⁷ The most significant of the author's textual revisions is Forster's deletion of a sentence referring to Mr Lucas's revelation in the magazine version. The spiritual transformation of Mr Lucas in the plane tree is clearly specified by the narrator in the *Independent*

Review version with the words “a revelation” (83). After entering the plane tree, Mr

Lucas says the following to his companions:

“I am altogether pleased with the appearance of this place. It impresses me very favourably. The trees are fine, remarkably fine for Greece, and there is something very poetic in the spring of clear running water. The people too seem kindly and civil. It is decidedly an attractive place.” ~~Such is the form in which a revelation is announced to the world.~~ (83)

The struck out sentence is removed in *Collected Short Stories*. Whilst the narrator shows readers Mr Lucas’s experience as “a revelation” in the magazine version, his consciousness needs to be interpreted through the event told by distanced narrative in the short story collection. The deletion of the word “revelation” changes the satirical aphorism of the plot-based story to a more ambiguous psychological story with a symbolic intention. The modernist short story by authors such as Joyce, Woolf and Mansfield is often regarded as a symbolic, psychological story which is based on “a single moment of insight” that emphasises internal action and opposes the traditional plotted story (Dominic Head, *The Modernist Short Story* 16-18), and Forster’s alteration here has made his story akin to the characteristics of the modernists’ psychological stories.

Significantly, the revelation was concerned with the “reading field” (McGann 56) of the *Independent Review*, for the idea of “revelation” had significant meanings for other contributors to the magazine. Reading field is a concept suggested by Jerome McGann, and Charles Johanningsmeier usefully summarises it as “the interplay of the multiple linguistic and bibliographical elements involved in a text’s reception” (73). In the issue in which Forster’s “The Road from Colonus” appears, some of the other essays deal with the same theme as Forster’s story and produce the interplay in its reception.⁸ “The Road from Colonus” exerts an interactional performance with the religious and psychoanalytical discourses of Dickinson’s “Religion and Revelation II” and Frank Podmore’s “The Newer Spiritualism” in the issue. In their essays, Dickinson and Podmore argue about spiritual issues, focusing on the understanding of revelation and spirit-intervention. Dickinson as an atheist rebuffs conventional revelation of customary Christian values and argues for an ideal relationship between religion and art (26-39). Pursuing the possibility of a spiritual world, he urges that religion should be the synthesis of imagination, feeling and intelligence from the perspective of Hellenism. More historically and scientifically, Podmore makes an attempt to analyse spiritualism from the perspective of psychology in terms of the concept of consciousness (74-94). These two essays by Dickinson and Podmore interact with Forster’s story, exploring the

spiritual field with the mediation of “revelation” from the viewpoint of psychology, theology and poesy based on liberalism. Hence in the magazine context, Forster’s use of the word “revelation” in the descriptions of Mr Lucas’s experience has a rather broader application than is restricted only within the old Englishman’s own personal experience.

This wide ranging discussion caused a further controversy. After “Religion and Revelation II” appeared in the magazine, Rev. A. L. Lilley responded to Dickinson’s discussion of revelation in order to defend Christian authority. Lilley claims that “revelation” is the result of the activities of the will and intelligence and through such a moment, one can realise the “Reality of God.” In his article, Lilley partially denies Dickinson’s narrow interpretation of “revelation,” presenting the need of a religious perspective to understand such an experience (187-98). Though Lilley rejected the understanding of revelation by Dickinson and others, his denial had no influence at all on Forster’s representation of the illuminative moments thereafter.

All the revelatory moments in other Forster’s fictions developed from the archetype of “The Road from Colonus” and, apart from “The Other Side of the Hedge,” which is a purely allegorical fantasy, “The Story of a Panic” and “The Eternal Moment” represent the Forsterian revelatory moments. In “The Story of a Panic,” Eustace, a reticent boy, changes his character into a wild thing when he goes on a picnic with adult

companions. His change baffles the first-person narrator, who is a typical middle-class snob, and it is implied that Pan releases Eustace's suppressed homosexual self by conferring on him something akin to a symbolic moment, though this is not clearly described in the story (14-17). After the event, the boy experiences a moment of homosexual intimacy with an Italian waiter, Gennaro. His change indicates his anti-Christian subject-formation by the illuminative moment that Pan endows.

"The Road from Colonus," "The Story of a Panic" and other contributors' articles on revelation indicate that Forster's representation of the spiritual moment in the magazine has a historical and political implication that rebuffs conservative Christian authority and signals the distinctiveness that surpasses the mere application of the term "fantasy." Forster's stories indicate the similar conflict between form and content as the modernist short story does and show a particular fleeting moment that composes the core of the structure and explore the liberal-humanism of the *Independent Review*.

"The Eternal Moment" in the *Independent Review*

Lionel Trilling argues that amongst Forster's short stories, "The Road from Colonus" and "The Eternal Moment" do not belong to the genre of fantasy and they "endure best," but contain the nascent themes of Forster's later novels such as "life

being confronted by death” and the “inadequacy of modern civilization” (35-40). With a different type of revelation, “The Eternal Moment” deals with these themes more explicitly and complicatedly than does “The Road from Colonus.”

“The Eternal Moment,” which appeared as a three-part serial in the *Independent Review*, opens with Miss Raby’s remark: “A young man fell in love with me there [on a mountain in Italy] so nicely twenty years ago” (206).⁹ As her remark indicates, Miss Raby has had an exquisite experience that has survived throughout her life. In an Italian village, Vorta, she meets an Italian concierge, Feo, whose declaration of love greatly moves her. She rejects it as an English lady is required to do, but his action produces the dramatic moment in Miss Raby’s memory that inspires her to produce the novel, “The Eternal Moment.” Twenty years have passed and, when Miss Raby revisits the village, she finds its appearance much changed, primarily due to the boom in tourism caused by her successful novel. She meets Feo again and is disappointed with his features: he is now merely a fat and vulgar middle-aged Italian, losing the attraction he possessed in his youth.

To Miss Raby’s surprise, Feo has completely forgotten what happened between them. When she reminds him of the event, he is bewildered and assumes that she is blackmailing him. When he realises that Miss Raby has no intention to trouble him, he

winks at her and this shocks the English lady extremely. His deed leads Miss Raby to the unforgettable moment in her past:

It was a ghastly sight, perhaps the most hopelessly depressing of all the things she had seen at Vorta. But its effect on her was memorable. It evoked a complete vision of that same man as he had been twenty years before. She could see him to the smallest detail. (217)

Her memory goes back to the incident twenty years ago and she remembers his passionate love. Miss Raby recognises her present through the past event and this sudden retrospection brings her a revelation: “And now, in her middle age, she cried out again, because the sudden shock and the contrast had worked a revelation. ‘Don’t think I’m in love with you now!’ she cried” (217-18). Recapturing the past has made her realise that her love for Feo has gone forever.

The incident that happened twenty years ago has been “one of the greatest moments of her life” and in her middle age, “the eternal remembrance of the vision” has a supreme meaning for her life (218). Miss Raby’s retrospection modifies her perspective on her present: she faces the consequence of the illuminative moment. At this point, Frederick McDowell claims that “Miss Raby discovers two truths: our actions have infinite consequences, and the moment is eternal only for those with

courage, foresight, and force enough to grasp it” (156). Miss Raby faces the infinite consequences which her past moment produces, realising that her love is gone forever. This appearance of the spiritual moment differs from that of “The Road from Colonus” with respect to the point that the revelation in “The Eternal Moment” merges Miss Raby’s past and present, producing a cyclical movement in her retrospection, whereas Mr Lucas’s revelation is narrated through his inner thought in the present in a chronological narrative. Forster explained to Robert Trevelyan, the elder brother of one of the editors, that “I wanted her to treat the incident in a light, half humorous way. It is not more to her, until she is stirred up, and her past actions group themselves. Then, it is to become supreme” (Lago and Furbank 1: 60). As his remarks indicate, Forster constructs “The Eternal Moment” so as to produce the epiphanic moment for Miss Raby to re-evaluate her life in a non-chronological form and endow it with a supreme meaning of life.

Dominic Head claims that Miss Raby’s “complex reassessment of the past” is associated with Marcel Proust’s narrative method, and the ironic and opaque use of it resembles those of Joyce and Mansfield (“Forster and the Short Story” 80-81). Forster’s use of the revelation produces ironical endings as Joyce does with his epiphany in *Dubliners*, but the former’s temporality demonstrates a more complicated relationship

between the past and the present.¹⁰

As Head indicates, Miss Raby's revelation as an involuntary work of memory that connects her past and present has an affinity with Proust's remembrance of the past through the *petite madeleine*. In *In Search of Lost Time*, the narrator suddenly has a vision that leads him to his past experiences in Combray: "No sooner had the warm liquid mixed with the crumbs touched my palate than a shiver ran through me and I stopped, intent upon the extraordinary thing that was happening to me" (45). At first, he does not realise what the *madeleine* reminds him of. Immediately, however, he apprehends that it is rooted in his deep consciousness and his stay in Combray: "And suddenly the memory revealed itself. The taste was that of the little piece of madeleine which on Sunday mornings at Combray . . ." (47). He remembers that his aunt, Léonie, used to give it to him, dipping it in her cup of tea. By his retrospection, the narrator's past revives and endows his life with a renewed meaning. His involuntary revelation which dramatises the story is homogeneous to Miss Raby's (and Adela Quested's in *A Passage to India*) epiphany that changes the whole view of her life in her middle age.

Principally Miss Raby's spiritual moment corresponds to what Forster calls "the life by values," not "the life in time" (*Aspects of the Novel* 19). The life by values means the subjective time of the character; however, the latter indicates material time narrated

in the stories. Miss Raby's revelation is the representation of the life by values that differentiates it from the reassessment of her life from material time and produces an illogical relevance that the life in time cannot explain. Forster presents a complex re-evaluation of the present and the past which surpasses the traditional chronological form of narrative. Importantly the distinction between the life in time and that by value corresponds to the Bergsonian concept of temporality. Silvana Caporaletti, indicating the analogy between Forster's dualism between life by values and life in time and Henry Bergson's duration and "escape," or mathematical time, argues how the Proustian *mémoire involuntaire* works as "a reviving spiritual force" that would revive not only her, but also Feo from his spiritual numbness in "The Eternal Moment" (408-10). Miss Raby's memory revives the past in the present and demonstrates the recursion of the death and rebirth of the past event in subjective time.

As in *In Search of Lost Time*, Forster's "modernism" in "The Eternal Moment" lies in the representation of Miss Raby's temporal experience which merges the present with the past and produces a new meaning in her life. However, following Forster's remarks in the introduction to the *Collected Short Stories*, many critics, such as Judith Herz and Wilfred Stone, have studied those short stories as fantasies. Herz uses Forster's phrase in the introduction, "Hermes . . . messenger, machine-breaker, and

conductor of souls to a not-too-terrible hereafter” (*Collected Short Stories* 5), in order to analyse the characteristics of Forster’s short narratives usually connecting fantasy and reality (*Short Narratives of E. M. Forster* 1-64). Likewise, in the chapter titled “Fantasy,” Stone studies Forster’s stories to investigate the interactions between the supernatural and the realistic and insists that fantasy is a narrative style to adapt Forster’s ideal to British society (122-61). Yet, as Trilling argues, “The Road from Colonus” and “The Eternal Moment” do not essentially belong to the mysterious fantasies due to their features that present the life by values that correspond to modernists’ epiphany and revelation.¹¹ The strategic use of the single moment of insight is the distinctive feature of Forster’s stories that modifies the proportion of the life in time, dramatising the recurrence of the past in internal action.

If we reconsider these critical assessments of Forster’s early short stories, the historical development of the Forsterian revelation becomes evident: Forster’s idea of the illuminative moment was cultivated in the *Independent Review* from the perspectives of theology, psychology and poesy, and in that context, the revelatory moments in “The Road from Colonus” and “The Eternal Moment” function as a manifesto of liberalism; furthermore, Mr Lucas’s and Miss Raby’s experiences foreshadow the devastating symbolic moment and the universal perception in *A Passage*

to *India*. The author's use of the spiritual moments in the magazine reveals the beginning of his "modernism" which is more fully developed in his later novels.

II. Development and Degeneration of Personality in the English *Bildungsroman*

Forster represents spiritual moments in his short stories that later develop into the "symbolic moment" which dramatically move the plots of his novels. The protagonist is usually an inexperienced youth who desires to be liberated from the conventions of a parochial society or community, and whose transformation Forster follows according to the mode of the *Bildungsroman* which tells the story of the protagonist's mental education.¹² Yet Forster alters the mode of the male and female developmental novel to illustrate the suppressed desires of youth that are by no means always represented as heterosexual. The youth's homosexual desires lead him to self-formation that is not based on the heterosexual *Bildungsroman*, but on another mode that narrates a sexually hidden self.

In this section, I will examine the characteristics of the Forsterian protagonists who experience the symbolic moment and have not only heterosexual but also homosexual desires that are not confined within the modes and mechanisms of the typical English developmental novel. The principal structures of Forster's novels are

based on his short stories that trace the character's transformation, and they are endowed with a more social aspect that is concerned with sexuality and imperialism. Additionally, the developments experienced by Forster's youths do not necessarily lead them to maturity. Some of them remain immature and, even at the end of the stories, it is implied that their apprenticeship goes on ever after. This ending is similar rather to the modernist *Bildungsroman* in which the protagonists do not develop, *consciously* rather than *consequently*. This exploration of the mode of the *Bildungsroman* will clarify the characteristics of Forster's novels that seem to belong both to the classic and the modernist coming-of-age novel.

The Forsterian Protagonist in the *Bildungsroman*

When discussing *The Princess Casamassima* (1886), Lionel Trilling categorises into one group Stendhal's *The Red and the Black* (1830), Honoré de Balzac's *Père Goriot* (1835) and *Lost Illusions* (1837), Dickens's *Great Expectations* (1860-61), Flaubert's *Sentimental Education* (1869), Tolstoy's *War and Peace* (1869) and Dostoevsky's *The Idiot* (1869). He says that these novels can be defined "by the character and circumstance of their heroes," that is, the "Young Man from the Provinces," where the provinces can be geographical or social (61). The heroes tend to

have simplicity and high hopes, but are “not at all shrewd in worldly matters,” since they are educated only by books (61). As seen in *Great Expectations*, the “Young Man from the Provinces” took a unique form in the English *Bildungsroman* from the seventeenth- to twentieth-century. Earlier English writers such as Henry Fielding, Jane Austen, Charles Dickens, George Meredith, George Eliot, Samuel Butler, and Thomas Hardy, as well as Forster’s contemporaries such as D. H. Lawrence, James Joyce, Virginia Woolf and William Somerset Maugham adopted the mode of the *Bildungsroman* for their novels. According to Jerome Hamilton Buckley, broadly speaking, the English *Bildungsroman* is the synonym for “the novel of youth or apprenticeship” (13) and a typical *Bildungsroman* begins the story in the protagonist’s early childhood, then moves through his adolescence to maturity. In most cases, the hero is from a provincial background, and his way to liberty is blocked by his father; the youth escapes from him and heads for London or another city, where he meets various people and overcomes sundry ordeals; he finds a woman who is to be his wife and his vocation that promotes his social status; his marriage completes his education with a happy ending (17-18). Thus the major elements are “childhood, the conflict of generations, provinciality, the larger society, self-education, alienation, ordeal by love, the search for a vocation and a working philosophy” (18). This category includes not

only the typical novel of apprenticeship such as *Earnest Maltravers* (1837), *David Copperfield* (1849-50), *The Ordeal of Richard Feverel* (1859), and *The Mill of the Floss*, but also *Tom Jones* (1749), *Emma* (1815), *The Egoist* (1879), *Lord Jim* (1899-1900), *The Ambassadors*, *The Old Wives' Tale* (1908) and *Of Human Bondage* (18). Not all of these follow the pattern, but in the main principally the protagonist goes through the conflict between generations and the ordeals concerning the father, money and love.

These principles also work in Forster's novels such as *Where Angels Fear to Tread*, *The Longest Journey*, *A Room with a View* and *Maurice*. Geographically or socially, the hero comes from the provinces (usually a family without a father in Sawston or Surrey), educated only by books and ignorant of the truth of life. Through personal relationships, he experiences a symbolic moment that makes him develop from a boy to a man and that bridges the different stages of his development. Specifically Forster's treatment of the moment is in the lineage of the romanticist. Buckley argues that in *The Prelude*, Wordsworth revives the "spots of time" buried in the memories of his childhood and follows the development of his personality through adolescence to adulthood (4-5). The spots of time are temporal experiences that reveal the ultimate pattern of the universe, connecting each stage of development. According to Buckley, self-formation achieved via subjective time is also found in Victorian autobiographical

novels, the revelation of which dispels the illusions of life and confers on the hero a transcendent viewpoint of the world (4-8). Forster's symbolic moment is a critical moment in which the protagonist develops or, unlike the hero of the Wordsworthian *Bildungsroman*, his development is arrested. Anyway, in both of the cases, the hero grasps the truth of life. Whilst Rickie in *The Longest Journey* and Lucy in *A Room with a View* experience their symbolic moments in nature and find the meanings of their lives, Philip Herriton in *Where Angels Fear to Tread* goes over ordeals of friendship with Gino and of love for Caroline in a romanticised Italy, but fails to end his spiritual journey to manhood. He sadly attains an eternal moment that leaves his adolescence behind for good.

Generally, the *Bildungsroman* is based on the author's life, and hence the conclusion is ambiguous (Buckley 24). The narrator does not tell the reader whether the protagonist's final decision is right or wrong. For example, Stephen's choice in *A Portrait of the Artist as a Young Man* is not authoritatively justified or criticised. *Where Angels Fear to Tread* also has a corresponding ending in which the narrator does not clearly tell whether Philip's disillusionment with love is his true development or an ironical conclusion. In contrast, other *Bildungsromans* overtly state that the growth of the hero is not his true development, but one leading him to an inevitable death. In

Jacob's Room, the hero dies without self-realisation, and Rickie in *The Longest Journey* also dies at the end of the story without achieving anything substantial, even though he develops from a boy to a man. This kind of ending foregrounds the social situation that invites the protagonist's symbolical death rather than his chronological development. In *The Longest Journey*, it is the intense opposition between the youth and imperialism, and homosexuality and heterosexuality, that brings Rickie to his death.

Sexually speaking, with these sundry endings that are not necessarily confined within the hero's development and the marriage plot, what must be stressed is that the novels discussed above are mainly based on the choices of the male protagonists. The female *Bildungsroman* differs greatly from these novels, in that the female cannot achieve self-formation as the male does. According to Susan Fraiman's analysis, the female protagonist cannot access formal schooling, her mother is not an ideal model for her, the patron tries to educate the girl to be his wife, but her education does not end when she marries. Rather, her real education starts after her marriage and continues for a long time (6). Frances Burney's *Evelina*, plus George Eliot's and the Brontës' novels, more or less follow this pattern. Caroline in *Where Angels Fear to Tread*, even though she is not the protagonist, tries to be educated by Italy, but fails to overcome the ordeal of love and society, and is forced to abandon her way to maturity by Sawston.

Margaret's subject-formation in *Howards End* truly starts after her marriage to Henry Wilcox, with whom she pursues the way to reconcile spiritualism and materialism in modern London.

As regards the plot of the female *Bildungsroman*, there are two narrative patterns. Some female *Bildungsromans* pursue a chronological description of the female's unique development that entails different social events from the male's, and others resist the developmental plot by presenting an epiphany that is the awakening of the girl.

Elizabeth Abel, Marianne Hirsch and Elizabeth Langland suggest that *Jane Eyre* (1847), *The Mill on the Floss* and *Children of Violence* (1952-69) trace the development of the female protagonist from childhood to adulthood as the male *Bildungsroman* does. The girl frequently looks back at her past and makes a resolution that ends her apprenticeship when she is an adult. Others do not follow the protagonist's chronological development, but present a brief epiphany that leads her to the awakening. *Madame Bovary* (1856), *The Awakening* (1899), *The Voyage Out* (1915) and *Mrs Dalloway* (1925), which I shall discuss in Chapter 4, adopt this pattern (11-12). The awakening is not always a lasting moment as in the male *Bildungsroman*, but a brief instant that intensifies a particular moment in subjective time in ordinary life.

Thus *Bildungsromans* reveal the different traits according to the sex of the

protagonist: the male protagonist can attain a vocation, whilst the female cannot; the former can access formal schooling, whereas the latter cannot. Moreover, what must be noted is that Forster's novels of development like *Where Angels Fear to Tread*, *The Longest Journey*, and *Maurice*, illustrate the growth of homosexuals, so they follow their own ways that are not confined within the plot of heterosexual love. The vocation does not mean the end of the hero's spiritual journey and marriage is a self-deception, and significantly, the subject-formation of the homosexual in the Edwardian or Georgian age is destined to be an exile from society or to face a miserable death. At the same time, that the Forsterian protagonist can access formal schooling differentiates him from the protagonist of the female *Bildungsroman*, but they share a resistance to the social injustice which represses their desires. The developments of Philip, Rickie and Maurice show the similar patterns with both the male and female *Bildungsromans*, but are different from them at the critical point that they are required to hide their true selves from society.

The Modernist *Bildungsroman*

When discussing Forster's novels in this way, the forms of the modernist *Bildungsroman* complicate the matter considerably. They are different from the

nineteenth-century *Bildungsroman* in the point that the protagonist does not consciously develop. Joyce's Stephen Dedalus and Woolf's Rachel Vinrace in *The Voyage Out* refuse to develop when seeing the colonial reality. In the nineteenth century, the development of a youth means the progress of the nation, and their transformations are identical (Esty, *Unseasonable Youth* 2). The hero wanders around society, finding his wife and vocation, establishing his social status. The mobility of the youth is stabilised by his marriage, which also means the social stability. However, Stephen and Rachel discover the unfathomable gap between individual and nation. The former leaves his homeland for Paris, and the latter fears to be a woman and a wife, choosing to remain immature.

In *The Voyage Out*, Rachel meets Terence Hewet in South America, and he desires to become her lover, but she cannot understand what love truly means, and refuses him. Their conversation in the jungle is dominated by silence, and the words of love are blocked by it:

Not only did the silence weigh upon them, but they were both unable to frame any thoughts. There was something between them which had to be spoken of. One of them had to begin, but which of them was it to be? Then Hewet picked up a red fruit and threw it as high as he could. When it dropped, he would speak. They

heard the flapping of great wings; they heard the fruit go pattering through the leaves and eventually fall with a thud. The silence was again profound. (331)

The trees around them get on their nerves and Terence feels madness in them. The words of love sound empty in this environment and disperse into the air. The queer atmosphere terrifies Rachel and she is afraid of being loved by Terence. Rachel mechanically repeats what Terence says, “We love each other,” and “[t]he silence was then broken by their voices which joined in tones of strange unfamiliar sound which formed no words” (332). After the conversation in the jungle, she is infected by an unknown virus and suffers from an illusion. She sees a vision that an old woman slices a man’s head off with a knife (413), and only for some time is she conscious of what goes on around her, but when Terence kisses her, she shuts her eyes and returns to silence again. Her disease signals her refusal alike of Terence’s sexual desire, the social system of marriage, and the colonial reality of imperialism. Terence cannot save her and she dies as a virgin. The colonial reality disturbs the youth’s development and dispels the illusion of the *Bildungsroman* that the developments of youth and nation are identical. For a youthful protagonist like Stephen, self-realisation is achieved by being an exile, or otherwise youth should choose to remain immature and die like Rachel.

The colonial world in the modernist *Bildungsroman* does not offer such romantic

elements as classic adventure stories do, but discloses the deception of imperialism and the limits of the Eurocentric historical perspective. As Esty argues, in Elizabeth Bowen's *The Last September*, the protagonist, Lois Farquar, is a "frozen-adolescent figure whose own uneven development seems to correspond to the temporal oddities of the surrounding colonial history," like Rachel in *The Voyage Out* ("Virgins of Empire" 258). The story takes place at Danielstown in the 1920s, in which Lois represents the "historically frozen, politically vexed, permanently adolescent status of the Ascendancy itself" (259). This novel, which follows a similar pattern to *A Passage to India* as a "colonial novel of manners," finds an anachronistic history that deforms the conventions of the *Bildungsroman* and focuses on the awakening that freezes the girl's adolescence for good (258).¹³ Likewise, in Forster's novels, imperialism oppresses the protagonist's liberal-humanist development. Represented by Mr Pembroke in *The Longest Journey*, it thwarts Rickie from growing into a mature man and postpones his development; in *Howards End*, though this novel is not the orthodox *Bildungsroman* but another form of the soul-nation allegory, Charles and Paul Wilcox are imperialists whose hearts are underdeveloped, and who oppose Margaret's spiritualism; Adela in *A Passage to India*, whose mental journey moves forwards together with the homosexual story of Fielding and Aziz, suffers from a collapse of her ego when she faces the

colonial reality and the inhuman behaviours of the imperialists.

Of course, not all of Forster's stories and novels follow the pattern of the development of character as reflected in the *Bildungsroman*, and it is thus not sufficient to analyse his works only in the light of this genre. However, in most of his works, the author describes the growth of the youthful protagonist whose youth is contrasted with adulthood and old age. Philip, Rickie, Lucy and Maurice are immature youths. As Buckley argues, the *Bildungsroman* describes in detail the "turbulence of the space between childhood and early manhood" (25), and Forster represents the specific experience in the "space between," not only between childhood and manhood, but also between other stages, as the symbolic moment in his novels. With youth, Philip, Rickie, Lucy, and Maurice achieve self-formation through their epiphanic experiences between the different stages, whereas Adela unconsciously refuses to be mature.

The archetype of these spiritual moments in the space between appears in the short stories that I have discussed above. In "The Road from Colonus," though the main character is in old age, the author describes Mr Lucas's epiphanic experience. Inspired by the holly tree, he grasps the essence of the universe, but forgets it and ironically returns to his old self, distracted by the routine of daily life. Miss Raby in "The Eternal Moment" reunites with Feo and revives the memory of her youthful days. She has an

eternal moment in which the present and the past merge into one, and which renews her whole life. These examples oppose the new self to the old one, presenting the subsequent development from one stage to another.

The theme of a youth's growth and his integration with society also appears in "The Machine Stops" and "Little Imber," in which Forster pursues his lifelong theme of the truth of the body that is the device to develop personality in his novels, and the (in)fertility of homosexual love that is also the subject of *The Longest Journey* and *Maurice*. In "The Machine Stops," the youthful protagonist, Kuno, fights against the machine society that forbids his mental and physical development, and wins the love for the body and for nature. Kuno's philosophy that the body is the measure of the world resonates with Stephen's in *The Longest Journey*, with George's in *A Room with a View* and also with that of Maurice. "Little Imber" openly treats the issue of the infertility of homosexual love that also torments Maurice, but Warham, an old man, has sexual intercourse with a young man, Imber, and creates a new life, overcoming the infertility of homosexual love and attaining new personalities as male parents. "The Machine Stops" and "Little Imber" have distinct features that are intertwined with the themes of Forster's novels, and the study of these stories will be conducive to the exploration of the youth's development and self-realisation in Forster's novels whose themes are the

truth of the body, the infertility of homosexual love and modernity represented by techno-science.

III. Depersonalisation and Procreation in “The Machine Stops” and “Little Imber”

In this section, I will examine “The Machine Stops” and “Little Imber” from the viewpoint of liberalism and the degeneration of the body caused by the development of science so as to reveal the relationship between the individual and the highly developed scientific society. Kuno, the hero of “The Machine Stops,” believes in the truth of the body and has felt unfit for society since his childhood. Does he reconcile the body and the machine, or is he destined to be expelled from society as an outsider? What structure of feeling do people have who deify the machine and loathe nature? The main theme of “The Machine Stops” is how the advance of science has an influence on the body and mind and generally excludes the argument of sexuality. This point I will explore in detail in “Little Imber,” whose main theme is the relationship between technology and homosexuality concerned with youth and old age. Forster repeatedly uses the mode of the *Bildungsroman* in his novels and to analyse his style of a youth’s formative years and adulthood in the subsequent chapters, I will study the relationship between the (im)maturity of the individual and society in his scientific stories.

The Machine and Liberalism

“The Machine Stops” is a science fiction published on the *Oxford and Cambridge Review* in 1909. This story is said to be one of the prototypes of dystopian fiction describing people’s lives in a technologically developed society. In this mechanical world, the machine extends people’s physical functions and performs strenuous manual labour. In turn, the citizens are required to behave “mechanically” and now cannot live their lives without the service of the machine. Consequently, there occurs an ironical phenomenon whereby the advance of the machine leads to the degeneration of the body. Human beings thus become slaves in the power of the machine.

This story criticises H. G. Wells’s “In the Days of the Comet” and there Forster evinces his fear in this story that the machine which was supposed to do human beings’ will would control and dominate the human subject. In his diary, Forster confesses his dismay:

Last Monday a man – named Farman – flew a 3/4 mile circuit in 1 1/2 minutes. It is coming quickly, and if I live to be old I shall see the sky as pestilential as the roads. It really *is* a new civilization. I have been born at the end of the age of peace and can’t expect to feel anything but despair. Science, instead of freeing man – the Greeks nearly freed him by right feeling – is enslaving him to

machines. . . . God what a prospect! The little houses that I am used to will be swept away, the fields will stink of petrol, and the air ships will shatter the stars. Man may get a new and perhaps a greater soul for the new conditions. But such a soul as mine will be crushed out. (*Howards End* 10)

The success of the aviation experiment made Forster foresee that it was the end of the peaceful days that he was used to, and the advent of the mechanical age that started to pollute nature with petrol and airplanes. In Forster's thinking, the development of technology degenerates civilisation, just as Kuno tells his mother his angst at scientific domination over the human species. He cries out: "[c]annot you see, cannot all you lecturers see, that it is we that are dying, and that down here the only thing that really lives is the Machine?" (131). The machine is alive but the human beings are dying and man who is assumed to manage the machine becomes its slave, deifying it as a creation by God, as Kuno says that "[w]e created the Machine, to do our will, but we cannot make it do our will now" (131). The machine makes the world mechanical and separates human beings from nature. It creates a new generation who adapts to the mechanical age and condemns member of older generations like Forster to death.

It is not only Forster who had an acute fear of the mechanical development in society. His contemporary writers such as D. H. Lawrence, George Orwell and Aldous

Huxley also criticised that the overdependence on technology would degenerate human nature. Lawrence believed that the Western industrial society would deteriorate the human race; Orwell prophesied the arrival of a bureaucratic society dependent on science; Huxley feared that the human species would become blindly subordinate to the machine (Charles Elkins 50). Amongst them, Forster's alarm at the overdevelopment of science resonates particularly with Orwell's and Huxley's: he was uneasy about the emergence of a bureaucratic society in which scientific experts would administer citizens in a totalitarian way. He became more nervous of the arrival of such a society during and after the Second World War. For Forster, civilisation prospers during the peaceful days that have no concerns with war ("What I Believe" 68). Yet he foresaw that post-war society would be controlled by bureaucrats:

We may expect a society that is highly centralised. It may be organised for peace: we hope it will. It may have to be organised against future wars, and if so, so much the worse. But in either case it will be very tightly knit; it will be planned; and it will be bureaucratic. Bureaucracy, in a technical age like ours, is inevitable.

The advance of science means the growth of bureaucracy and the reign of the expert. And as a result, society and the state will be the same thing. ("The Duty of Society to the Artist" 94)

The prevention of another war by scientific regimentation promotes the position of bureaucrats and accelerates the tendency towards the overdependence on technology.

The liberty of the individual would be restricted by society that is the state itself.

Unfortunately, Forster's prediction came true. The Great War with its atrocious violence discouraged Forster to believe in the humanism that he described in his novels of the pre-war years. His tone sounds optimistic in "The Duty of Society to the Artist" (1942), but the author's voice sounds more sorrowfully in the "Terminal Note" to *Maurice* (1960) in which he writes of the cataclysmic aftermath of the world wars. He says that an idea of an epilogue occurred to him: that several years after Maurice's and Alec's disappearance, Kitty, Maurice's sister, comes across two woodcutters who seem to be her brother and his lover. The woodcutters symbolise the ideal harmony between the individual, nation and nature, but the time setting of *Maurice* itself is around 1912 so the epilogue should be about their life during WWI. This seemed impossible to Forster and he abandoned the sequel to the novel:

It [*Maurice*] belongs to an England where it was still possible to get lost. It belongs to the last moment of the greenwood. *The Longest Journey* belongs there too, and has similarities of atmosphere. Our greenwood ended catastrophically and inevitably. Two great wars demanded and bequeathed regimentation which the

public services adopted and extended, science lent her aid, and the wildness of our island, never extensive, was stamped upon and built over and patrolled in no time. There is no forest or fell to escape to today, no cave in which to curl up, no deserted valley for those who wish neither to reform nor corrupt society but to be left alone. (223-24)

The interwar period and post-war society demolished the greenwood that sheltered the “abnormal” like Maurice and Alec, and which was the only remaining of their hope of the reconciliation between them and society. Nature was destroyed by the bureaucratic regimentation and now it does not allow anyone to live outside society.¹⁴

Forster’s liberalism that criticises Wells’s blind belief in science resonates with Orwell’s. Orwell also condemns Wells’s overcredulous view of science and his overlook of Hitler’s threat to world peace. Whilst Wells praised the development of the airplane, for Orwell, and for Forster too, it was the symbol of warfare which menaces all civilisation in Europe:

But unfortunately the equation of science with common sense does not really hold good. The aeroplane, which was looked forward to as a civilizing influence but in practice has hardly been used except for dropping bombs, is the symbol of that fact. Modern Germany is far more scientific than England, and far more barbarous.

Much of what Wells has imagined and worked for is physically there in Nazi Germany. The order, the planning, the State encouragement of science, the steel, the concrete, the aeroplanes, are all there, but all in the service of ideas appropriate to the Stone Age. (Orwell, "Wells, Hitler and the World State" 170)

During war time, technology did not assure people of peaceful days but threatened their lives. To Orwell's eye, Germany was more scientific yet more barbarous than England, so he asserts that the advance of science accompanies the degeneration of human nature represented by Nazis.

Forster thinks that Orwell's critical attitude towards bureaucracy appears in his understanding of the relationship between prose and society. He writes: "[l]iberty, he [Orwell] argues, is connected with prose, and bureaucrats who want to destroy liberty tend to write and speak badly" ("George Orwell" 61). Bureaucrats' words are empty and meaningless and degenerate the status of prose. This is why "[i]t is the duty of the citizen, and particularly of the practising journalist, to be on the lookout for such phrases or words and to rend them to pieces" (61). The degeneration causes the empowerment of the state and the restriction of the individual's liberty. Forster supposes that Orwell is a writer who is thoroughly realistic and political and this is the reason he could not stand Wells's unrealistic and mystical belief in science (60).

As Forster foresaw during WWII, technology became not a means of liberating human beings from mental and physical obstacles but of controlling people. The telegraph, radio, train and motorcars came to intervene in people's lives and controlled a dispersed society. The youth whom Forster wrote of in his novels lose their own places outside of class. Rickie and Maurice idealise the reconciliation between youth and nation, but the bureaucratic state depending on technology identifies itself with society and intrudes in the individual's liberty. Such a state differentiates the "abnormal" from the "normal" and judges people whether they are social or antisocial in order to prevent another war. Then how does Forster write of the relationship between the highly developed scientific society and the individual with the degenerated body in "The Machine Stops"? Does the scientific society threaten the individual's liberty or assure it? Does it show a harmony between the central consciousness and society as in *Mourice* or the antagonism between them?

The Machine and the Body

In "The Machine Stops," the development of technology ironically causes the degeneration not only of the physical functions of the human body but also of human nature. The face of Vashti, Kuno's mother, is described as pallid and bloodless. Her

smile appears when she acquires wrinkles all over her face (109). The machine performs manual labour for her so her body remains undeveloped and feeble. Her spirit is also dependent on the machine and she fears a direct experience that is not mechanically mediated. For her, an “unmechanical” experience or idea is terrifying and unethical. On the contrary, Kuno’s body is masculine and well-developed. This is why the state once tried to kill him as the “abnormal” when he was born. Muscles are an unnecessary physical property in the mechanical age.¹⁵

Vashti’s piety towards the machine is what Leo Marx calls the “technological sublime” (197). Whilst she denigrates nature as the “horrible brown earth” and regards the stars as dark objects (111), she deifies the machine and is in awe of its creativity. It has produced airplanes which dominates the sky, protecting the passengers from the contaminated brown earth in the air. For Vashti, mechanisms are the objects of sublime, whereas nature is an “unmechanical,” barbarous entity.

Whilst the machine awes Vashti, it causes the loss of the sense of space and separates human beings from nature. This means that the human body loses part of its own flesh. For Kuno, “far” and “near” mean whether he can arrive there on foot or not. Feet are the measure of distance, hands for ownership and the body for the degree of strength, desire and love. He leaves the mechanical world for the earth and recovers the

sense of space there. He is convinced that the earth is alive and it is the human species that is dying (131). Nature has its own body like human beings: the turf is its skin and its muscles move under it. As seen in Kuno's recovery of the sense of space and touch, Charles Elkins argues that the theme of this story is the isolation of human beings.

Throughout his life, Forster struggled with obstacles to personal relationships: class in *Howards End*, nationality in *A Passage to India*, and science and technology in "The Machine Stops" (54-55). The machine robs the body of the sense of space and touch, the essentials of human intercourse, and consequently, technology blurs human contact and love is narrowly understood as a physical act from the mechanical viewpoint.

Climbing up to the earth, Kuno feels that the dead comfort him and he consoles the unborn. This sense of human association brings him the perception of humanity (127). In the mechanical age, the machine separates people from each other, but Kuno comes to have knowledge of pristine personal relationships. The hero realises that one is born and dies without a garment, that is, technology. The series of the dead, the living and the unborn makes Kuno feel the immortality that Forster also describes in novels. Stephen in *The Longest Journey* realises the immortality of his soul at the end of the story. The Londoners in modern England head for sterility and degenerate human sensitivity, but Stephen overcomes such sterility by inheriting the soul of the dead

Rickie and leaves his ideas and thoughts to the next several generations (289). Kuno's understanding is not concerned with homosexuality like Rickie and Stephen, but his view of the body permeates all humanity. He is convinced that the body is right, that the machine is wrong. Yet his generation is overdependent on technology and cannot live without it any more.

Listening to her son talking fervently about humanity, Vashti realises that there is no room for him in society. Kuno's ideas and behaviour are atavism to Vashti's eye (128). It is a deterioration and a crime in the mechanical age that threatens the peace of society. In her view, progress means the progress of the machine that improves society. In this sense, Kuno's philosophy of the body is an anarchic idea and a practice against social progress. Forster thematises this subversive relationship between the progress of society and the degeneration of the body in his novels: in *Maurice*, the protagonist's homosexual self-formation and the development of his perverted personality are regarded as a social degeneration and a crime; in *The Longest Journey*, the self-discovery of Rickie's homosexuality is an asocial initiation and inevitably invites his death. Whilst the machine in "The Machine Stops" deletes the personality and terms his unmarked character as "normal," Kuno's self-formation leads him to unfold his personality to be "abnormal." He finds the path to salvation in the criminal act.

The mechanical society is controlled by the Central Committee which people cannot access. It is a powerful committee that forbidden people's visit to the earth and demands their piety towards the machine. The role and position of the Committee is that of king in an empire: they are not the cause of the mechanical society or war but are moved by an invisible pressure and produce another one in turn. Society calls this movement progress (138). This situation is the same one as Forster felt during and after WWII. The administration and regimentation of society deleted the greenwood and expelled the "abnormal."

The "abnormal" Kuno discovers the buried history of human beings on the earth and identifies himself with Alfred the Great (131). On the earth, he sees some people expelled from the underworld. They are expelled as criminals but are the ones that can change the world. They are associated with the citizens of Wessex and Kuno imagines a humanistic nation-building that is free from mechanical domination. Kuno and the expelled are the ones that have the potential to reconcile the body with nature. However, at the end of the story, the mechanical society collapses and Kuno and Vashti die in the explosion. Forster does not offer them salvation from the sin against the body.

The Machine and Homosexuality

“The Machine Stops” discloses the subversive relationship between scientific development and the physical devolution, and rarely refers to the problem of technology and sexuality. This point I will discuss in “Little Imber.” This story, or rather the fragments of a story, is Forster’s posthumous work written in 1961. It has no definite conclusion but the theme of the machine and the body is described more concretely and personally than in “The Machine Stops,” taking into account the advance of science after 1909 and the aftershocks of the two devastating great wars.

The narrative is set in a “lamentable future” where people have forgotten the meaning of the word “class” (226), and which is ravaged by a great war and the population is dramatically decreasing, especially the number of males. It is narrated that this situation might be caused by the mutual hatred between men and women and, in order to turn their hatred to procreativity, the world state decides to train males to effectively impregnate females (231). Sexual intercourse is not a means of pleasure any more but for a political solution of the worldwide infertility of the human race.

Two males appear in this story. One is an elderly man, whose name is Warham. He is in the autumn of his life but keeps himself fit. He has a nihilistic atmosphere around him but feels it his duty to give pleasure to, and impregnate, women. The other

is Imber, who is a rough youth. His name has the meaning of a “fertilizing shower” in Latin and is also historically associated with the name of a place that was occupied by the British Army during WWII, from which the residents were forced to retire and never returned (228). These two men hate but love each other and create a life by themselves. In short, the theme of this story is a criticism of the sterility caused by the development of science and the devastating war, and the overcoming of the infertility of homosexual love which is the fulfilment of Forster’s lifelong wish.

These two men are dispatched to the same “Birth House” and develop a deep antagonist to one another. Their hatred is more than merely an instinctive reaction. Warham envies Imber’s youth and is irritated with his own old age; Imber is still immature and almost sheds tears when he quarrels with the mature Warham. Warham behaves as a gentleman and is proud of his self-control, but his pride is shattered down when seeing the freshness of Imber’s body.

Whilst quarrelling, they start to wrestle and become sexually excited. At the end, they disperse their sperm on the floor:

Quite soon the angry red immature face facing him [Warham] wavered, but he [Warham] let his eyes glance downward for an instant and was lost. The face vanished and in its place were two rays of blue fire. Something snapped in him, he

stretched his arms, they were instantly filled and arms closed round him. Their hatred passed into wrestling which presently quietened, and they parted without looking at each other or at the seed that they had both dropped onto the Birth House floor. (230)

Warham loses his composure and is upset with his misconduct. The fact that he enjoyed the Lawrentian physical intercourse with Imber is against his faith. He is trained to give pleasure to women for impregnation, not to men. After the event, he visits a woman waiting for him, but during the intercourse, he becomes inadequate and the fear of impotence of his old age attacks him. He attempts to recover and unconsciously remembers Imber. Strangely, when he thinks about the young man, he gets strength and can reach climax.

Coming back to his room, he sees something enigmatic moving on the floor. He is horrified at the sight and brings Imber to his room. The youth finds out that it is a new life born of their sperm (233). Warham hates the outcome of his conduct, but Imber welcomes the fact. He is trained to make a new life and, in this sense, sex does not matter. He is glad to overcome the sterility imposed on men.

Unfortunately, the enigmatic mass dies soon. Imber mourns the death of his child and thinks that it is Warham who is to blame: he left the baby behind to have sexual

intercourse with women and it consequently killed the baby. Now they sympathise with one another and sleep in the same bed to make love again. This story has no decisive conclusion and the ending is unclear. Yet it seems that they give birth to sons and the population of men rapidly increases. At the end, it is narrated that “males had won” (235).

The unrealistic and comical theme of “Little Imber” is the overcoming of the sterility of homosexuality. The human beings in this devastated world lose procreativity and the act of love is scientifically controlled by the world state in order to effectively impregnate women. The state establishes a totalitarian bureaucratic society that restricts sexual freedom. The theme of the (in)fertility of homosexuality is seen in almost all of Forster’s novels, but it shows a new aspect in this story. The souls of Rickie and Stephen are reconciled with their nation and nature, Maurice identifies himself with England, and now Forster endows Warham and Imber with procreativity. As Thomas March argues, this story breaks down the procreation of the heterosexual narrative and instead renders the homosexual narrative procreative. Homosexual procreation is associated with a naturalness, whereas the heterosexual regimentation with an unnaturalness (100-02).

Warham’s and Imber’s procreation causes a panic in the devastated world and

their wild boys win against women:

The women were stimulated and began to conceive normally as of old, their sons got raped by the wild boys and buggered their daughters who bore sons, the pleasing confusion increased and the population graph shot up until it hit the jackpot. Males had won. (235)

As Robert K. Martin suggests, Forster's desire appears clearly at this scene. Martin argues that "Little Imber" is in a continuation with *Maurice* and is concerned with the preoccupation of the "intersect of death and desire" (253). This means the sterility of homosexual love and the procreation of homosexuality that Forster wished. Warham and Imber fulfil Forster's desire by being a father and a mother of their children.

By means of homosexual fertilisation, Warham and Imber repel the violence of warfare and the sterility imposed on the human beings by science. They share parenthood like a pair of a father and mother and create a new role of sex. Their parental relationship that is more than an ordinary fatherhood and motherhood is determined by the positions of their bodies:

"Well, and now what? This part of the Birth House hasn't been very cheerful

There's my bed. Are you frightened to come off in it with me?"

"I'll come off with you."

“Will you lay warm under me afterwards?”

“I’ll lay warm above you.”

“That’s fair enough. Come.” (234)

Their relationship is represented by being above or below. Warham insists on being above Imber as a dominant male position whilst Imber is below him as a submissive female. Here Helena Gurfinkel suggests that Warham and Imber acquire fatherhood and motherhood by putting their positions related. Warham is the elderly man who, being above, plays the role of father whilst Imber, being below, shows motherhood by mourning the death of their child and subordinates to Warham. Their male-male parenthood separates the female sex from the woman’s gender and creates the peculiar role of male motherhood. Their new parenthood, however, is still dependent on the typical image of woman that represents submissiveness to man (Gurfinkel 155). Yet their relationship goes beyond the limit of the ordinary sex roles of man and woman with homosexual procreation.

As seen in their relationship, the mature and the immature complete each other’s sexual deficiencies of impotence and immaturity by the physical tie. Their procreativity overcomes the limits of traditional sex and diversifies the roles of sex. Technology constrains heterosexual love but homosexual love overcomes its sterility in the future.

The relationship between Imber and Warham indicates the Forsterian reconciliation of immaturity and maturity that goes beyond the conventions of the heterosexual love story.

Chapter 2: Narratives of Hetero- and Homosexual Love

I. *Where Angels Fear to Tread* as an Anti-*Bildungsroman*

Where Angels Fear to Tread describes the development and disillusionment of its youthful protagonist, Philip Herriton, by adopting the form of the *Bildungsroman*. Yet Forster does not follow the typical pattern of the classic *Bildungsroman* such as Goethe's *Wilhelm Meister's Apprenticeship*, which presents an ideal harmony between individual and society. Rather, Forster's first novel bears some similarity to George Moore's *Confessions of a Young Man* (1888), in which the hero is an exceptional, anti-social person who declares his isolation from society of his own will, and whose character thus prefigures artistic protagonists such as James Joyce's Stephen Dedalus and others. The theme of *Confessions of a Young Man* is to disclose the impossibility of the once-believed ideal harmony of individual and society in modern England, and *Where Angels Fear to Tread* explores similar issues of youth and society.

Recently critics have discussed the relationship between youth and empire in the *Bildungsroman* of the colonial age, but what characteristics can we find in *Where Angels Fear to Tread* which can be interpreted as the nation disturbing the development of Philip when he seeks for salvation outside of his homeland? What symbolical meaning does his disillusionment at the end of the story have if the *Bildungsroman* has

a symbolic form in bourgeois society, as Franco Moretti argues, where youth is the essence of modernity and of the *Bildungsroman* (5)? Thus, in order to explore the evolution of Forster's style and narrative technique, this section will analyse the relationship between the disillusioned youth and the disturbing nation within the framework of the *Bildungsroman* in the age of empire.

Anti-Bildungsroman

The main characters of *Where Angels Fear to Tread* are Philip Herriton, Lilia Herriton, Caroline Abbott and Gino Carella, all in their twenties or in early thirties. Amongst them only Gino is Italian, the rest are English. Philip is neither a gentleman nor an artist, the two typical vocations of the nineteenth-century *Bildungsroman*. He is an ordinary youth who lives in Sawston and whose life is distorted by his false education in Italian art. Philip has lived his life as merely a spectator, not as a practitioner of his ideal, but when he accidentally causes the death of Gino's baby, he determines to commit himself to his own life.¹⁶ He comes to meet Gino to ask his forgiveness and the Italian forgives the protagonist's misconduct. This reconciliation brings Philip to believe in his life again. Through their friendship, Philip realises his love for Caroline and tries to confess it, but Caroline tells him that it is not him but Gino

that she loves. Actually she suffers from her own adulterous and vulgar desire (Caroline is Lilia's chaperon and Lilia is Gino's wife). Philip's love is tested by reality, only to be found vulnerable and sterile. Philip's apparent development ironically leads him to despair in the end.

Fundamentally, the English *Bildungsroman* is a genre of novel where the young protagonist, usually from a local place, develops spiritually through particular ordeals (father, money, woman etc.) and finds a place of his own vocation at the end of the story. The hero develops as a result of events, not consciously as in the case of the German *Bildungsroman*. According to Jed Esty, the modernist *Bildungsroman* depicts a youth who does not develop and the protagonist notices the unfathomable gap between homeland and colony and abandons the path to maturity (*Unseasonable Youth* 2).

The maturity of the youth protagonist follows spiritual and material paths to a vocation and, to facilitate this itinerary, it is a prerequisite that the nation should have represented a binding and preserving force for both individual and society. The infinite development of capitalism is identified with the development of youth, whilst the nation as an anti-temporal entity accepts such mobility and stabilisation (Esty, *Unseasonable Youth* 5). Yet such ideal harmony can be imagined only in the homeland: the reality of the colony undermines the development of youth and disturbs the balance. As seen in

The Voyage Out, the colonial world does not give any salvation to Rachel Vinrace. She fears adulthood and dies at the end of the story as a virgin. The colonial environment depresses her soul and confines her in immaturity.

This discussion will guide us in reading *Where Angels Fear to Tread* from the viewpoint of youth and nation because this novel describes a young protagonist who remains underdeveloped even at the end of the story. *Where Angels Fear to Tread* does not treat imperial concerns explicitly like *The Longest Journey*, *Howards End* and *A Passage to India*, but it refuses to identify the development of the protagonist with nation-building. The disillusionment of young people is also described in such novels as *Great Expectations*, but what matters in *Where Angels Fear to Tread* is that the two nations conflict with each other and the antagonistic relationship transforms and disturbs the young in many ways. Philip, and to some extent Caroline also, declare their separation from Sawston, representing conventional suburban society, but England never allows such a liberation. Their struggle with the nation does not result in a total defeat or victory, and the novel ends inconclusively. In this sense, *Where Angels Fear to Tread* is not an orthodox *Bildungsroman* but has some characteristics of an anti-*Bildungsroman* which would indicate a new form of the youth/nation story.

Forster himself mentions in his letter to R. C. Trevelyan that he wanted to make

the improvement of Philip a surprise:

The object of the book is the improvement of Philip, and I did really want the improvement to be a surprise. Therefore in chapters 1-2 I never hinted at the possibility, but at the same time did not demonstrate the impossibility, or did not mean to. In ch. 5 he has got into a mess, through trying to live only by a sense of humour and by a sense of the beautiful. The knowledge of the mess embitters him, and this is the improvement's beginning. From that time I exhibit new pieces of him – pieces that he did not know of, or at all events had never used. He grows large enough to appreciate Miss Abbott, and in the final scene he exceeds her.

(Where Angels Fear to Tread 149)

Forster uses a “surprise method” to describe Philip’s sudden change. In chapter 5, the author makes Philip have a conversation with Caroline and understand how she has improved herself. Caroline assures the marriage life of Lilia and Gino and later she feels a strong responsibility for Lilia’s death after giving a birth to a son.¹⁷ Until their marriage, Caroline follows Sawston’s recommended path to self-abnegation and does not commit to her own life. She says to Philip that ““I had got an idea that everyone here [at Sawston] spent their lives in making little sacrifices for objects they didn’t care for, to please people they didn’t love,”” recognising that people at Sawston never learned to

be sincere or how to enjoy themselves (60). She stands against the Herritons and assists Gino and Lilia to get married. This is the only moment in which Caroline gets her “real life” and her confession transforms Philip (61).

From the viewpoint of the individual, Caroline puts priority on sincerity in her own way to society. She has changed herself but Philip considers her transmutation “mad” (67). Caroline realises that society which produces dullness, boredom and malice is an invincible, indestructible rival (61). Still, she senses something enormous beyond the judgment of good and evil in individuals. Gino gives her this sense of supremacy of human beings. When he lifts up his son, the father and son represent something greater than the conventional life of Sawston. Caroline feels that “[s]he was in the presence of something greater than right or wrong” (109) and Gino and his child look so holy that “[s]he turned away her head when Gino lifted his son to his lips. This was something too remote from the prettiness of the nursery. The man was majestic; he was a part of nature . . .” (111). Caroline’s exploration of her character is the practice of being sincere to herself and others even though she is inspired by her sordid love for Gino.

Caroline struggles with Sawston but fails, and her only choice is subject to that invincible society. Susan Fraiman claims that the *Bildungsroman* presupposes the choices are available only to male characters. The female protagonist of a

Bildungsroman cannot access education or participate in politics or get any profession except for that of teacher or governess (6). In the case of a male protagonist, he can leave society to be, say, an artist, but women cannot escape from household. If she chooses to leave the house, society makes her an exile like Caroline. The male protagonists are usually supposed to obtain equality through their ordeals, whilst female characters aim at resisting injustice in society imposed on themselves.

Through personal intercourse with Caroline, who abandons self-development after realising that society is invincible, Philip pursues his way to maturity by throwing away the conventional values of Sawston. Then why does Forster use the surprise method to depict the transfiguration of the protagonist? Forster says in the same letter that there are no pedagogic fingerposts in real life (149). In other words, the author tried to describe Philip's journey not based on the orthodox form of the *Bildungsroman* but on the complexity of real life. At the beginning of the story, the major events are mainly perceived from Lilia's point of view, but she suddenly dies and there is no indication of Philip's development. It might be true, as the author admits, that Philip's transfiguration is a surprise but it is too sudden to be persuasive.

Yet there still are some signposts which indicate Philip's itinerary. One of them appears in the first description of Monteriano, which is seen as "some fantastic ship city

of a dream” above a little wood and violets (20):

At that moment the carriage entered a little wood, which lay brown and somber across the cultivated hill. The trees of the wood were small and leafless, but noticeable for this – that their stems stood in violets as rocks stand in the summer sea. There are such violets in England, but not so many. Nor are there so many in art, for no painter has the courage. The cart-ruts were channels, the hollows lagoons; even the dry white margin of the road was splashed, like a causeway soon to be submerged under the advancing tide of spring. Philip paid no attention at the time; he was thinking what to say next. But his eyes had registered the beauty, and next March he did not forget that the road to Monteriano must traverse innumerable flowers. (18)

In the woods, the violets bloom as in Lucy Honeychurch’s symbolic moment in *A Room with a View* and symbolise the liberal atmosphere of Italy.¹⁸ Philip converses with Caroline and he is too absorbed in the conversation to pay any heed to the violets. He seems to notice them but does not attend.¹⁹ This scenery remains at the bottom of his heart and, when he revisits Monteriano, he remembers that he traversed the numerous flowers to get to the town. The last sentence in the quoted passage indicates another Philip who is at a future point. Forster uses prolepsis to narrate the starting point of

Philip's improvement both from the present and the future points.²⁰ Philip's dual consciousness merges into the beautiful scenery of violets and Monteriano is transfigured into a holy place in his mind.²¹

This temporal device adds a cyclical movement to the linear plot of the *Bildungsroman*: certain moments in the future are told in advance and are revisited later. Gérard Genette argues that the information narrated by prolepsis reflects both the experiences of hero and narrator. This is because such interventions “represent simply the autobiographical narrator's share in the report of facts still unknown to the hero” (206). As to this autobiographical information, according to Genette, critics can only argue about its opportuneness, not its legitimacy (206). In the case of *Where Angels Fear to Tread*, Forster says in his letter that he avoided any signposts as such. However, there are some advance notices against the author's will as discussed above. This device diverts this novel from the orthodox *Bildungsroman* to a new form that produces a recursive effect.

The same method is employed in Philip's conversation with Lilia. When he talks of Gino with Lilia, a temporal shift takes place as “Miss Abbott has told me a certain amount, and the rest I see for myself.” “See for yourself?” she exclaimed, and he remembered *afterwards* that she had flushed crimson” (25 emphasis added). Philip

seems not to notice at the time that Lilia flushed and only later remembers. The word *afterwards* changes the smooth progress of the linear plot into a repetitive structure. In the subsequent conversation, Philip calls Gino a “cad” but Lilia replies to him that he said there are no cads in Italy (25). Philip’s word uttered in the past returns to him.²²

Anyway, that Philip looks back at himself from a future point indicates that another self still lingers around the past moment and regrets his past deed. His self in the future seems an underdeveloped Philip just as he is at the present.

Lilia has the same kind of regret. After her marriage to Gino, she is forbidden her solitary walk, but she goes out alone in the evening one day. It is explained that this is almost the last solitary walk in her life (“[b]ut for all that she never took a solitary walk again, with one exception, till the day of her death”) (37). Gradually she comes to realise that her marriage life is a total failure:

The advance of regret can be so gradual that it is impossible to say, “Yesterday I was happy, today I am not.” At no one moment did Lilia realize that her marriage was a failure; yet during the summer and autumn she became as unhappy as it was possible for her nature to be. (43)

No one can tell when Lilia starts to regret her life in Italy. It might start yesterday or today, and what she gains through the ordeals in her marriage life is the disillusionment

of her life. The education Philip tries to give her in Italy comes to a miserable end.²³

Forster's prolepsis thus serves less to dramatise the story than to provoke an atmosphere of regret and sorrow. As Forster admits, the absence of signposts of the possibility or impossibility of Philip's improvement might be a drawback in the novel but the author succeeds in making the feelings of the characters the dominant atmosphere of the anti-*Bildungsroman*. The signposts of Philip's and Lilia's failures tell their disillusionment at the development of their personalities and the evanescence of life.

Pasiphae and Endymion

Then what is Philip's development and disillusionment? Philip says to others that he loves "outraging English conventions" (24), but cannot escape from the dominance of his mother and remains as her puppet (68). He is a coward fantasist who has his own ideal in his mind but does not take any action to make it come true. Yet Caroline inspires him to escape from the imprisonment of the conventions of Sawston. When his sister kidnaps Gino's baby and kills him accidentally, Philip realises that "[i]t was his own fault, due to acknowledged weakness in his own character. Therefore he, and no one else, must take the news of it to Gino" (133-34).²⁴ He tells Gino that "[i]t is

through me . . . It happened because I was cowardly and idle. I have come to know what you will do.” (135). Gino forgives him and Philip overcomes the weakness of observing his life as a spectator. It is Caroline who makes him realise the meaning of his life and he undergoes conversion and is saved by her (139). He comes to know that life is not a work of art as he used to suppose but is chaotic and muddled and greater than his expectation (142). Then he tries to confess his love to her, but Caroline tells Philip that she loves Gino. Philip fails to establish an ideal harmony between society and individual by means of, and personal relationships based on, heterosexual love.

Caroline is only twenty years old and Philip twenty-four. These characters seem to have the possibility to improve themselves, but the thing which waits for them at the end of the story is the disillusionment of love. This is the very feature of Forster’s *anti-Bildungsroman* story in which the protagonist tries to be himself apart from society, but realises that society is invincible and that there is no ideal personal relationship based on love. What Caroline, Philip and Gino establish at the end of the story is a triangular relationship symbolised by Pasiphae. Philip thinks as follows:

“That you [Caroline] and he [Gino] –” He smiled bitterly at the thought of them together. Here was the cruel antique malice of the gods, such as they once sent forth against Pasiphae. Centuries of aspiration and culture – and the world could

not escape it. (146)

The miseries of Philip's and Caroline's are a universal misfortune that human beings have inherited since the age of the Greek myths. Philip desires to marry to Caroline but she wants the love of the married Gino. Once they refuse any social system that constrains their liberty, but they still desire it so as mutually to love, and to be loved. What they can get is not love but friendship as the second best.

Caroline tells Philip that “[y]ou’re my friend for ever, Mr Herriton, I think. Only don’t be charitable and shift or take the blame. Get over supposing I’m refined. That’s what puzzles you. Get over that.” (147). Philip and Caroline choose to be friends for good. For Philip, it is to give up and forget his love for Caroline and for Caroline, it is to make Philip despise her. After the accident which kills Gino’s baby, Philip states to Caroline that now he has a “vision of perfect friendship” with Gino (140), but his vision results in the ironical triangular relationship between them.

Philip’s perfect friendship with Gino has another significant aspect for the triangular relationship. The protagonist has a latent homosexual desire for Gino. This clearly appears as a masochistic sensation when Philip tells Gino that his baby is dead in an accident and Gino responds by choking him:

At first he was glad, for here, he thought, was death at last. But it was only

a new torture; perhaps Gino inherited the skill of his ancestors – the childlike ruffians who flung each other from the towers. Just as the windpipe closed the hand fell off, and Philip was revived by the motion of his arm. And just as he was about to faint, and gain at least one moment of oblivion, the motion stopped, and he would struggle instead against the pressure on his throat. (137)

In Forster's novels, violence and death cause a strong sexual pleasure. Struggles represent a sexual intercourse between men as seen in "Little Imber," in which Warham and Imber wrestle with each other and experience sexual excitement. Thus, through his intercourse with Gino and Caroline, Philip's *Bildung* is a complex amalgam of homosexuality and heterosexuality.

The Campanile of Airolò reminds Philip of the beautiful myth of Endymion. Caroline remains as a goddess to Philip even after the confession of her sordid love for Gino, narrated as "Philip's eyes were fixed on the Campanile of Airolò. But he saw instead the fair myth of Endymion. This woman was a goddess to the end. For her no love could be degrading: she stood outside all degradation" (147). Putting it differently, as Serene gives an eternal sleep to Endymion, Caroline confers an eternal oblivion to the past story of her, Gino and Philip. Philip thinks her love sordid and his own love tragic but both of them are supremely beautiful (147-48). At last Philip awakens from

his false education of art and his vain love, perceiving reality face on. This awakening is the last destination of his journey. He still perceives the world of myth as he would do at the beginning of the story, but he does not dispel the illusions of Pasiphae and Endymion. Now he sees myth through life, not vice versa. To his eye, Caroline, his goddess, leaves something behind. It is said that “[o]ut of this wreck there was revealed to him something indestructible” (147). The indestructible thing is, symbolised by Pasiphae and Endymion, an “eternal moment” that is greater than love. Philip remains half developed and half underdeveloped because his love is rejected by Caroline and what he gains instead is a friendship with Caroline that promises to be for good. It is a beautiful tragedy of friendship that Forster’s anti-*Bildungsroman* proposes at the end of the story.

II. Youth, Empire and Homosexuality in *The Longest Journey*

Where Angels Fear to Tread transforms the orthodox English *Bildungsroman* style into an anti-*Bildungsroman* form by giving the hero disillusionment and friendship at the end instead of love with the heroine. It employs prolepsis to change the smooth progress of the linear plot of the development of the youthful protagonist and produces the atmosphere of regret that foretells the failure of his love. Philip finds a way to

salvation in Italy at last but Caroline refuses his love and the gate to liberty remains half shut. He returns to his own country without having achieved anything. Though he abandons a way to nation-building, his only allowed place is in England. The youth goes back to the country with little hope and much despair.

The antagonism between youth and nation in *Where Angels Fear to Tread* develops into one between youth and empire in *The Longest Journey*. Critics have suggested that the theme of *The Longest Journey* is how Rickie Elliot, the protagonist, reaches to reality and how he realises the meaning of his life (Colmer 67-68, Trilling 67-68). They have analysed this novel as a *Bildungsroman* mainly from the viewpoint of the relationship between youth and society. Generally speaking, the Pembrokes are the rivals of Rickie and Stephen Wonham, Rickie's half brother, and they embody the bourgeois secular values such as materialism and mammonism. Mr Pembroke is an imperialist whose idealisation of the love for Sawston School and his belief in patriotism disturbs Rickie's development and makes him believe that the world of Sawston is the world of reality.

The path of Rickie's development to adulthood is described through the dualism of not only liberty and convention, homosexuality and heterosexuality, but also youth and empire. Rickie chooses Stephen instead of Agnes at the end of the story but the

issue of sterility haunts their homosexual relationship. Homosexual sterility is one of the major themes of Forster's works as we have seen in "Little Imber" and the youth in *The Longest Journey* also faces this problem. This chapter will examine how Rickie and Stephen fight back against imperialism and how they overcome or are defeated by the infertility of their homosexual relationship. This will reveal the symbolic value of Rickie's death in the story of the development of the youth and the differences between the orthodox, heterosexual *Bildungsroman* and this novel.

Youth and Empire

Rickie is the youthful protagonist who has had a severe school life in his childhood. Contrary to his bitter school life, he feels a liberal atmosphere at Cambridge that leads him to a better self. He is "absurdly young" at Cambridge and now is in the hall of youth, just having left the narrow corridor of childhood (5-6, 61). He is so ignorant of society that he thinks that he can give his money to anyone who needs it. Yet after falling in love with Agnes, he comes to learn practical things through the relationship with Mr Pembroke and looks for the meaning of his life outside of Cambridge, mainly at Wiltshire.

Trilling argues that Rickie has a taste of Stephen Dedalus, Somerset Maugham's

Philip Carey and Lawrence's Paul Morel, but he "has a dignity which comes from his being truly involved in the life of moral choice" (69). As Trilling suggests, this story of Rickie's development is the spiritual journey to find his own place in society. Though it is like Shelley's *Epipsychidion*, he is not such a lonely traveller as described in the poem: he has a lover who marries him and friends like Ansell who help him at his crisis. Through these relationships, he pursues his own way to face reality. Still, he is inexperienced and does not have any profession to make a living. This prevents him from finding a proper place in England.

In Mr Pembroke's mind, which embodies the conventional values of Sawston, profession occupies a significant position in life.²⁵ He is a practical moralist who postpones the marriage of Agnes and Gerald just because they do not have enough money, and who confesses his love to Mrs Orr merely because he needs to get married to her in order to get a better position at the school. He is an adult who has never experienced the passion of youth. On the contrary, profession does not matter at all for Rickie, for he thinks himself an outsider of society. He has some money inherited from his parents and in order to escape Mr Pembroke's unmanageable questions, he answers to him that he will be a story writer, which seems to be hardly successful even to him (14). His stories are based on fantasies influenced by the Greek myths, and when the

editor of the *Holborn* reads them, he advises Rickie to get inside life and see it whole (144, 152). Since then, Rickie starts his spiritual journey to find the meaning of his life.

Mr Pembroke tells him to come to Sawston to be a classics teacher. Sawston is a public school which endlessly produces undeveloped Englishmen, whom Forster criticises in “Notes on the English Character” as the ones who have undeveloped hearts and degrade England (13). The students at Sawston are taught how to love their school and, through the honour of the school, how to love their country (44). Mr Pembroke declares to the students that “school is the world in miniature” (158) and, making the school as a starting point, he proposes the perception of empire that extends to its vast colonies abroad and its rivals on the European continent:

“School,” said Mr Pembroke, slowly closing the lid of the desk – “school is the world in miniature.” Then he paused, as a man well may who has made such a remark. . . . Taking a wider range, he spoke of England, or rather of Great Britain, and of her continental foes. Portraits of empire-builders hung on the wall, and he pointed to them. He quoted imperial poets. . . . And it seemed that only a short ladder lay between the preparation-room and the Anglo-Saxon hegemony of the globe. (157-58)

In his speech, Mr Pembroke praises imperial poets who applaud patriotism and the

hegemony of the British Empire. In comparison with them, Shakespeare's patriotism remains in a smaller scale and range and his is defined to be antiquity. He describes England as "[t]his fortress built by Nature for herself/ Against infection and the hand of war;/ This happy breed of men, this little world;/ This precious stone set in the silver sea" (158). Although Shakespeare's play describes the Englishmen who happily live in the small island shining as a "precious stone in the silver sea," Mr Pembroke idealises those imperial poets and empire-builders who desire wider territory abroad and a lasting hegemony of the British Empire.

Whilst Mr Pembroke praises patriotism that stirs belligerence and will to power and discards personal relationships for authoritarianism, Rickie cannot attain such a perception that enables him to think imperially of the world and self:

People at that time were trying to think imperially. Rickie wondered how they did it, for he could not imagine a place larger than England. And other people talked of Italy, the spiritual fatherland of us all. Perhaps Italy would prove marvelous. But at present he conceived it as something exotic, to be admired and revered, but not to be loved like these unostentatious fields. (126)

Rickie does not have any imagination that leads him to perceive a wider scale than England and his lack of imperial perception impedes any firm connection between

empire and himself. Rickie thinks that if one does not love an Englishman, he cannot love his country (170). For him, patriotism is to be born from personal relationships that should not be allowed to stand on such a base as the school boarding system. Colmer argues that “a public school education was both an assertion of economic status and an almost essential passport to administrative power in England and the British Empire” and that in this part “Sawston,” Forster associates the public theme of “the education of an Englishman and the future of England” with the private one of “the individual’s quest for truth, love, comradeship, wholeness of being” (75). Importantly Rickie’s perception remains in the smaller scale confined to his homeland than Mr Pembroke’s and he does not seek for any possibility of personal relationships outside of England. This point differentiates the relationship between youth and nation from that of *Where Angels Fear to Tread*: the theme of *The Longest Journey* is the conflict and reconciliation between youth and empire, not the salvation of the youth outside of England.

Whilst he puts more emphasis on personal relationships than the materialism and patriotism of Sawston, Rickie decides to work as a cogwheel of the elaborate machine of the public school (171). There are not only the Pembrokes who support the boarding school system but also the Jacksons who welcome the schooling students. Mr Jackson

treats the schooling students equally with the housing students and his attitude as such delights Rickie who is required to remain on the side of the Pembrokes. Between the Pembrokes and the Jacksons, Rickie finds no way out of the suffering from the Primal Sin as described in the Authorised Version: it is not the knowledge of good and evil, but the knowledge of good-and-evil that burdens Rickie's mind. Rickie finds no salvage from this ambivalence and the predicament leads him to question what matters most in one's life, not by seeing things from the viewpoint of good and evil as proposed by Mr Pembroke, but of good-and-evil.

Whilst Mr Pembroke confines Rickie within the perception of empire which sterilises him, Stephen takes him out of the world of deception and violence to Wiltshire. He gives Rickie an opportunity to make him stand behind things. Rickie breaks Mrs Failing's, Rickie's snobbish aunt, coffee cup which symbolises practical experiences and produces personalities like Mr Pembroke (61, 278). He does not learn how to throw away the cup to experience by himself, but Rickie experiences the creative moment to be himself without any assistance of experience. By escaping from the world of Sawston, or the world of unreality, the world becomes real again (277). Although Mrs Failing advises him to be aware of the earth, Rickie is run over by a train and returns to the earth (275, 282). He comes to an end of his spiritual journey and finishes his life

undeveloped. He does not develop his personality enough to resist empire and to build a better nation, but Stephen inherits his brother's will.

There is no analogical relationship between the development of empire and youth. That the reality of colony disturbs youth's development can be found in other English *Bildungsroman* since the latter half of nineteenth century. For example, as Esty argues (*Unseasonable Youth* 52), Pip in *Great Expectations* gives up his path to become a gentleman on the knowledge that his mentor is Magwitch, who is a criminal expelled to Australia. He wants to make Pip gentleman by his fortune in the colony and returns to England, risking the danger of the death penalty. After the death of Magwitch, Pip determines to leave England, for he has several times betrayed Joe, his another mentor from childhood, and finds no place of his own in society any more. It is when Pip returns to his homeland that he eventually enters adulthood and maturity. There he happens to meet Estella, who has stirred Pip to be gentleman, and promises her to be friends for the rest of their life (484). The development of his personality is achieved when he decides to throw away the colonial fortune of Magwitch and when he comes back to his homeland from abroad (Esty, *Unseasonable Youth* 51-53). Thus, the colonial terrain disturbs the youthful protagonist to develop his personality and blinds him to the right path to his maturity.

Another example of the underdeveloped youth disturbed by the colonial world is *Kim*. This novel praises the development of the young protagonist in the perception of imperialism and yet, it is found that even at the end of the story, Kim remains as an underdeveloped youth. He refuses any path to adulthood so as to remain as a “Friend of all the World” (335). There is no chronological development of his personality, as there is no history of the colonial terrain.

Kim impresses the reader that India is an anti-temporal entity which is always undercivilised as Edward Said argues (134). The colony in this novel is deprived of its historical aspect by the British Empire and, as in the case of *Great Expectations*, the colonial world disturbs the development of the personality of the youthful protagonist. In this sense, *Kim* is a precursor of the modernist *Bildungsroman* which describes youth’s refusal of development in the age of empire. *Kim* and *Great Expectations* suggest that there is no certainty of the interactive relation between nation-building and the development of the individual and that the colonial world is a necessary and unavoidable blockage for a youth to develop his personality.

Imperialism and the colonial terrain in *The Lonest Journey* also disturbs Rickie’s path to maturity. Mr Pembroke does not allow him to be an individual separated from the British Empire but Rickie finds his own way to adulthood not in the world of

deception and hypocrisy but in the world of reality to which Stephen and Ansell, his Cambridge friend, guide him. Rickie has no geopolitical perception except his understanding of England as a detached precious stone from the rest of the world.²⁶ Rickie with no imperial imagination is confused by Mr Pembroke's perception but he strikes back at the perception of empire and seeks a way to see life as it is in the personal intercourse with Stephen and Ansell. It is the only way to give reality to the world.

Individual, Nation and the World

Stephen also suffers from the problem born of self and nation. He is a person who is imagined by Ansell as a Greek sitting at a table together with Greek gods (213). He is sincere and is not like a person who vainly desires something unattainable like Romance. His character is endowed and nurtured by nature and he criticises the materialism and deception of Sawston. Once he believed his instinct and desires, but when Mrs Failing tells him that he is Rickie's brother, he is so confused as to lose his confidence in life. He used to think of himself a gentleman, but now he is not convinced of what class he belongs to and what kind of person he actually is (213). Mrs Failing together with Mr Wilbraham suggest to Stephen that the vast continent of the colonial world would be

fitting for him (214). They obstinately relate the youth to the colonial world and Stephen is expelled from Wiltshire to the periphery of empire and is made an exile. Disconnected from his family and relatives, his only allowed place is not in England but in the remote colony.

The *Bildung* of Stephen is explored not in the narrow social perception confined within merely Sawston or Wiltshire, but in the wider antagonistic relationship between individual and empire. As Rickie's work at Sawston indicates, empire requires the individual to be a cogwheel of its elaborate machine. At this point, Rickie's and Stephen's cases are different from that of Philip Herriton: the protagonist of *Where Angels Fear to Tread* seeks for his salvation in the good-and-evil Italy, not in the evil England; Rickie and Stephen do not look for their salvations abroad but in their homeland. Italy, which is usually idealised in Forster's novels, is an unfamiliar place to which Rickie feels only exoticism (126). The brothers try their beliefs within empire in order to reevaluate the history of England and to hand over their hope to the next generation.

Even though Mrs Failing, who is seduced by the legacy-hunting Agnes, makes a useless attempt to expel Stephen from England, it does not matter at all for Stephen to leave behind his relatives. What matters for Stephen is the personal relationship, or the

personal war and *pax*. He says of this relationship to Ricke, “Here am I, and there are you” (267). Particularly, at the end of the story, Stephen reveals how Mr Pembroke has degraded others and criticises his fake credo that Sawston is the world in miniature:

“Look even at that – and up behind where the Plain begins and you get on the solid chalk – think of us riding some night when you’re ordering your hot bottle – that’s the world, and there’s no miniature world. There’s one world, Pembroke, and you can’t tidy men out of it.” (286)

When Stephen rides a horse in the fields of Wiltshire and Mr Pembroke orders a hot bottle at Sawston, the world appears as it is. It is one. There is no miniature or original model. In the perception of empire, Mr Pembroke produces endlessly and vainly average Englishmen for his country and mistakes the world of unreality for the world of reality. Stephen instinctively spots Mr Pembroke’s hypocrisy and finds his own place in personal relationships that are not contaminated by the imperial concerns.

Stephen, believing in his personal creed, is convinced that his personality will survive and be inherited for generations:

He was alive and had created life. By whose authority? Though he could not phrase it, he believed that he guided the future of our race, and that, century after century, his thoughts and his passions would triumph in England. The dead who

had evoked him, the unborn whom he would evoke – he governed the paths between them. By whose authority? (289)

He has his wife and daughter, and the vast hills of Wiltshire lie there as ever. In this world, he is convinced of the immortality of his soul, but still is not sure what authority gave birth to him and what he should do for his dead brother. He refuses the deceptive perception of empire of the world and gives reality to the world by leaving his thought and feeling to the future generations. Matured he may be, but he is still on his long journey to find the meaning of his life.

Homosexuality in the *Bildungsroman*

The conclusion of *The Longest Journey* lies not in an ideal harmony between society and individual based on heterosexual love as seen in the classic *Bildungsroman*, but in its idealised personal relationships of homosexuals. The marriage life of Rickie and Agnes comes to an end and the protagonist chooses Stephen and Ansell as his soul mates instead of his wife. The male characters' firm bond shakes off the perception of empire, yet their relationships do not last long. Rickie, shortly after leaving Sawston, returns to the earth and Stephen gets married to have a daughter. It is not revealed whether there actually is homosexual love between them, but their brotherhood subverts

the imperial authority. “Come with me as a man,” says Stephen to Rickie, “[n]ot as a brother; who cares what people did years back? We’re alive together, and the rest is cant. Here am I, Rickie, and there are you, a fair wreck” (257). He takes Rickie away from Agnes by his strong companionship. Stephen’s desire for Rickie replaces heterosexual love with homosocial companionship by putting an end to Rickie’s miserable marriage life.²⁷

Stephen liberates Rickie from his “subjective product of a diseased imagination” (17), or the unreality of Agnes, and makes Rickie understand who he is:

“Look me in the face. Don’t hang on me clothes that don’t belong – as you did on your wife, giving her saints’ robes, whereas she was simply a woman of her own sort, who needed careful watching. Tear up the photographs. Here am I, and there are you. The rest is cant.” (267)

Rickie learns of a true personal relationship from Stephen, but until this moment, he is deceived by his own fantasy. When he is young, Rickie accidentally witnesses the kiss of Gerald and Agnes and hears music passing him like a river (39). This is the symbolic moment – actually a false one as Rickie realises later – that changes his life dramatically. He thinks that he grasps the meaning of life and the reality of the world through this moment. This moment remains in his heart so long and gives him an opportunity to love

Agnes in the place of Gerald after his death.

Originally, according to Rickie, the symbolic moment is the moment in which is determined one's life decidedly with the function of some eternal principle. Rickie tells of this moment to Agnes as follows:

“It seems to me that here and there in life we meet with a person or incident that is symbolical. It's nothing in itself, yet for the moment it stands for some eternal principle. We accept it, at whatever cost, and we have accepted life. But if we are frightened and reject it, the moment, so to speak, passes; the symbol is never offered again.” (136)

To accept the moment means to accept one's life. Colmer argues that Forster believes that “the imagination has the power to seize on symbolic moments of truth,” whose visionary element “alone provides the author and his characters with their visions of harmony, their insights into ultimate reality, earthbound and untranscendental as these are” (12). However, Rickie mistakes the symbol offered by the kiss of Gerald and Agnes. He thinks that it is the moment in which is awaken his love for Agnes, but he is actually moved by the beauty of their deed of love, not by herself. In short, he mistakes the unreality of Agnes for her real personality. He hangs on her the robes of saints since then and admires her. Ansell instinctively finds out Agnes's pretention to be an

unconventional person and her tactics and tries to protect Rickie from her influence.

Once Rickie misses the symbolic moment when he is offered a symbol by Stephen. When Mrs Failing tells Rickie the fact that Stephen is his half-brother, Rickie is so shocked that he faints. After this incident, Mrs Failing decides to keep Stephen away from Rickie. When Stephen leaves Wiltshire, he calls out Rickie's name from the outside of the house in which Rickie stays (138). Rickie hears his name called, but dares not to respond to his brother, for Rickie misunderstands that Stephen is the son of his detested father, not of his beloved mother, and Agnes tells him not to. This is the moment in which Rickie may be liberated from unreality and establish a personal relationship with his brother, but he does not call back to his brother and his salvation recedes far away for ever from him.

By Stephen, Rickie awakens from the unreality of Agnes and Sawston School and realises what matters most for oneself. The school cries out "[o]rganize,' 'Systematize,' 'Fill up every moment,' 'Induce *esprit de corps*,'" all of which are meaningless watchwords for Rickie (270). Instead, he adheres to "personal contest, personal truces, personal love" as Stephen teaches him (270). The watchwords of Sawston School degenerate personal relationships and sterilise Englishmen.

The symbol of sterilisation appears in London. The residents of London, the heart

of the British Empire, are sterilised, owning nothing but can survive for generations.²⁸

They are the ones who are destined to disappear with nothing left behind:

The London intellect, so pert and shallow, like a stream that never reaches the ocean, disgusted him almost as much as the London physique, which for all its dexterity is not permanent, and seldom continues into the third generation. His father, had he known it, had felt the same; for between Mr Elliot and the foreman the gulf was social, not spiritual: both spent their lives in trying to be clever. And Tony Failing had once put the thing into words: "There's no such thing as a Londoner. He's only a country man on the road to sterility." (246)

In contrast to the Londoner's sterility, Rickie's soul is melded to Stephen's and Stephen's belief is expected to survive for several generations. The heterosexuality in empire is sterile and the ideal harmony between society and individual that the *Bildungsroman* once held is replaced by the idealised personal intercourse between the male characters. Whether this replacement comes from the turning point of the English *Bildungsroman* in the age of empire, or whether it accords with the desire of the author, cannot be judged here, but these possibilities seem to have created the conclusion as necessary and appropriate.

Rickie's personality survives in Stephen's soul and Stephen's thoughts are

expected to survive for several generations, whilst the Londoners are infertile and have nothing to give to the next generations. Forster represents the immortality of homosexual relationships by the brotherhood of Rickie and Stephen, instead of heterosexual love and marriage represented as in the relationship between Gino and his son in *Where Angels Fear to Tread*. This is the conclusion of *The Longest Journey*, or the anti-imperial *Bildungsroman* in the age of empire. Rickie and Stephen, and to some extent Ansell too, overcome the infertility of homosexuality by giving their souls to others. In Forster's novels, marriage does not assure the everlasting love; even in *A Room with a View*, which impresses on the reader its ostensibly happy ending, Lucy Honeychurch and George Emerson cannot keep their happy marriage life as Forster describes in "A View without a Room." On the contrary, Rickie and Stephen find the ideal harmony between youth, nation (not empire) and nature. They are promised their immortality.

III. Untrammelled Personality in *A Room with a View*

A Room with a View also describes the development of youth like *Where Angels Fear to Tread* and *The Longest Journey*. What differentiates this novel from the other two is that it has a happy ending: Lucy Honeychurch, the heroine, and George Emerson,

the hero, marry each other at the end of the story and revisit Pension Bertorini in Florence on a honeymoon where they first meet. They seem to enjoy their marriage life but it is told that Mrs Honeychurch is in rage against her daughter because she breaks up the engagement with Cecil Vyse and deceives her mother in saying that she does not love George at all. Their “elopement” (by Freddy Honeychurch’s word) offends Summer Street in which the Honeychurchs live and so Lucy and George flee to Italy as exiles. Fighting against the conventions of the small world of Summer Street, they leave England for Italy to attain a true view and love.

The theme of this novel is what these young people’s heterosexual love achieves against the prohibitions of society. Their revolt is against not only Victorian conventions in the Edwardian era but also against taboos such as murder and homosexual love. It is through a murder at Piazza Signoria and the bathing at the “Sacred Lake” with Freddy and Mr Beebe that George awakens to the meaning of his life and of his love for Lucy. These violations of taboos strengthen and justify his physical desires for Lucy.

Recently, critics such as Eric Haralson have argued for the sexuality described in this novel from the viewpoint of Forster’s homosexuality, but in this section, I will argue how the youth’s violations of taboos help them find their true selves. This analysis of the youth’s development and violations of social norms will help us read “A View

without a Room,” which Forster added as an epilogue, from the viewpoint of adulthood, society and war. “A View without a Room” was published in the *Observer* in 1958 and describes how Lucy and George live during and after the wars. They do not have a view with a room any more and the shadows of the wars darken their life. Then here are questions of adulthood and violation: what is the relationship between society that is smashed into pieces by the wars and the adults who have developed themselves by violations but now face unforgivable ones which threaten their life? Do they choose to adapt themselves to society or to stay away from it so as to gain liberty? I will examine the youthful days and adulthood of Lucy and George which are involved with body politics and violation of taboos, and how the two world wars transform their views of the world.

Eroticism and Taboo

The rooms in which Lucy and Charlotte Bartlett, her chaperon, stay in Florence do not have views, though they reserve rooms with good views. At the hotel, Lucy and Charlotte see a picture of the late Queen Victoria hung on the wall and hear some people speak English with Cockney accent. The hotel is in Florence but it is replete with Englishness. There Mr Emerson voluntarily offers his and his son’s rooms to them. That

men offer their rooms which they have already used to women is against common sense and conventions, so Charlotte politely refuses his offer. Yet Mr Emerson, paying no attention to her refusal, keeps offering their rooms and forces Charlotte to accept his offer. Lucy and Charlotte get rooms with good views from him eventually but with some bitterness and regret.

As the conversation between Mr Emerson and Charlotte shows, one of the themes of this novel is “the importance of telling the truth . . . through the contrast between the free-speaking Emersons and the cautious English visitors at the Pension Bertolini” (Colmer 49). Lucy, who is unfamiliar with society, suffers in the gap between the Victorianism that confines her and the ignorance of youth that desires an unknown world and makes an attempt to judge whether Mr Emerson is “nice” or not. For example, after the turmoil of exchanging their rooms, Lucy explores Florence with Miss Lavish, a pseudo novelist, but in their exploration, she is left alone and loses her Baedeker, which is the only assistance for her sightseeing. In her sorrow, she enters Santa Croce and comes across Mr Emerson and George. Mr Emerson scolds her that no one needs Baedeker to see things and people. As in Pension Bertolini, Lucy feels as if she encounters a new idea (21). Colmer argues that this is “Lucy’s education in naturalness and truth to the self” (45) but at this moment, she is still unaware of what direction this

new idea would guide her.

The unknown new idea continually stirs Lucy and she goes out for a solitary walk in the evening. Without the watchful eye of Charlotte, she feels free but, when she is about to take an electric tram, she is caught by a strong force that dissuades her from doing it. The irresistible force makes her to behave as a lady and prevents her from standing on the deck of the tram and feeling a good breeze against her face. The force is born of a stereotypical image of ladyship imposed on her by society. This self-consciousness suppresses her rebellious mind. Lucy remembers when she asks Charlotte why she cannot do something great like men. Charlotte's answer is that it is just because man and woman are different – it is man who achieves something great, and it is woman who inspires man to achieve it (39). Even in the Edwardian era, women are entrapped in a typical image of ladyship who has no desire, the image inherited from the Middle Ages. Lucy tries to escape from this oppressing image but finds no way out of it.

To rebel against the old fashioned image of feudal woman, Lucy buys Botticelli's *Birth of Venus*, which Charlotte does not allow her to purchase because it shows nudity. She buys it but "the gate to liberty" does not open (40). By purchasing the painting, she senses that the world is full of beauty but she has never seen them by herself in her life.

To Lucy, who is about to be awoken to beauty in the world, Piazza Signoria, which is “extended by the symbols of water, blood, Neptune and Venus, light and music”

(Zohreh T. Sullivan 182), turns into a holy cave in which the Greek gods reside:

The great square was in shadow: the sunshine had come too late to strike it.

Neptune was already unsubstantial in the twilight, half god, half ghost, and his fountain plashed dreamily to the men and satyrs who idled together on its marge.

The Loggia showed as the triple entrance of a cave, wherein dwelt many a deity, shadowy but immortal, looking forth upon the arrivals and departures of mankind.

(40-41)

The “hour of unreality” visits the cave and the statues of the gods look alive staring down at the tourists moving to and fro (40-41). The tower in the square also turns into a golden pillar throbbing in the air, which, as Zohreh T. Sullivan indicates, symbolises the phallus (182). It mesmerises Lucy with its sexual enchantment.

At that moment, something happens to Lucy in whose life nothing has happened so far. It is the awakening of her sexual desire and her will to live. In front of her, two Italians quarrel and one stabs the other in the chest with a knife. The stabbed man tells Lucy some unarticulated message, which is revealed later as “courage and love” (67), and falls down. Witnessing the murder, she is so shocked as to faint. According to

Colmer, “[t]he spilling of blood” is Lucy’s “initiation into reality,” but at this scene, “the coexistence of love and violence is too complex for Lucy to grasp” (46). Coming to herself, Lucy feels as if she has crossed a spiritual border with the Italian inevitably. She hears that the murderer kisses the murdered and unconsciously begins to understand that the essentials to life is of the violation of taboos and of physical love.

It is not only Lucy that awakens to the meaning of life; George also approaches love and life. Out of darkness steps he and tells Lucy that he shall want to live (45). The boy for the first time touches life and desires a woman. The physical love which is not tainted by prohibitions makes George desire life. As James Buzard argues, this novel transforms the typical marriage plot into body politics that challenges the prohibitions imposed on the body (16). The heterosexual love of Lucy and George explores physical love which eventually achieves self-realisation and, as it is the murder that awakens George and Lucy to life, the youths develop their inner selves by encountering the violation of the taboo. Liberating themselves from the feudal and Victorian images of man and woman is the right path to a true love.

Until he meets Lucy, George is unaware of the direction in which his desire leads him. He impresses Lucy that he is in a darkness of night or shadow. After his mother’s death, George has lost any chance to touch women’s love and lives in Hell according to

his father. Seeing his son in deep sorrow, Mr Emerson asks Lucy to be acquainted with George and to teach him that there is an absolute, or temporal, “Yes” in life (25-27). This “yes” is concerned with life, death and eroticism represented by the murder at the square.

The scene of the square tells us that the coexistence of eroticism and the violation of the taboo work significantly for the awakening of Lucy and George to life. Forster’s description of the complex of eroticism and violation will appear more clearly when compared to George Bataille’s analysis. Eroticism, according to Bataille, is one of the forms of sexual act but is independent of reproduction for children. It is the “infinitely complex inner mobility which belongs to man alone” (29) and essentially a “psychological quest independent of the natural goal” (11). Eroticism is divided into three forms – physical, emotional and religious. Amongst them, in particular, physical eroticism is, through the dissolution and devotion of oneself to the beloved, an activity of being one with another. Precisely, reproduction is concerned with not only continuity but with discontinuity represented by death and individuals. Individuals are the ones who cannot give birth by him or herself and, in this sense, are disconnected beings. Making discontinuity continuity by violence, it receives erotic excitement (17).

What is important in Bataille’s argument is that eroticism breaks down the social

order by violence (18). It is inclined to violate prohibitions imposed by society and, in its extreme case, desires to kill the beloved. The awakening of Lucy and George is the cross-point of death and eroticism. Lucy hears that the murderer kisses the murdered after his violent act and is shocked by it, whereas George, witnessing the murder, is stirred to embrace Lucy and confesses to her his desire for life.

George physically desires Lucy after the murder. When they go for a picnic in Fiesole, Lucy is unexpectedly kissed by George. It is when Lucy asks an Italian driver where Mr Beebe and Mr Edger are (actually she questions the driver “where are the good men?” in her poor Italian) and is guided by him to where George is. As Sullivan suggests, this is one of the three major symbolic scenes that liberates the hero and the heroine, that is, “the scene in the Piazza Signoria . . . , the kiss amidst the violets . . . , and the baptism in the Sacred Lake” (181):

From her feet the ground sloped sharply into the view, and violets ran down in rivulets and streams and cataracts, irrigating the hillside with blue, eddying round the tree stems, collecting into pools in the hollows, covering the grass with spots of azure foam. But never again were they in such profusion; this terrace was the well-head, the primal source whence beauty gushed out to water the earth. (*A Room with a View* 67-68)

Lucy steps into a beautiful space which is abounding with natural beauty. The place is full of violets like the road to Monteriano which is the very path of Philip to the dreamland in *Where Angels Fear to Tread*. The scenery is replete with romantic images and attracts Lucy.

There George is standing as if he is waiting for her. As in *Where Angels Fear to Tread*, violets symbolise romantic images of love and youth:

George had turned at the sound of her arrival. For a moment he contemplated her, as one who had fallen out of heaven. He saw radiant joy in her face, he saw the flowers beat against her dress in blue waves. The bushes above them closed. He stepped quickly forward and kissed her. (68)

George violates the physical prohibition imposed on unmarried youth and kisses Lucy. She is touched by George's physical desire and is inspired deep inside in her heart. Charlotte, who symbolises conventions, rushes in and forces them apart. Lucy and Charlotte agree not to tell anyone about this miserable accident. Lucy makes an attempt to forget this event, but the memory comes back to her as ghosts (139).

David Medalie suggests that *A Room with a View* is the romantic realism that is based on the "eternal moments" such as George's kiss and the incident in the Piazza Signoria (which, in my argument, are the symbolic moments). The moments irradiate

the mundane and have the function of rescuing Lucy (70-73). The symbolic moments allow her to transgress the borders by which society confines her and make her physical desire natural. As Medalie argues, at the heart of Forster's romantic realism lies the naturalisation of taboos that liberates youth from conventions.

Lucy and George awaken to sexual desire by witnessing murder and the eroticism born of it. They attempt subject-formation by transgressing the taboos imposed on them by society and it diverts them from the feudalistic relationship between man and woman to a new idea of man and woman relying on a philosophy of body. Forster's romantic realism is his own technique to legitimatise the issue of sexuality by enwrapping it with the legally romantic images.

Body Politics of Homosexuality

The body leads the young protagonists to their true selves. Mr Emerson insists that the Garden of Eden, which is said to have existed in the past in Christianity, is yet to come (126). It is to arrive on the earth when men and women do not despise, but do believe in, the body. To believe in the body is to remove the barriers between the two sexes and to make men and women their own comrades. Men understand the body better than women because men despise the body less than women, as Freddy asks

George in the first sight “[c]ome and have a bathe” (126). The Garden of Eden is expected to welcome unorthodoxy and abnormality.

According to Mr Emerson, the belief in the body does not mean to return to nature: it is to discover nature (126). This will be a discovery of nature not tainted by modernity. George, Freddy and Mr Beebe are excited by bathing in nature and there science and technology recede far away:

How glorious it was! The world of motor-cars and Rural Deans receded illimitably.

Water, sky, evergreens, a wind – these things not even the seasons can touch, and

surely the lie beyond the intrusion of man? . . . They began to play. Mr Beebe and

Freddy splashed each other. A little deferentially, they splashed George. He was

quiet; they feared they had offended him. Then all the forces of youth burst out. He

smiled, flung himself at them, splashed them, ducked them, kicked them, muddied

them, and drove them out of the pool. (130-31)

They show their naked bodies to each other at the “Sacred Lake” and kick away their

clothes which symbolises civilisation.²⁹ The lake is the chalice which awakens the

youth by a “call to the blood and to the relaxed will, a passing benediction whose

influence did not pass, a holiness, a spell, a momentary chalice for youth” (133). As

Colmer suggests, this episode is “a baptism into brotherhood” and offers “a potential

rebirth into naturalism” for George and even for Lucy (50). Eventually this experience leads George to “comradeship democratic and homosexual” (51).

What thwarts the Garden of Eden from arriving on the earth is the feudal belief of man and woman like Cecil Vyse’s, Lucy’s fiancé, that man should protect woman. Cecil is a man who has a feature of the Gothic statue, well-educated, self-conscious and ascetic. He thinks that Lucy is a woman of Leonard da Vinci, or a work of art, not a living woman, and his protégé (86-88). Even to Cecil’s eye, Lucy looks more educated than before after coming back from Italy, but she is still a woman who is to be protected by him.

Cecil’s feudal relationship with Lucy chokes the heroine. She rebels against Cecil’s chivalry and breaks up their engagement. Lucy refuses the second-hand truth that Cecil hands over to her and wants a direct experience that inscribes itself on her mind and teaches her the meaning of life. When she tells him that she does not love him, Cecil hears a new voice speaking through her, a new voice given by George. Now she looks a new woman, or a true woman, who awakens Cecil from his false chivalry. In her, Eros, goddess of love, and Palace Athene, the goddess of reason, reconcile (174). The reconciliation of the deities is the path to a true love, or a true physical love.³⁰

As Haralson argues, in the year when *A Room with a View* was published (1908),

physical love and desires were still a difficult theme to write in the novel. This is partly because of the result of the Oscar Wilde trial: English society feared homosexuality and its homophobia threatened homosexual writers like Forster. However, Forster pursued to write the true self that is not trammled by society. According to Haralson, the author whom Forster had in mind at this time was Henry James. He was a master of the psychological novel but was indifferent to the sensations or desires the body has (59-63). Indeed, in *Aspects of the Novel*, Forster accuses James of being indifferent to body politics and of creating maimed creatures who have no sensations (110). Forster challenges the silenced body so as to describe how eroticism and taboos create or degenerate life. For Haralson, this is the very feature of Forster's challenge to "modern" narrative (60).

Thus Forster describes the pattern of heterosexual love and the homoerotic very delicately. Jeffery Heath argues for this story only from the viewpoint of liberation and convention and concludes the effect of the violation of the taboos as mere a development of heterosexual love. He misses the intricate relationship between life, death, eroticism, taboos and abnormality, but significantly suggests that we should listen to the prophetic tone of the novel (188-97). Mr Emerson is a prophet who foretells the arrivals of the Garden of Eden and a new man who believes in the body. This will be a

discovery of nature and human beings in a true sense. George's body and belief enlighten the life of Lucy and transform her into a new woman. They are promised to have a happy marriage life in the world.

“A View without a Room”

The end of *A Room with a View* foretells the arrival of a new human but Forster himself denied its prophetic conclusion in 1958. He published “A View without a Room” in the *Observer* and this short story describes how Lucy and George live after their honeymoon and examines whether their marriage life is really a happy one or not. It is told that Lucy and George are in a predicament during and after the wars and eventually they lose the room with a view in post-war society.

George is now over seventy years old and Lucy is in her late sixties, but Forster confesses that he cannot imagine where they live now. After their honeymoon, they live happily at Highgate for six years and it is said to be the happiest time in their life.

George changes his job from the clerk at a railway company to a government office.

Then World War I breaks out. George becomes a conscientious objector to the war and because of this he is laid off from the office. Lucy also cries out the anti-war protest and plays Beethoven although people call it Hun music. The police come to their house and

Mr Emerson, who lives with them then, tells them why it is desirable. Soon after that, Mr Emerson passes away, still believing in Love and Truth.

Then Lucy and George move from Highgate to Carshalton. They have two girls and a boy and look for a “real house” at which they can “take root and unobtrusively found a dynasty” (211). Yet civilisation does not allow them to do so. The trouble for them is said to be similar to those in Forster’s other novels: in *Howards End*, Margaret looks for her own real house, Howards End, and wanders around England; India should be a passage for Fielding and Aziz but they find that there is no resting place in the world (211). Windy Corner, at which Lucy was born and grew up, and which is expected to be Lucy’s real house, is succeeded to Freddy. He is an “unsuccessful but prolific doctor” and sells the house for his living (211). The place where Lucy spent her youthful days disappears and no one hears the name of Honeychurch in Surrey any more. Lucy’s shadowy life in adulthood is increasingly unstable in England.

Presently World War Two breaks out and George is enlisted. He is now fifty years old and finds that he loves fighting and is starved if there is none. He is not chaste when he is away from his wife and is obedient to his sexual desire. In the George in middle age, we can find a trace of the murder at Piazza Signoria: violence excites him and satisfies his desires and he defines his anti-moralism attitude during the wartime.

Meantime, in England, Lucy invariably teaches Beethoven to her students.³¹ She lives in Watford but her house is bombed. She loses everything and George has no place of return.

At the front, George is promoted to corporal and is injured and then sent to Africa. He is imprisoned there and is moved to Mussolini's Italy. He remembers the days when he visited there as a tourist. The district of Piazza Signoria and the Pension Bertorini is not damaged but George cannot find the pension anywhere. The view remains so the room might be there – he writes to his wife. Lucy is glad to hear that news though she is in a state of homeless herself. It is ideal to retain a view and a lover to love, but it is impossible for the hero and the heroine to achieve it now.

Surprisingly what Lucy and George desire is World War Three to put an end to everything (212). In their youthful days, they challenged conventions. Their marriage life promised to be a happy one, but the world deprives them of everything in their adulthood. They challenge not the small world of Summer Street but the whole world which caused the two devastating wars. Whilst Rickie in *The Longest Journey* is a youth who rebels against imperialism, George and Lucy grow up to be adults who desire another world war and more violence. They challenge the world that intrudes their liberty and there is no room with a view in the waste world now.

Thus, “A View without a Room” indirectly indicates the quintessence of Forster’s *Bildungsroman*: “education” by natural beauty and through personal relationships and naturalisation of queer or deviant sexual desires against heterosexual norms. This brings the youth a “view” of life: it makes Lucy liberate herself from the Victorian constraints and George understand that ultimately there is no absolute signpost or paradigm of life, except for his existential will expressed as “I shall want to live” (*A Room with a View* 45). Even though Forster obliquely undermines his conclusion in *A Room with a View*, still, George’s will to live and his and Lucy’s naturalisation of their complicated sexual desires are fundamental to Forster’s philosophy of body and soul as seen in “Little Imber” written after World War II. *A Room with a View* demonstrates an ideal coexistence of homosexuality and heterosexuality and this theme is further developed in *Maurice* as I shall discuss in the next section.

Chapter 3: Monologic and/or Polyphonic Narrative

To examine Forster's style and its relation to modernism, which usually foregrounds subjective time as Woolf does in her novels, it is imperative to probe Forster's narrative style from the perspective of who sees and who tells. In *Howards End*, Margaret Schlegel is the main focaliser, or the central consciousness, but her focalisation is frequently modified by an intrusive narrator who directly speaks to the reader in a first-person discourse, commenting on her words. Conversely, in *To the Lighthouse*, in which a particular house plays a significant role to establish a dialogue between the dead and the living that endows the living with an epiphanic moment, as in *Howards End*, Lily's vision is not mediated by any intrusive narrator. These two writers utilise nearly irreconcilable ways of telling. Forster creates the intrusive narrator whose perspective shifts constantly to convey Margaret's transfiguration in a monologic way of telling, whereas in *To the Lighthouse*, Woolf intersects Lily Briscoe's and Mrs Ramsay's consciousness impersonally and presents Lily's personal vision, producing a polyphonic effect in the text.

If these novels propose a significant issue of modernism's "style" it is urgent to investigate how Forster and Woolf employ their monologic and polyphonic narratives. In this chapter, I will explore Forster's narrative by comparing it to Woolf's, and for this

purpose, I will borrow Mikhail Bakhtin's distinction of monologic and polyphonic narratives which will be conducive to investigating these two Bloomsbury writers' narratives in the context of modernist fiction that is concerned with (im)personality of narration. Woolf criticises Forster's narrative as a "double vision" ("The Novels of E. M. Forster" 114), an incoherent narrative divided into realism and symbolism, into sarcasm and moralism; yet his narrative has more features than the incoherency of his personal voice. In the novel, Forster presents a peculiar combination between body and soul, representing it as a ghost reified by Mrs Wilcox and Howards End. The personality of Mrs Wilcox survives even after her death and haunts Margaret's consciousness as an "unquiet yet kindly ghost" (240). Its repetitive apparition disturbs the relationship between the past, the present and the future and, as a result, Mrs Wilcox's personality is neither temporally nor spatially determined because it is not merely body or soul, or the past or the present, but it belongs to both in a problematic way. The same is true of *To the Lighthouse*. The personality of Mrs Ramsay survives even after her death and haunts Lily's consciousness, and their interactive illuminative moments are beyond the limits of space and time.

The examination of Forster's intrusive author's voice and its representation of the ghosts will clarify what narrative methods he employs to establish the dialogues

between the narrator and the characters, and what final visions Forster presents in their texts. His double vision would indicate some features distinguishable from Woolf's impersonally connected visions of Mrs Ramsay and Lily and suggest his own aesthetics of personality and philosophy of personhood.

I. Polyphonic Narrative in Post-War Society

First, I will examine Woolf's impersonal narrative as an example of the modernist experimental novel. In "The Window" of *To the Lighthouse*, Lily has a visionary moment that confers on her an aesthetic perception of life when she comes upon a pear tree with William Bankes. Lily's inner voice opens up a spiritual dialogue with him and, without any sexual desires, she accepts his weakness and greatness as a man, receiving sensations of him with great intensity and being "transfixed by the intensity of her perception" (42). Lily's sensations are accompanied by myriad impressions of not only William but also Mr Ramsay, each of whom personifies different kinds of masculinity, with her insight represented as an image of a "company of gnats . . . controlled in an invisible elastic net" (43). Lily sees a scrubbed table that symbolises her respect for Mr Ramsay float in the air around the pear tree that stands for her love for William (43). Being in love with the Ramsays and with material objects around her such as the hedge

and the house, Lily has an instinctive moment in which she senses “how life, from being made up of little separate incidents which one lived one by one, became curled and whole like a wave . . .” (76), and she becomes part of that unreality.

Yet, Lily cannot paint her vision in pre-war society. She has left her canvas unfinished for over ten years. In “The Lighthouse,” she fails to finish her painting and pleads for help from Mrs Ramsay, who died over ten years earlier. In a spiritual dialogue, Lily asks the dead Mrs Ramsay about the meaning of life and remembers the lady’s prayer, “[l]ife stand still here” (249). Lily realises that the painting which she could not finish must include everything that her life comprises, namely her life, her love for Mrs Ramsay, her antipathy towards Mr Ramsay, the sorrow and ecstasy in her life and everything vibrating, still, shadowy and illuminative in her vision. Lily represents Mrs Ramsay as an “odd-shaped triangular shadow” (309) and finally draws a straight line in the centre of the canvas which is an abstract form of the lighthouse and the pear tree.³² As Harvena Richter argues, Woolf purifies the “essence of a complex emotional state” through the “abstractive process,” and Lily’s vision envelops the reader with its ethereality by this “metaphoric mode of abstractions” (186). Now she achieves it, saying “[y]es . . . I have had my vision” (320).

Significantly, before Lily visualises her revelation on the canvas in “The

Lighthouse,” the narrative shifts from pre-war society in “The Window” to wartime during which Mrs Ramsay dies and the Ramsays leave their summer house. The shift is presented by an impersonal narrator who observes the dis-located space and time in the Ramsays’ summer house from a nonhuman perspective, like the wind. The narrator perceives hollowness and emptiness in the deserted house with its nonhuman apprehension:

So with the house empty and the doors locked and the mattresses rolled round, those stray airs, advance guards of great armies, blustered in, brushed bare boards, nibbled and fanned, met nothing in bedroom or drawing-room that wholly resisted them but only hangings that flapped, wood that creaked, the bare legs of tables, saucepans and china already furred, tarnished, cracked. What people had shed and left – a pair of shoes, a shooting cap, some faded skirts and coats in wardrobes – those alone kept the human shape and in the emptiness indicated how once they were filled and animated: how once hands were busy with hooks and buttons; how once the looking-glass had held a face; had held a world hollowed out in which a figure turned, a hand flashed, the door opened, in came children rushing and tumbling; and went out again. (200)

The narrator observes the material objects that used to be with the Ramsays in pre-war

society, and presents the unseen through the seen, and the human through the nonhuman, redefining the characters of the Ramsays. The spirit has its own temporal and spatial scale, which is broader than the human beings' scale and relates the living to the dead such as Mrs Ramsay, Prue and Andrew, who appear in parenthesis without any dramatic roles (199-207). However, their absence suggests something more than their lack of presence. Andrew's death indicates an irredeemable loss caused by the war, Prue's the infertility of human beings and Mrs Ramsay's the rupture between pre- and post-war society. Angeliki Spiropoulou argues that "[h]istorical time is best expressed in the form of the ruin of the Ramsay's house which is becoming ramshackle, being taken over by airs . . . and growth during the ten-year absence of the family" (107). Human history is perceived from the nonhuman perspective, and the decay that is caused by death indicates the unavoidable historical transition that disturbs the continuity between generations.

The impersonal narrator plays the role of mediating between life and death, between men and women and more importantly, between Lily's revelation in "The Lighthouse" and Mrs Ramsay's in "The Window." Mrs Ramsay, whose image Lily pursues ten years later, holds a banquet to entertain her guests before the outbreak of World War I. She organises the characters' diverse life experiences into one and

sophisticates the banquet as a perfect moment that will stay in people's minds for good. Feeling and observing the same objects, Lily Briscoe, William Bankes, Charles Tansley, Paul Rayley, Minta Doyle and the Ramsays share the celebratory moment. When the candles are lit up, the dining room produces an unreal atmosphere that separates itself from the outside, which looks like a shadowy and watery world. The characters are "all conscious of making a party together in a hollow, on an island; had their common cause against that fluidity out there" (151). Mrs Ramsay unifies the multiple flows of consciousness and, in turn, as Erich Auerbach argues, the "numerous subjective impressions received by various individuals" construct the personality of the "real" Mrs Ramsay and the objective reality that they share (30). The "whole is held together" in the world of the shared reality (*To the Lighthouse* 165), the moment in which Mrs Ramsay's voice is embellished with a "ring of great pleasure" and sounds affectionate and profound (156), transforming her into a "flag floated in an element of joy," or a hawk suspended in the air, thus perceiving each character's inner feeling hanging and trembling like minnows or trout (163-65). This moment is equally tortured and tendered by joy, beauty, rapture, poverty, suffering and death, and it saves Lily ten years later.

In "The Window," the focal point incessantly shifts from one character to another, thus fabricating the greater picture of life. In Mrs Ramsay's consciousness not only her

inner feelings appear, but also other “people’s” judgments about her character and above all, the comments from the “nameless spirits” that resides in the preternatural world, because, as Auerbach suggests that the narrator “looks at Mrs Ramsay not with knowing but with doubting, questioning eyes” (28). In Auerbach’s argument, the impersonal narrator is unsure of her characters, unlike the narrators of Goethe, Dickens and Zola, but “doubts, wonders, hesitates, as though the truth about her characters were not better known to her than it is to them or to the reader” (28). Surely Woolf’s multi-personal method demonstrates a reality that is principally contradictory to that of the uni-personal method of traditional realism; yet, overall the narrator shows no hesitation, particularly not in the presentation of the dialogue between the dead Ramsay and Lily.

Rather than the apparent scepticism of the nameless spirit, the narrative produces a certain effect that is akin to Fyodor Dostoevsky’s. Bakhtin sees Dostoevsky as the “creator of the polyphonic novel” (7) and argues that the main feature of his narrative is the “*plurality of independent and unmerged voices and consciousnesses, a genuine polyphony of fully valid voices*” (6 emphasis original). In this narrative, the protagonists are “*not only objects of authorial discourse but also subjects of their own directly signifying discourse*” (7 emphasis original). The character’s voice can neither “serve as

a vehicle for the author's own ideological position" nor "become a single object of the author's consciousness" (7). The character has the independent status of the narrator's discourse; the voice of the protagonist has the same value and weight as the narrator's, being free from the subordination to the creator. Hence, "it sounds, as it were, *alongside* the author's word and in a special way combines both with it and with the full and equally valid voices of other characters" (7 emphasis original).

This type of narrative differs from Tolstoy's, which creates a "systemically monologic whole" (9). The traditional novel presupposes an "author's design" (7) which makes characters into objects that are linked to the ordinary role or level of the plot. The characters' connections with the plot "bind and combine finalized images of people in the unity of a monologically perceived and understood world" (7). In *To the Lighthouse* the voices of Mrs Ramsay and Lily are represented in a polyphonic way that can also be found in Dostoevsky's novels. Their inner worlds are not reduced to the impersonal narrator's discourse and they obtain autonomy in a dialectical relationship. Their visions are contrasted by each other and questioned in a colloquial way by other characters' voices in the situations throughout the war.

Forster's narrative in *Howards End*, as I shall fully discuss later, is akin to Tolstoy's monologic narrative in Bakhtin's argument. The intrusive author comments on

Margaret's perception of spiritualism and her behaviour, whilst speaking to the reader via a first-person discourse. The narrator validates the spiritual dialogue between Margaret and the dead Mrs Wilcox, which occurs around Howards End, and it evokes a communal sense to the reader. Woolf creates the sense of companionship in a way that is antagonistic to Forster's. She impersonally intertwines Lily's and Mrs Ramsay's consciousness into a single vision that saves the survivors of World War I. Woolf's invention is the polyphonic narrative, which presents the multifacetedness of reality that is observed by plural characters and which does not subordinate their voices to the authorial discourse.

Aesthetics of Impersonality

As in *To the Lighthouse*, one of the most distinct features of modernism is its impersonal and subjectivist poetics, which are regarded as a "revolt against the traditional relation of the subject to the outside world" (Eysteinnsson 28). Woolf revolts against the conventional literary relationships between the subject, the external and the narrator, and her struggle with impersonal poetics should be considered alongside those of T. S. Eliot and Ezra Pound. Maud Ellmann claims that these poets reacted against bourgeois individualism, romanticism and Bergson's philosophy through the

impersonality of modernism. Bergson's philosophy on temporality suggests the "flow of mental life" and that the self is grasped through intuition, not through language that divides the flow into dead pieces of space (Ellmann 25). Eliot claims that Bergson cannot explain the flow of consciousness without referring to space and therein finds the critical deficiency of his theory (30). There is no history, death and objective reality outside of the flow of consciousness if reality is given only by the subjective that conflates present with past and future. Eliot made an attempt to save "truth" from the endless flow of consciousness to assure eternity and fixity.

In "Tradition and the Individual Talent," Eliot argues that a poet should sacrifice his self in order to assimilate himself into tradition (17). The poet believes that the sacrifice of the self endows the poet with his own living voice and immortality. In *The Waste Land* (1922), Eliot practically disguises the speaker with a persona or divides the self of the speaker into a multiple "I," producing the impersonality in the text. Ellmann argues that "it is impossible to 'pluck' the speaking subject out of the conflagration of the poem's idioms. The I cannot preserve its own identity intact against the shrieking voices which assail it" (99). However, together with Pound, Eliot strayed into the maze of the self, for impersonality is born of the poet's emotions. As for *The Waste Land*, *Four Quartets* (1943) and *The Cantos* (1925), Ellmann argues that "[a]ll these texts are

‘personal’ in form, for they concentrate upon the poet’s consciousness. At the same time, however, they disguise that consciousness in masks and taciturnities” (8). Thus, Eliot undermines both self and selflessness (4).

In terms of Eliot’s and Woolf’s literary views, Lisa Low suggests that Eliot, whose impersonality indicates authoritarian masculinity, attempts to reinforce the authority of man by means of classicism and pursues the truth and fixity that the poet is endowed with by his assimilation to tradition (261). According to Low, Woolf’s impersonality is antagonistic to Eliot’s; for her, the aesthetic of impersonality is supposed “to undermine historical divisions between male and female writing” (259). Woolf attempts to exorcise from her writing the shadowy masculine “I” that exists in the books by male writers as she insists in *A Room of One’s Own* (130). Woolf’s aesthetic of impersonality pursues the “common sense of readers” in order to annihilate any sexual differences (Low 262). Low claims that Woolf’s critic of impersonality foregrounds the features of literary tradition as shifting, changing and transforming (261). Yet, what must be noted here is that Low’s argument overemphasises the politics of sexuality and simplifies the manifold characters of these modernists’ theories. Even though he pursued fixity and stability in his criticism, Eliot also views literary tradition as transformative and generative (Ellmann 38-39). Literary tradition is not an entity that

ceases to change, but it endlessly develops itself from within and without. Thus Low seems to overlook this aspect of the aesthetic of impersonality because of her sexual view of Woolf's criticism.

In addition, Eliot's impersonality is the antithesis of Bergson's duration. The poet denounces Bergson's time-philosophy, since the philosopher accepts only private time as temporality and rejects any temporality of the external world. Bergson's theory might be associated with bourgeois individualism that renounces religious authority and traditional fixity of society. Therefore, Eliot's argument is not solely understood as masculine or conservative, but also as an antithesis of private time and flow of consciousness.

Furthermore Woolf's writing of impersonality that connects the aesthetic visions of the dead Mrs Ramsay and Lily is concerned with spiritual discourse. Their spiritual dialogue is Woolf's attempt to represent the psychical. In terms of the relationship between Woolf's writing and the spiritual discourse, George M. Johnson puts forward Woolf's aesthetic view of the supernatural in "Across the Border," "Before Midnight," and "Henry James's Ghost Stories" (236-54). These essays argue for the literary use of the supernatural bound up with their psychological descriptions. Woolf praises James's use of the supernatural: "the stories in which Henry James uses the supernatural

effectively are, then those where some quality in a character or in a situation can only be given its fullest meaning by being cut free from facts” (“Henry James’s Ghost Stories” 324). James’s psychological descriptions produce specific meanings in the text by means of the supernatural, through the interaction between the seen and the unseen. Johnson insists that Woolf’s preoccupation with the supernatural and the psychical evidently appears in her fictions such as *Mrs Dalloway*, *Night and Day*, “A Haunted House” and “Kew Gardens” (244). In *Mrs Dalloway*, for example, psychical expressions, like the telepathic communication between Clarissa and Septimus, establish a communal sense or a “psychic connection” (Johnson 249). This spiritual connection highlights Clarissa’s prophetic and ethereal character, as Peter Walsh feels and demonstrates that the English lady has a “transcendental theory” (*Mrs Dalloway* 168). She is convinced that the “unseen part of us, which spreads wide, the unseen might survive, be recovered somehow attached to this person or that, or even haunting certain places, after death” (168).

Johnson does not sufficiently argue about Woolf’s psychical language in *To the Lighthouse* and simply states that she “returned to the possibility of the survival of personality and psychic communication” (250), and that Woolf’s “early and persistent use of supernatural elements in aid of conveying the spiritual essence of reality suggests

that the roots of this vision were deep” (250). But in this novel, Woolf’s narrative deals with impersonal poetics more radically than in *Jacob’s Room* or *Mrs Dalloway*. The most distinct feature of Woolf’s impersonality is that it objectively presents the characters’ life with the ultimate unreality.

II. Monologic Narrative and the Fear of Modernity in *Howards End*

Forster’s Double Vision

Margaret Schlegel in *Howards End*, like Lily in *To the Lighthouse*, through her dialogue with the dead Mrs Wilcox, seeks a way to connect the fragmented pieces of England. David Medalie suggests that *Howards End*, as represented in Margaret, is about “truths that flicker and cannot be seen steadily, that cannot be reconciled and made whole” (46), similar to *A Passage to India*. By modifying her ideal of liberal-humanism and through the dialogue with the dead belonging to the past, Margaret arches an ephemeral but graceful rainbow bridge across these gaps in order to grasp the flickering truths.

Margaret’s character’s evolution is conveyed through a narrator who bears some resemblance to those of the traditional novel: a narrator who has elusive, humorous, romantic and critical characteristics. This narrator is elusive and humorous since he

starts the story with “[o]ne may as well begin with Helen’s letters to her sister” (19). It is noticeable that this narrative voice not merely sounds elusive and humorous but, to some extent, obliterates the illusion of the reality of the novel, presenting the metanarrative viewpoint of the narrator. After this sentence, Helen’s letter follows:

Dearest Meg,

It isn’t going to be what we expected. It is old and little, and altogether delightful – red brick. . . . From hall you go right or left into dining-room or drawing-room. Hall itself is practically a room. You open another door in it, and there are the stairs going up in a sort of tunnel to the first floor. Three bedrooms in a row there, and three attics in a row above. That isn’t all the house really, but it’s all that one notices – nine windows as you look up from the front garden. (1)

Helen continues to tell to her sister that there are some wych-elms, oaks, pear trees, apple trees and a vineyard around the house. Her description indicates that, even though the narrator’s voice precedent to her letter diminishes the illusion of reality, the house and the character have a peculiar relationship, a particular bond that affectionately connects the character with the house, whose “nine windows” are an indication of the composition of Beethoven’s “Fifth Symphony” narrated later (29), thus generating a symbolical wholeness in the novel. The feeling of the character and the house property

are intricately bound together to produce the symbolic effect of the novel.

The narrator's statement "[o]ne may as well begin with Helen's letters to her sister" and the following letter distinguish this novel from other prior Edwardian works such as *The Old Wives' Tale* and *Hilda Lessways* (1910) by Arnold Bennett. Helen's psychology is independent of the authorial voice; her surrounding situation or personal background is presented by her own description. This unique relationship between the character and the narrator in terms of the character's personal background at the beginning of the story becomes evident when compared with Bennett's description of Hilda Lessways's house:

It [Hilda's house] was one of the two middle houses of a detached terrace of four houses built by her grandfather Lessways, the teapot manufacturer; it was the chief of the four, obviously the habitation of the proprietor of the terrace. One of the corner houses comprised a grocer's shop, and this house had been robbed of its just proportion of garden so that the seigneurial garden-plot might be triflingly larger than the others. The terrace was not a terrace of cottages, but of houses rated at from twenty-six to thirty-six pounds a year

Suddenly Hilda heard her mother's voice, in a rather startled conversational tone, and then another woman speaking (9-10)

Hilda lives in a house with her mother and decides to leave it in order to be an independent woman. Woolf criticises this description because the narrator, or Bennett's voice, is so dominant that Hilda's and her mother's voices are silenced ("Character in Fiction" 47). "House property" in the age of Edwardian writers, Woolf says, "was the common ground from which the Edwardians found it easy to proceed to intimacy" (48). Yet, for Woolf, this convention that emphasises the fabric of things reified by house property is not valid to observe life and human nature. In contrast, Forster's representation of *Howards End* indicates a different kind of intimacy of house property that Helen owns, and which is independent of the influence of the authorial omniscient voice. In short, whilst house property is physically intimate for Bennett, for Forster it is both physically and mentally intimate.

As seen in his utterance at the beginning of the story, this narrator is elusive because the perspective of the narrative constantly moves. Woolf criticises Forster for overusing sarcasm and moralism, realism and symbolism, without unifying them into an organic whole ("The Novels of E. M. Forster" 110). The description of the railway termini is an example of the incessant alternations of these oppositional perspectives. The narrator embellishes the Schlegels' life in London with personal emotions of fear and love, and exposes the hidden appearance of the railway termini: "They are our gates

to the glorious and the unknown. Through them we pass out into adventure and sunshine, to them, alas! We return” (9). Paddington indicates Cornwall behind its appearance, Liverpool Street indicates the Broads, and Euston indicates Scotland. However, these symbolical images of London are not given an authorial validity because the narrator boldly intrudes into the story and partly nullifies the legitimacy of the vision. He humorously comments on Margaret’s view of King’s Cross: “To Margaret – I hope that it will not set the reader against her – the station of King’s Cross had always suggested infinity” (9) and pleads that “[i]f you think this ridiculous, remember that it is not Margaret who is telling you about it . . .” (9). Through his humorous and incredulous intrusion, the legitimacy of the symbolical aspect is diminished, and the figurative values that are universalised by the idealism are given only a provisional appropriateness, provisional because its validity is challenged by its oppositional perspective, and because Margaret’s vision is modified later by her own realisation that London is only “a caricature of infinity” (277).

Regarding this passage, David Lodge suggests that “by making a playful, self-deprecating reference to his own rhetorical function,” the narrator “obtains permission, as it were, to indulge in those high-flown authorial disquisitions about history and metaphysics” (12). It may be true that, as Lodge indicates, the narrator

presents the thematic purpose of the novel in a rather oblique way, but the metanarrative here opens up a dialogue between the reader and the narrator, or between “you and I,” and by doing this, the plural mode of the narrative or the double vision in Woolf’s sense validates itself and delineates the visionary or hallucinatory aspect of material in modern England. In short, the narrator’s first-person playful discourse not merely succeeds in referring to the metaphysical and historical themes, but rather by his interpellation of “you,” validates its problematic double vision to see the substance of the unseen together with him, Margaret and the reader.

In terms of the narrator’s character, Michael Levenson argues that, similar to the narrative voices of Victorian novels, this narrator possesses narrative privileges such as “the freedom to rove through space and time, the detachment from the affairs he chronicles, the access to the minds of his characters, and the privilege of unqualified ethical assessment,” although, importantly, his authoritative voice sounds more diminished and personal (84). The distinctive feature of Forster’s narrative will be evident when compared with that of other writers. For example, the narrator of *Vanity Fair* (1844-45) introduces himself as “the Manager of the Performance” and presents the characters as puppets (1-2). The story is a caricature of life and it is important what the reader learns from the performance. The narrator, or the Manager, speaks in a

singular form and tells the reader what he thinks about his puppets. When he speaks about Amelia, he tells the reader why she is not suitable as a heroine:

But as we are to see a great deal of Amelia, there is not harm in saying, at the outset of our acquaintance, that she was a dear little creature; and a great mercy it is, both in life and in novels, which (and the latter especially) abound in villains of the most sombre sort, that we are to have for a constant companion, so guileless and good-natured a person. As she is not a heroine, there is no need to describe her person; indeed, I am afraid that her nose was rather short than otherwise, and her cheeks a great deal too round and red for a heroine. . . . (7)

This passage emphasises the comical aspect of the story, or the “Fair,” and, through the permission that the narrator gains in the introduction, he retains the illusion of life.

In a similar way in *Tom Jones*, to offer an earlier example, before the story itself starts, the narrator introduces the “Bill of Fare” to the reader:

The provision then which we have here made is no other than HUMAN NATURE. Nor do I fear that my sensible reader, though most luxurious in his taste, will start, cavil, or be offended, because I have named but one article . . . [I]n Human Nature, tho’ here collected under one general name, is such prodigious variety, that a cook will have sooner gone through all the several species of animal and vegetable food

in the world, than an author will be able to exhaust so extensive a subject. (51-52)

Via this introduction, the narrator's personal intrusion into the story is permitted as both appropriate and necessary, intensifying comical effects and justifying his moral judgment of Tom's conduct and his *Bildung*. This brings a coherence to the narrative.

In contrast, *Howards End* is mainly told by a third-person narrator who suddenly speaks to the reader about the characters as the narrators do in *Vanity Fair* and *Tom Jones*. His first-person discourse sounds less appropriate than theirs because it breaks the frame of the story as a fiction and undermines the illusion of life, or "our knowledge that we are reading a novel about invented characters and actions" (Lodge 11). Whilst the comical and sarcastic narrative has some similarity to Thackeray's and Fielding's, it is more radical and "modern" because the narrative is what we should call metanarrative. This is why Lodge discusses *Howards End* together with George Eliot's *Adam Bede* (1859) and Joseph Heller's *Good as Gold* (1980) (9-12). Forster's narrative in this novel is considered an example of both conventional realism and modernism, or for Lodge, postmodernism.

Then, what is the effect of the metanarrative? As Francis Gillen argues, the narrator constantly shifts perspective between idealism and realism, and this modulation of oppositional narrative modes suggests that "the ordinary can, at any given moment,

take on a profound, almost universal significance” (Gillen 258). The Schlegels’ house in Wickham Place is described not only from its material aspect, but also from its visionary aspect:

Their house was in Wickham Place, and fairly quiet, for a lofty promontory of buildings separated it from the main thoroughfare. One had the sense of a backwater, or rather of an estuary, whose waters flowed in from the invisible sea, and ebbed into a profound silence while the waves without were still beating.

(Howards End 5)

This parallel use of nineteenth-century realism and symbolism transforms a physical object into the source of vision. The narrator presents an appropriate meaning for an ordinary occurrence and this distillation creates a moment of vision shared together with the reader.

As seen in the passage cited above, the double vision reveals the ghostly aspect of the material world. When the Schlegels leave their house in Wickham Place, the narrator describes their house dying as follows:

Houses have their own ways of dying, falling as variously as the generations of men, some with a tragic roar, some quietly but to an afterlife in the city of ghosts, while from others – and thus was the death of Wickham Place – the

spirit slips before the body perishes. . . . By September it was a corpse, void of emotion, and scarcely hallowed by the memories of thirty years of happiness.

(254)

The anthropomorphic and spectral nature of their house is observed through the perspective of the compound of the seen and the unseen as a ghostly entity. Margaret feels that “[r]ound every knob and cushion in the house sentiment gathered, a sentiment that was at times personal, but more often a faint piety to the dead, a prolongation of rites that might have ended at the grave” (146). Her sense of the prolonged funeral continues infinitely and resides in her heart like a haunting ghost.

Characteristically what the double vision perceives is not only the ghostly aspect of the houses in London but also Mrs Wilcox as a ghost who invalidates the dualism between body and soul. When she enters Howards End, Margaret senses something happening in this house as “[s]he paced back into the hall, and as she did so the house reverberated. ‘Is that you, Henry?’ she called. There was no answer, but the house reverberated again” (198). Margaret realises that “[i]t was the heart of the house beating, faintly at first, then loudly, martially” (198). Miss Avery, the caretaker of the house, finds Margaret standing there astonished and tells her that she mistook Margaret for the dead Mrs Wilcox because Margaret walks in the house like the dead woman in the

house (198). Also Henry Wilcox sees Margaret standing there with a wisp of hay in her hand frightened by Miss Avery (200). The hay is what Mrs Wilcox held in her hand when she stayed at Howards End and what later connects the dead and the living.

Mrs Wilcox's elusive personality validates the double vision from the beginning. In the first chapter. She is described walking around Howards End and the farm adjacent to it, and her gesture is associated with Demeter, the Greek goddess:

She approached just as Helen's letter had described her, trailing noiselessly over the lawn, and there was actually a wisp of hay in her hands. She seemed to belong not to the young people and their motor, but to the house, and to the tree that overshadowed it. (19)

Her gesture implies her holiness, demonstrating a stark contrast with the other members of the Wilcox family. Charles, Paul and Henry suffer from hay fever and are excluded from the natural world. They create the "age of property" (154) and embody the imperial masculinity opposed to the femininity instantiated by Mrs Wilcox and Margaret. The masculine characters live in modern London and are deprived of the organic sensitivity that the female characters possess.

When the narrator talks about the friendship between Mrs Wilcox and Margaret, the old woman's spectral personality appears in a problematic way. He uses "perhaps"

and does not convey any definitive state of Mrs Wilcox's mystic mind:

The friendship between Margaret and Mrs Wilcox, which was to develop so quickly and with such strange results, may perhaps have had its beginnings at Speyer, in the spring. Perhaps the elder lady, as she gazed at the vulgar, ruddy cathedral, and listened to the talk of Helen and her husband, may have detected in the other and less charming of the sisters a deeper sympathy, a sounder judgement. . . . All this is speculation: Mrs Wilcox has left few clear indications behind her. (62)

This implies not only the narrator's playful mind but also Mrs Wilcox's mystic and ghostly nature, which is not defined by any temporal event. Her character indicates some more important features than merely the "tiresomeness and conventionalities of fiction-form" that Forster felt in the 1920s, namely the conventions that "one must view the action through the mind of one of the characters; and say of the others 'perhaps they thought,' or at all events adopt their viewpoint for a moment only" (qtd. in Furbank 1: 106). Mrs Wilcox is an unknown character who imposes silence on the narrator, even though it is his comic gesture towards refusing conventions. She is out of the range of the narrator's personal voice and belongs to an unknowable sphere beyond his omniscience.

Mrs Wilcox's enigmatic and ghostly aspect emphasised by her death disturbs any firm connection between past, present and future as well as between material and spirit, thus generating a new relationship between them. At the end of the story, Margaret tells Helen:

I feel that you and I and Henry are only fragments of that woman's mind. She *knows* everything. She *is* everything. She *is* the house, and the tree that leans over it. People have their own deaths as well as their own lives, and even if there is nothing beyond death, we shall differ in our nothingness. I cannot believe that knowledge such as hers will perish with knowledge such as mine. She *knew* about realities. She *knew* when people were in love, though she was not in the room.

(311 emphasis added)

Mrs Wilcox, an "unquiet yet kindly ghost" (240), stands at the boundary between the past and the present ("She is," "She knows" and "She knew") and her personality survives even after her death, inhabiting Margaret's consciousness. She belongs not merely to the past but also to the present and traverses the temporal differences in the protagonist's consciousness. When the relationship between Henry and Jacky is disclosed, it is said to be the dead Mrs Wilcox's discovery, not Margaret's, even though the former belongs to the afterlife (230). Mrs Wilcox's personality comes back to the

present through this surprise and salvages Margaret from the historical impasse.

The spectral nature of the houses in London, *Howards End* and Mrs Wilcox's personality can only be observed by Forster's double vision that constantly moves between realism and symbolism, between moralism and sarcasm and between past, present and future. This perspective presents the amalgam of material and spirit born of the historical moment in modern London and an ideal personal relationship between the living and the dead. Forster achieves these by creating his own unique relationship between the narrator, the characters and the houses.

Monologic Narrative in *Howards End*

The narrator's personal voice implies not only the visionary aspects of London as observed above but of a nationwide vision of England. In Chapter XIX, he explicitly appears and declares that "[i]f one wanted to show a foreigner England, perhaps the wisest course would be to take him to the final section of the Purbeck hills, and stand him on their summit, a few miles to the east of Corfe" (164). Here, he uses the pronoun "one" to invoke the reader. He subsequently asks the following to the reader:

Does she [England] belong to those who have moulded her and made her feared by other lands, or to those who have added nothing to her power, but have

somehow seen her, seen the whole island at once, lying as a jewel in a silver sea,
sailing as a ship of souls, with all the brave world's fleet accompanying her
towards eternity? (172)

Lionel Trilling rightfully interprets this question as “[w]ho shall inherit England?” (102), but the pronoun “who” implies a crucial feature of Forster’s narrative and his liberal-humanism. Regarding the narrator’s personality and his constantly shifting vision, Paul R. Rivenberg, focusing on the analogy between the novel’s narrative and Forster’s essays, calls this narrator an “essayist-commentator” (292) and presents Forster’s attempt to “connect directly with his audience through both interjection essays and brief, disruptive comments” (297).³³ Rivenberg suggests that the narrative voice in *Howards End* can be identified as Forster’s because of its crumbled but sanguine liberal-humanism (291-97). However, the question arises regarding who is the narrator’s “one” when he says “[o]ne may as well begin with Helen’s letters to her sister” or who are the “we” when he talks about the London termini, “[t]hey are our gates to the glorious and the unknown”? Admittedly, the “we” and “one” refer to the English upper middle class as seen in such sentences as “[i]f *one* wanted to show a foreigner England, perhaps the wisest course would be to take him to the final section of the Purbeck hills . . .” (emphasis added). Furthermore, in the narrator’s description of Margaret’s

visit to Howards End, “[h]ere had lived an elder race, to which *we* look back with disquietude. The country, which *we* visit at week-ends was really a home to it . . .” (266 emphasis added). However, as N. N. Feltes indicates, the narrator’s interpellation of his reader-subject becomes uncertain when it does not include class-values and subjects (94). The descriptions of Jacky Bast’s photograph are an example of that uncertainty:

Take my word for it, that smile was simply stunning, and it is only *you and I* who will be fastidious, and complain that true joy begins in the eyes, and that the eyes of Jacky did not accord with her smile, but were anxious and hungry. (*Howards End* 46 emphasis added)

According to Feltes, the “you and I” was revised from the “you or I” of the manuscript, “fastidious” from “captious,” and these revisions indicate Forster’s attempt to interpellate the unknown “we” (95).

Historically, around the years when *Howards End* was published, with the “demise of the three-decker” and the lending libraries saw “a new kind of ‘branded books’” or net books appeared and the “new literary mode of production” created an “unknown reader” (Feltes 78, 86-88). *Howards End* was published by Edward Arnold as a commodity-book subject to discount, not as a net book and this form of commodity created an unknown reading audience for Forster (93). Thus, the personality of the

narrator was born not merely from “the crisis of liberal-humanism” (Medalie 193), but also from the emergence of the new literary mode of production accompanied by an unknown reading audience. In other words, the narrator’s personal voice was born from the necessity of the interpellation and integration of the uncertain “I,” “you,” “we” and “one” at the historical impasse of liberal-humanism, being “much more historically specific than being merely ‘the fag-end of Victorian liberalism,’” as Feltes suggests (97).

When the tone of parody cited above disappears, Margaret’s voice becomes congruent with that of the narrator’s. This is evident particularly when Margaret advocates “Love” to heal the ailing capitalist society. The humorous and intrusive tone of the narrator’s voice gradually diminishes according to the development of Margaret’s personality. The narrator states that even after her visit to Howards End, Margaret still feels the “sense of flux” in London (258) and fears that cosmopolitanism may not connect human beings with nature. She insists that the “binding force that they once exercised on character must be entrusted to Love alone. May Love be equal to the task!” (258). In these sentences, Margaret’s voice is indistinguishable from the narrator’s and she becomes his extended figure. They believe that Love heals the malady of modernity and harmonises human beings with the earth. When she visits the farm adjacent to

Howards End, Margaret's voice is in unison with the narrator's and their voices convey a vision of the Arnoldian ideal that one sees one's life as a persistent whole. There, "one might see life steadily and see it whole, group in one vision its transitoriness and its eternal youth, connect – connect without bitterness until all men are brothers" (266), answering the narrator's own question, "[d]oes she [England] belong to those who have . . . somehow seen her, seen the whole island at once . . .?"

This relationship between Margaret and the narrator shares common elements with Tolstoy's works, which Bakhtin describes as "monolithically monologic" (56). In Tolstoy's works, according to Bakhtin, "the hero's discourse is confined in the fixed framework of the author's discourse about him. Even the hero's final word is given in the shell of someone else's (the author's) word . . ." (56). The protagonist's voice is endowed with a particular accent and intonation according to the author's discourse. Bakhtin furthermore continues that "Tolstoy's discourse and his monologically naive point of view permeate everywhere, into all corners of the world and the soul, subjugating everything to its unity" (56). The authorial voice that establishes a frame for the protagonist's speech plays a momentous role in Tolstoy's works. This narrative style is opposite to those of Swift, Rabelais and Dostoevsky, whose novels are featured as polyphonic; the authoritative voice in their novels is equivalent to other voices.

The hero's subordination to the narrator as seen in Tolstoy's narrative is also true of *Howards End* to some extent. Yet, Forster's monologic narrative is dissimilar to Tolstoy's, especially in terms of his use of plural and sometimes even discordant modes of narrating, as seen in the narrator's first utterance, Helen's letter, the narrator's commentary on Jacky, the descriptions of Schlegel sisters' house and the London railway termini. The monologic narrative of *Howards End* is composed of both the nineteenth-century realism that establishes public norms shared with the reader and symbolism that disturbs the frame of such realism and generates private meanings. This tendency towards particularity and the subjective realm is what Georg Lukács perceives in modernist fiction and terms as "abstract potentiality" (192). Lukács argues that modernist fiction has a tendency towards a subjective imaginary world whilst abandoning social reality. Forster's narrative in *Howards End* is principally predicated on traditional realism but his symbolic vision partly nullifies the conventions of the traditional novel. Regarding realism in literature, J. P. Stern defines it as that which "connects a way of depicting, describing a situation in a faithful, accurate, 'life-like' manner" (40). Nineteenth-century realism, in particular, resorts to common norms that produce the "continuity of the private and the public" (Stern 84), as seen in Bennett's descriptions of house property above, whereas symbolism breaks this continuity,

producing a private meaning of its own. The narrator and the reader have a “realist contract,” as Astradur Eysteinnsson suggests in another context (193), they work from the belief that what is shown in the text represents reality, whilst symbolists suggest, according to Edmund Wilson, “complicated association of ideas represented by a medley of metaphor – to communicate unique personal feelings” (22). Margaret’s private experience, which disrupts the “continuity of the private and the public,” acquires universal validity by overcoming the public, the validity that is vouched for by the monologic narrative. In this sense, *Howards End* is the symbol of a ligature of the public and the private, the visionary image that reveals the spiritual truth behind material reality, as the epigraph claims “[o]nly connect”

Leonard Bast as a Representation of Modernity

The personal and monologic narrative that tries to overcome the public narrative shows another aspect, which indicates the discrepancy between individual and the social order. It suggests a resistance to modernity represented by the emergence of new classes. This critical attitude is evident in the narrator’s remark on Leonard Bast, a clerk of an insurance company. Leonard studies John Ruskin’s style and believes in “sudden conversion” (*Howards End* 47), which he supposes to be given by literature and art, to

get out of the cul-de-sac in Camelia Road. However, the narrator criticises it with the question “[c]ould he adapt it to the needs of daily life?” (47). The narrative voice indicates that life and art cannot be merged in such a frivolous way, feeling apprehension about this cursory commodification of literature, or a false education of personality. At the beginning of Chapter VI, the narrator states that “[w]e are not concerned with the very poor. They are unthinkable, and only to be approached by the statistician or the poet” (43), but his criticism of Leonard Bast is unbounded. When Leonard confesses that he goes for a walk at midnight, inspired by the works of Meredith, Stevenson and Jefferies, the narrator comments that he mistakes these literary works for his real life. Although these works of art are born from the writers’ lives, they are to be considered only as “signposts” for a destination of one’s life (118). According to Medalie, Leonard is represented as a “combination of social declension and class mobility” (16). He argues that Forster describes Leonard as an example of devolution and refuses Ruskin’s idea of the democratisation of literature and art (17, 47). Forster’s liberal-humanism, which resists this cultural democratisation, advocates the traditional feudalism of rural life. The author represents the urban life in London, filled with a “nomadic horde” as opposite to the past that was secured by the “feudal ownership of land” (146). As evident from these passages, Forster was a liberal who belonged to the

older version of liberalism and idealised its morality, trying to stabilise modern England by resisting the emergence of the new classes and the commodification of literature amongst them, whilst testing the limit and possibility of New Liberalism at that time.

Margaret suggests to Leonard that he should face his life and see it as it is. She asks him “[w]hat is the good of your stars and trees, your sunrise and the wind, if they do not enter into our daily lives?” and raises the need for the struggle against “life’s daily greyness” without resorting to literature (140). Margaret does not allow him to climb up the social ladder, persuading him to stay in his profession. Leonard’s unstable social status as a clerk, together with Henry Wilcox’s imperial plutocracy that produces the likes of Leonard, provokes Margaret’s horror of modernity. They produce the “middle classes without taking root in the earth,” and the “modern ownership of movables” reduces the Schlegels to a nomadic horde (146). Margaret’s fear of the continual flux of people and property reflects the development of the mass of the middle classes, their “devolution” and the emergence of the unknown “one” or “we,” born from the destabilisation of social order.

Whilst Leonard destabilises the firm relationship between individual and society, the narrator centres *Howards End* in the network of visionary images that generate an organic progress of the present, thus stabilising the continual flux of people and property.

In the process of the symbolisation of Howards End, quantitative time is merged into the subjective flows of the Schlegel sisters' consciousness. When they stay at Howards End, material time changes into qualitative moments. The wind, the house and the tree caress the sisters and endow them with a vision:

The present flowed by them like a stream. The tree rustled. It had made music before they were born, and would continue after their death, but its song was of the moment. . . . Their senses were sharpened, and they seemed to apprehend life.

Life passed. The tree rustled again. (*Howards End* 312)

The rustling tree sings the song of an eternal flow of the present. This is the song of life, constantly changing its rhythm and tune with its augmentation of present moments.

Each moment intensifies "life by values" (*Aspects of the Novel* 19) and facilitates the eternal flow of subjective time.

The personal narrative, criticised as the double vision by Woolf, was thus born from the critical situation of liberal-humanism and the emergence of the spectral aspect of commodities that accompanies the unknown reader. The incessant alternations of realism and symbolism observe the ghosts haunting London and in its suburban areas, telling of Margaret's and the narrator's fear of the unstable social condition and the emergence of the new classes represented by Leonard Bast. Forster's personal narrative

in this novel harmonises the subjective and the objective to unify personality and stabilise the social order. Margaret's personality disintegrates but is integrated through the dialogue between the living and the dead. The narrator's personal voice is the necessary device that integrates self and other, or the unknown you and I.

III. (In)fertility and Nation in *Maurice*

Maurice, which is Forster's portrayal of homosexual desire, is a novel that treats homosexual love between young men. It partly includes Forster's autobiographical experiences and presents his ideal of homosexual love. Maurice Hall, the hero, notices that he is an "abnormal" and is terrified by his inner self. He goes to Cambridge and makes friends with Clive Durham, with whom Maurice makes platonic love. Clive recommends him Plato's *Symposium* and tells him that he loves Maurice. Yet Clive turns himself into a "normal" and marries a lady. Maurice, on the contrary, remains "abnormal" and falls in love with Alec Scudder, a gamekeeper of the Durhams. At the end of the story, they disappear into the forests and, as Forster himself admits, this is the happy ending of their love (220).

Maurice depicts the spiritual development of the protagonist. In this sense, this novel follows the form of the *Bildungsroman* that describes the development of youth,

but how does Forster describe the development of the homosexual protagonist?

Precisely the protagonist's itinerary of self-formation and self-discovery is described as a "backward" movement. Maurice's self-discovery of being "abnormal" appears as guilty conscience that longs for punishment and has some negative impact on his self-formation. If the happy ending is the achievement of the homosexual relationship between Maurice and Alec, then how are the "abnormal" united with society? When examining this point, we should assume that the principles of the *Bildungsroman* cannot be applied to this novel as they are. This is because the *Bildungsroman* is often based on heterosexual love and, if a male is the protagonist, his main social choice to develop his personality is falling in love with a woman and getting married to her. In the case of the female *Bildungsroman*, on the contrary, the development of the protagonist usually starts after her marriage. Her final destination is the resistance to and the disclosure of social injustice. In this sense, *Maurice* is critically different from the other forerunning *Bildungsromans* in the point of the absence of certain social choices such as marriage or being a father.

In this section, I will study the plot of *Maurice* and Maurice's own guilty feeling towards being homosexual with reference to the style of the *Bildungsroman* in order to examine the meaning of the protagonist's "backward" change. This investigation will

lead us to understand the differences between *Maurice* and other *Bildungsromans* based on heterosexuality. Forster wrote a “Terminal Note” in 1960 and his reference to the novel will show whether the style of the novel and its happy ending are still as persuasive even after post-war social developments. The analysis of the homosexual happy ending from the view point of pre- and post-war society will reveal Forster’s original style of the development of youth and his adaptation to or refusal of society.

Infertility as Sin and Punishment

Maurice, who is going on to Cambridge, notices a shadow that terrifies him. This shadow makes its appearance when he thinks of George, a garden boy. When he graduates from a public school and comes back home, he finds that George has already quit the job. This fact upsets him and his terror is manifest when he sees a shadow of his own in the mirror at night. He turns off the light in the room, but the lights from outside come into the room through the curtains, making shadows of skulls on the furniture (13). Maurice’s terror against his inner self appears as guilty feelings towards his perverted personality, and his yearn for death as punishment haunts his mind. As seen here, since childhood, Maurice desires homoerotic intercourse with men from a different class. Alec is indeed from a different class from Maurice’s and the protagonist determines to

find a job in which they can work together, abandoning his class. As Colmer argues, “the fusion of classes in a redeemed England is at least in part an apologia for and a celebration of the middle-class homosexual’s love for a strong man in the class below him,” thus in this novel, “[p]rivate and public myths share a common structure” (115). Eventually Maurice and Alec find their own place out of class, not in society.

At Cambridge too Maurice is afraid of the shadow in his mind. Around this time, he starts to have two strange dreams. One is that George comes to him naked, jumping over wood-stacks like Eustace in “The Story of a Panic.” The boy looks energetic and attractive, but Maurice feels guilty and, after waking up, thinks the dream a punishment given to him. The other dream is that he sees a person, maybe his friend, whose face he cannot discern. He feels intimacy with him but is convinced that he will never see him in actuality (15). These dreams are a potential image of Maurice’s desire which is born of his growing body. Maurice is dominated by lust and thinks that he has a special curse (16). This is the beginning of the dominance of lust and of the guilty conscience accompanying it.

His lust and guilty feelings help him develop, or degenerate, his personality. Through the life of public school, he learns how to deceive others and how to be deceived by them in turn (22). It is a natural fact for him but Clive puts an end to such a

deceptive life. Clive is a heterodox and makes Maurice an atheist. Clive recommends the *Symposium* and Maurice begins to understand what homosexuality is. Still, when Clive confesses his love to him, Maurice abhors it and refuses him. Maurice is obsessed with madness but reflects his personality and Clive's love night and day. He determines to abandon his deceptive life and respond to Clive's love by his love. This is his self-discovery and the beginning of his self-realisation. Maurice develops his personality in order to be sincere to himself even though it means to be "abnormal" and mad. In the case of Caroline in *Where Angels Fear to Tread*, her realisation and determination to be sincere to herself is also repudiated as mad and anti-social by others; in the case of Maurice, even though there is a difference of sex, madness helps his development like her. His idealism and brutality of boyhood is united into a love for Clive and he changes from a boy to a man (54).

The Durhams are a dynasty that resides near the border of Wiltshire and Somersetshire, and have devoted themselves to politics for generations. They are proud of having been nation-builders. Clive, the head of the Durhams, is supposed to finish his student life and visit the U.S. and the colonies to learn politics. Yet he prefers to stay together with Maurice and postpones facing reality as long as possible.

Maurice, in contrary to the Durhams, has no sense of being a nation-builder or

any connectedness with the nation. For him, the world is unsubstantial and hollow. He loves Clive but fears that their relationship will not last long. What is worse, he is ashamed of his inability to have a child. He senses that “[n]ature still faced them [Maurice and Clive] saying with even voice, ‘Very well, you are thus; I blame none of my children. But you must go the way of all sterility’” (87-88). His infertility is an abject shame for him. Mrs Hall and Mrs Durham are snobs and have heartless minds but they hand down the torch of the human race to their sons (87). Maurice feels that he is cursed with his “abnormality” and infertility and is unwillingly forced to tread on the torch.

After their visit to Italy, Maurice and Clive begin to work in society – Maurice as stockbroker and Clive a politician. They fear the Law behind society but profession gives them a path to an ideal harmony between society and individual. As for Rickie in *The Longest Journey*, profession does not matter for them too. Maurice and Clive can find their own place in society if they are content with their situation. Whilst Rickie cannot find his vocation and his own place in society, the problem of Maurice and Clive is different from his: theirs is to choose whether to retain the harmony between them and society or to break it down. Here the contradiction between individual and society develops into homosexual and society. The development of youth contributes to the

progress of nation, but the degeneration of youth, or homosexuality, is a treachery against nation.

Facing this problem, Clive begins to change. He gets sick and keeps Maurice away from him. Shortly, his homosexuality is repressed and he becomes the man that society requires. To his eye, the world has changed dramatically:

How happy normal people made their lives! On how little had he existed for twenty-four years! He chatted to his nurse, and felt her his for ever. He noticed the statues, the advertisements, the daily papers. Passing a cinema palace, he went in.

The film was unbearable artistically, but the man who made it, the men and the women who looked on – they knew, and he was one of them. (108-09)

He understands the joy of heterosexual love in the world. Women's gestures and clothing, vulgar commodities and advertisements around him – all these are devoted to the love of man and woman. Though Clive's excitement at this new world does not last long, now he is sure that his love for Maurice is gone for ever (108-09). Clive embeds himself in society and achieves the harmony between him and society, whereas Maurice is still in a predicament with his heart broken.

Homosexuality and Nation

Maurice has the appearance of a quiet and honourable man. People like him have

supported England's prosperity (141). However, his inner self is so ruffled by lust that his soul always looks for a young man. He cannot resist his inner self and determines to see the doctor to heal his "illness." Yet, the world is still shocked by the Oscar Wilde trial and this fact makes Maurice terrified. The abnormal like him are sent to hospital and imprisoned there for good. As expected, when he consults Dr Barry, the doctor gets furious with his description of his condition, responding "[r]ubbish!" (145). Society at that time believes that the most wretched are lured by Sodom. Maurice is supposed to support the prosperity of England, but he is found to be an outlaw who breaks down the pillar from within. His only place allowed is in an asylum or in a deceptive life.

Marriage is the proof of one's normality and that is also the outcome that the world wants.³⁴ Whilst Clive "develops" into a normal man and gets married to a lady, Maurice's self-discovery sterilises him. When he reads a biography of Tchaikovsky, who devoted his music to his beloved nephew, this experience helps him to some extent:

The book blew off the gathering dust and he respected it as the one literary work that had ever helped him. But it only helped him backwards. He was where he had been in the train, having gained nothing except the belief that doctors are fools.

Now every avenue seemed blocked, and in his despair he turned to the practices he had abandoned as a boy, and found they did bring him a degraded

kind of peace, did still the physical urge into which all his sensations were contracting, and enable him to do his work. (149)

The life of Tchaikovsky aids his worry but it helps him only *backwards*. The backwardness of this personal change torments him incessantly. Maurice cannot control his lust and even his sexual activity assures him only of a brief respite.

Now he has high hopes for hypnotism to change him to the normal but it fails. Around this time, his inner self starts to shout “[c]ome!” at something when he stays at Penge at night (163). Maurice has no knowledge why he shouts and at what he does so. He is confused, but when he shouts, a man appears from outside the window of his room. He is Alec Scudder, who becomes Maurice’s true comrade and shares everything with him. They have hardly conversed with each other before but stay together that night in Maurice’s Russet Room.

Alec is a libertine who changes from the normal to the abnormal. He plans to emigrate to Argentina to help his family. Like Stephen Wonham in *The Longest Journey*, he is a youth who finds no proper place of his own in England and is driven outside of England. Yet Alec gives up his plan in order to be together with Maurice. They remain in their motherland and find their own place out of class at the end of the story.

Their newly born homosexual love fights against society. When they play cricket,

Maurice feels that he and Alec fight back against England. The country is the foe standing against them:

He [Alec] was untrained, but had the cricketing build, and the game took on some semblance of reality. Maurice played up too. His mind had cleared, and he felt that they were against the whole world, that not only Mr Borenius and the field but the audience in the shed and all England were closing round the wickets. They played for the sake of each other and of their fragile relationship – if one fell the other would follow. They intended no harm to the world, but so long as it attacked they must punish, they must stand wary, then hit with full strength, they must show that when two are gathered together majorities shall not triumph. (187)

Maurice avoids any struggle with the world when he is with Clive, but now he is so courageous as to struggle with England to protect his love for Alec. Maurice and Alec hit back at the world with full strength.

However, just when he starts to understand Alec's personality, Maurice is blackmailed by him. He is ordered to come to a boathouse at Penge (191). Maurice goes to the hypnotist to cure his abnormality instead of going along with Alec's blackmail. He wishes to cure his disease but something inside him resists hypnotism. The thing which resists his transformation is his desire for Alec. The operation having failed, the

hypnotist suggests that Maurice emigrate to France or Italy where the homosexual act is not punished. He says that England has no sympathy with human nature (196). Maurice, like Alec, is pushed to the verge of English society. When returning home, he sees the King and Queen proceeding and realises that night and the woods are on his side and his place should not be abroad but in nature of his motherland (199). As Ira Bruce Nadel suggests, Maurice desires “the unrestricted existence that is found in a world of natural feeling and expression” (183).

Maurice summons Alec to the British Museum and forgives him. There they see some queer animal statues which remind them of themselves. Maurice happens to meet Mr Ducie, who gave him sexual education before his going on to Cambridge. Maurice does not denounce Alec for his blackmail but shows his intimacy with him and pretends to be a stranger to Mr Ducie. By offering forgiveness to Alec and accepting his vulgar personality, Maurice makes Alec his comrade:

“Oh let’s give over talking. Here –” and he [Alec] held out his hand. Maurice took it, and they knew at that moment the greatest triumph ordinary man can win.

Physical love means reaction, being panic in essence, and Maurice saw now how natural it was that their primitive abandonment at Penge should have led to peril.

They knew too little about each other – and too much. Hence fear. Hence cruelty.

And he rejoiced because he had understood Alec's infamy through his own –
glimpsing, not for the first time, the genius who hides in man's tormented soul.
Not as a hero, but as a comrade, had he stood up to the bluster, and found
childishness behind it, and behind that something else. (211)

They are convinced of the triumph of physical love and are bound by the strong
physical tie. They are still strangers to each other but understand themselves better than
anyone else. To Maurice's eye, Alec is more vital and energetic than the statues of
heroes. That night they stay at a hotel in London and share everything that they have.

Now they realise that their invincible enemy is the world of class. They are
embedded in, and trammled by society. Maurice tells Alec that he will quit his present
job and find another one which allow them to work together, but Alec does not commit
himself, and leaves the room of the hotel for the ship bound for Argentina. Maurice
comes to see him off but there is no trace of Alec. The ship leaves for Argentina without
Alec and Maurice realises that Alec definitely waits for him at the boathouse. As
Colmer argues that "the coming into being of a classless society in which the bonds that
bind men will be personal relations, not economic or social power" (126), Maurice
knows that his long journey comes to an end at last and, until the last day, he and Alec
should work together without money and any help of family or relatives. Maurice is also

convinced that England is theirs, not in the hands of millions of snobbish citizens who have no knowledge of the whereabouts of their souls (223). Maurice at last feels the unification with England. This ideal connectedness is achieved by Maurice and Alec, the unification which even Philip Herriton, Rickie Elliot and George Emerson could not achieve. Thus, the happy ending that Forster adds to this story is not only the homosexual love between Maurice and Alec, but also their unification with the nation. They transform *backward* to *forward* and become the heirs of England.

At the end of the story, Maurice comes to meet Clive and confesses that he has shared everything with Alec – his body and soul. Clive, once a fervent worshiper of platonic love, shudders in his body when he hears it:

Maurice blew out his cheeks, and began picking the flowerets off a tall stalk. They vanished one after another, like candles that the night has extinguished. “I have shared with Alec,” he said after deep thought.

“Shared what?”

“All I have. Which includes my body.”

Clive sprang up with a whimper of disgust. He wanted to smite the monster, and flee, but he was civilized, and wanted it feebly. After all, they were Cambridge men . . . pillars of society both; he must not show violence. And he did

not: he remained quiet and helpful to the very end. But his thin sour disapproval, his dogmatism, the stupidity of his heart, revolted Maurice, who could only have respected hatred. (228)

Both Clive and Maurice are the “pillars of society” but they can never be reconciled.

Clive is the one who distinguishes platonic from physical love, and normal from abnormal; for Maurice, a true love is born of physical desire and an abandonment of class distinction. Finally, Maurice finds out that Clive’s platonic love is useless for him and it is the disturbance of human nature. Realising that his backward change is his development, Maurice goes into the forests with Alec and finds his own place in nature.

Maurice Afterwards

Maurice was written between 1913 and 1914 and what inspired Forster to write this novel was his meeting with Edward Carpenter. Forster learned what homosexuality is and is to be. Carpenter’s idea of “comradeship” had a great influence on the writer. Homosexual men are those who are attracted by man’s beauty and it is part of human nature. Forster understood what comradeship is through the relationship between Carpenter and George Merrill. When Merrill touched his buttock, Forster, without any intervention of idea, instinctively understood something which brought out *Maurice* in

his mind (235-36).

In 1960, nearly fifty years after his writing of *Maurice*, Forster wrote a “Terminal Note” to explain why it was necessary to give it a happy ending. He says that if it had not been a happy ending, he should have not written it:

A Happy ending was imperative. I shouldn't have bothered to write otherwise. I was determined that in fiction anyway two men should fall in love and remain in it for the ever and ever that fiction allows, and in this sense Maurice and Alec still roam the greenwood. I dedicated it “To a Happier Year” and not altogether vainly. Happiness is its keynote – which by the way has had an unexpected result: it has made the book more difficult to publish. (236)

In this story, Forster describes an ideal world which achieves the requirement of the Wolfenden Report and in which homosexuals can live happily. Because Forster was not going to publish this story, this allowed the author to write of sexual acts between men and test his ideal in realism.

Forster also planned to write an epilogue in which Kitty, Maurice's sister, comes across two woodcutters several years later. The action-date of *Maurice* is around 1912 so the epilogue might describe their lives in World War I. This seemed impossible to Forster and he gave up this plan. The happy ending is threatened by the war as in the

case of the happy married life of Lucy and George in “A View without a Room.” The war denounced both hetero- and homosexual love equally and the severity in post-war society made Forster rearrange his novels. Whilst C. Rising argues that “*Maurice* sums up not only the state of the nature-vs.-society contest in 1913-14 but the conflict between heterosexual society and the homosexual individual” (433), Forster here seems to confess that, whether it is of hetero- or homosexual love, the novel based on love and marriage is not persuasive any more after two devastating wars. This may be the motivation that Forster added the “Terminal Note” and “A View without a Room” in the 1950s and the 1960s. What was necessary for Forster was not to create a new style like Woolf and others to write another novel but to rearrange the conclusions of his novels written in pre-war society. These writings test Forster’s (dis)belief in love.

The setting of *Maurice* is laid in England as is *The Longest Journey*. This England is the one in whose greenwoods outlaws like Maurice and Alec can hide themselves, but these woods have disappeared after the wars:

It [*Maurice*] belongs to an England where it was still possible to get lost. It belongs to the last moment of the greenwood. *The Longest Journey* belongs there too, and has similarities of atmosphere. Our greenwood ended catastrophically and inevitably. Two great wars demanded and bequeathed regimentation which

the public services adopted and extended, science lent her aid, and the wildness of our island, never extensive, was stamped upon and built over and patrolled in no time. There is no forest or fell to escape to today, no cave in which to curl up, no deserted valley for those who wish neither to reform nor corrupt society but to be left alone. (240)

Whilst in *The Longest Journey*, Rickie overcomes his sterility by handing over his soul to Stephen, Maurice and Alec overcome their infertility by their unification with nature. Rickie must be killed at the end of the story because it is his only way to return to nature; on the contrary, Maurice's infertility becomes fertile and his homosexual love part of nature. Eventually Maurice is not an outsider but the youth who heirs England. This is the happy ending that takes the place of marriage and the unification with nature and nation is the counterpart of the marriage of Lucy and George. Now the theme of Maurice is plain: it is the reconciliation of the "abnormal" youth with nature and nation. This plot is different from the male and female *Bildungsromans* in the point that Maurice and Alec, outsiders, declare their rights to heir the nation and overturn social institutions. Degeneration turns out to be generation and outsider insider. Society prescribes normality and abnormality but nature subverts the dualism and treats fertility and infertility equally, both being human nature. Nation becomes the homeland even for

the “abnormal” outlaws.

Chapter 4: Personal, Impersonal and Appropriated Voices

E. M. Forster was, it is often said, a marginalised member of the Bloomsbury Group, but he shared certain philosophic and artistic theories cultivated by the group. Directly or indirectly, he was influenced by the older generation of the group represented by Leslie Stephen, G. E. Moore and Bertrand Russell. Specifically, the ethics and neo-realism suggested by Moore and Russell inspired Forster to contemplate the subject/object matter as seen in *The Longest Journey* and to create his own literary style in order to represent the relationship between self and other, mental and physical time and the inner and outer worlds (Furbank, “The Philosophy of E. M. Forster” 44-47). Amongst his novels, the separation between the internal and the external worlds is the most distinct in *A Passage to India*, and the relation between the conscious and the unconscious is the most complicated.

To consider Forster’s narrative style further, I will focus on the representation of uncanny and disastrous moments in *A Passage to India* (1924). Published in the mid-twenties, its treatment of time is dissimilar to that of other modernist writers. The investigation of *A Passage to India* will show how his representation of time concerns itself with the limits and possibilities of traditionalism and experimentalism.

Woolf’s *Mrs Dalloway*, a female developmental novel that rejects the “appalling

narrative business of the realist: getting on from lunch to dinner” (*Diary 3*: 209), that is, the conventional progress of plot, shows some similarities with *A Passage to India*, as both treat themes such as madness, old age and the fear of death. *Mrs Dalloway* is an example of the impersonal narrative that characterises the fictions in “high modernism” in which Forster’s last novel was also published, yet these two novels demonstrate incongruent narrative techniques like *Howards End* and *To the Lighthouse* do. The comparison of *A Passage to India* and *Mrs Dalloway* will show the way in which Forster struggled in the constraints of the conventions of earlier fiction and attempted to overcome them.

I. Impersonal Voice in High Modernism

Since her publication of *The Voyage Out* (1915), Woolf was encouraged by Forster’s reviews of her works. She regarded him as one of the best writers from the 1910s and 20s. When she wrote *Jacob’s Room* (1922), and especially *Mrs Dalloway*, which are significantly experimental novels, she confessed in her diary that Forster’s comment on her novels relieved her from unfathomable pressures and endowed her with confidence in her experimental technique (*Diary 3*: 24). Though Forster preferred her first two novels, *The Voyage Out* (1915) and *Night and Day* (1919), to her later and more experimental

works (except *To the Lighthouse*), he kept complimenting her on her modernist aesthetic (“Virginia Woolf” 246-48). In his lecture on Woolf, Forster praised her literary style which, in his view, truly reflected the transition of states of mind, and yet he also criticised her lack of power as a novelist to create characters (245-46). He observed that, because of Woolf’s failure of characterisation, except Mr and Mrs Ramsay, Rachel Vinrace and Clarissa Dalloway, the characters and story were separated and the novel lacked a solid plot (250).

Woolf herself, by contrast, admires Forster’s literary ability to create a comedy in *Where Angels Fear to Tread* (“The Novels of E. M. Forster” 105). However, in other works such as *Howards End*, she suggests that “the book as a whole lacks force” (110). According to Woolf, Forster always plays with oppositional modes of writing and overuses comedy and morality, realism and symbolism, without any unification (110). Woolf argues that due to these failures, except for *A Passage to India*, in which the double vision is “in the process of becoming single” (112), Forster cannot create a work of art.

Woolf’s aesthetics of polyphony, which I have discussed in the previous chapter, appears in a seminal state in *Mrs Dalloway*. In 1923, she invented a “tunnelling process” that gradually reveals both a character’s past and present thoughts (*Diary 2*: 272).

Dealing with the character as a temporal being, this method enabled Woolf to individually and collectively describe the characters' lives:

I should say a good deal about *The Hours* [*Mrs Dalloway*], and my discovery: how I dig out beautiful caves behind my characters: I think that gives exactly what I want; humanity, humour, depth. The idea is that the caves shall connect, & each comes to daylight at the present moment. (*Diary 2*: 263)

The cave extending behind the character discloses buried moments of her life, presenting her as a medium of moments in sequence. Furthermore, the cave created by this method becomes the path that interconnects each character's visionary moment. It temporally intertwines their lives, rejecting the conventional literary theory of "point of view" suggested by Percy Lubbock (272).

Mrs Dalloway, which is achieved by this tunnelling process, begins with Clarissa's plunge into the fresh air with enthrallment. Her inner mind moves freely, and she remembers past events, inspired by every object that she observes:

What a lark! What a plunge! For so it had always seemed to her when, with a little squeak of the hinges, which she could hear now, she had burst open the French windows and plunged at Bourton into the open air. How fresh, how calm, stiller than this of course, the air was in the early morning . . . looking at the flowers, at

the trees with the smoke winding off them and the rooks rising, falling; standing and looking until Peter Walsh said, “Musing among the vegetables” – was that it? – “I prefer men to cauliflowers” – was that it? (5)

The English middle-aged woman feels the freshness of the air in June and remembers Peter Walsh, her former lover, with whom she spent her youth. She recollects bit by bit her dialogue with him at Bourton, his letters from India, his pocket-knife and his smile. This incessant transition of her thoughts from one thing to another demonstrates that her consciousness resides both in the past and the present without any temporal distinctions, presenting a double vision of her life. Then her sensations and recollections lead her to the rapture of the present moment: “the carriages, motor cars, omnibuses, vans, sandwich men shuffling and swinging . . . life; London; this moment of June” (6).

Clarissa’s thoughts incessantly return to her past event and she recalls another distinct moment that has more reality than her ordinary present moment. She remembers Sally Seton’s kiss on her lips, which was the “most exquisite moment of her whole life” (40) and whose sensational impression on her mind never faded away since. The moment is a “diamond” that is infinitely precious to her life, and through that moment she had a revelation in which she felt as if the world had turned upside down (40). Her consciousness directs to a certain moment that has an exquisite value for her life, thus

revealing by instalments distinct moments that create her personality.

Characteristically, the temporal transition in her consciousness is disturbed by an occurrence in the external world, and the disruption presents not only Clarissa's desire for solitude from any spatial intervention, but also the inner feelings of the other characters that witness the same event. The transition of Clarissa's mind is suspended by the chime of Big Ben that impresses on her mind as a "particular hush, or solemnity; an indescribable pause; a suspense" (6), and represents the expanse of space in which not only Clarissa but also others exist without any knowledge of each other. Clarissa observes a motorcar come by and stop in front of her, and an aeroplane flying overhead, together with Septimus and Lucrezia Warren Smiths, Moll Pratt and Edgar J. Watkiss. The focal point shifts from Clarissa to Septimus and Rezia and presents the multifaceted reality. Septimus fears that "[t]he world has raised its whip; where will it descend? . . . The world wavered and quivered and threatened to burst into flames. It is I who am blocking the way" (17-18). He suffers from shell shock and his guilty feeling as a survivor of World War I, and the world appears differently to Septimus's eye because of his madness. Sitting on a bench in Regent's Park, he observes a tree standing with unreality and feels madness coming to him. The leaves are "connected by millions of fibres with his own body, there on the seat, fanned it [his body] up and down; when the

branch stretched he, too, made that statement” (26). He shows an exquisite empathy with the tree and bench and feels that “the sparrows fluttering, rising, and falling in jagged fountains were part of the pattern . . .” (26). The pattern of the leaves and the sparrows indicate to him the arrival of a new religion, and his perception presents another aspect of the world that is not narrated through Clarissa’s consciousness.

Rezia’s consciousness is seamlessly intertwined with Septimus’s and her fear of being watched is expressed. She fears that “people” around her would notice her husband’s madness (18). Like Clarissa, Rezia desires solitude, but it is to conceal Septimus’s strange behaviour. In this scene, the impersonal narrator shifts the focal point from one character to another without dramatising the story, but merely by following the superimposition of subjective time. The characters’ private sensations fabricate a greater texture made of the collectively lived experiences in modern London.

Mrs Dalloway is a developmental novel though it does not employ any orthodox *Bildungsroman* form. Woolf follows the incessant transitions of Clarissa’s inner thoughts and describes the transformation of her character over a single day. Elizabeth Abel argues that Clarissa’s memory of the past at Bourton functions as “formative childhood years” in this female developmental novel, which is “homologous to a conventional narrative point of departure” (167). There Clarissa has a great moment,

that is, Sally's kiss. In her perception, this woman replaces her dead mother and this quasi mother-daughter relationship is fundamental to Clarissa's later life. She falls in love with Peter and marries Richard, but the loss of her adolescence still lingers in her mind. She struggles with her daughter Elizabeth and her tutor, Miss Kilman, attempting to regain the lost mother-daughter relationship. At last, her self-realisation comes when she hears the news that an unknown man Septimus, widely accepted as her alter ego amongst critics, has committed suicide. She feels some affinity with him and his death has a significant meaning for her life:

A thing there was that mattered; a thing, wreathed about with chatter, defaced, obscured in her own life, let drop every day in corruption, lies, chatter. This he had preserved. Death was defiance. Death was an attempt to communicate, people feeling the impossibility of reaching the centre which, mystically, evaded them; closeness drew apart; rapture faded; one was alone. There was an embrace in death. (202)

The phrase "[f]ear no more the heat of the sun" returns to her and she accepts her life as it is. This is her development, overcoming her adolescence and attaining the truth of her life. This work presents Woolf's unique style of the developmental novel even though it does not mainly depend on the plot-based structure of the orthodox *Bildungsroman*.

According to Floris Delattre, Woolf's narrative has some similarity to Bergson's *durée*, or duration. Bergson suggests that duration is the "continuous progress of the past which gnaws into the future, and which swells as it advances" (4), and each moment is accumulated into the past, which produces an endless flow to the future. Delattre argues that Bergson rejects the quantitative character of mathematical time and advocates the "qualitative character of time" that has "heterogeneous elements, varying with each individual, changing ceaselessly" as Woolf demonstrates in her narrative (299). In her understanding, subjective time is not homogenous with physical time and has its own scale of values.

Yet in *Mrs Dalloway*, the tunnelling process presents concrete human experiences that interact with the physical world and the multiple series of consciousness. The problem in Delattre's Bergsonian critique is that it rejects a reality provided by the external world, thus narrowing Woolf's ingenuity merely into the subjective function of the character's mind. The representation of space is closely connected with the transition of consciousness that conveys a sense of reality; hence the tunnelling process unifies the inner and the external worlds by focusing on the temporal sequence of each character's life. Whilst Clarissa's inner feelings move freely and arbitrarily, they are also blocked by material time, as symbolised by Big Ben; the amalgam of the inner and

external worlds interconnects Clarissa, Septimus, Peter Walsh and others. This creates a communal sense between the characters and the reader who shares the views of their lives, in a way that is different from that of *Howards End*, in which Forster mainly created such a sense by his symbolism and first-person narrative.

Rather the reciprocal relationship between the inner and the outer shows more similarity to Bertrand Russell's understanding of temporality than it does to Bergson's. Russell's understanding that both physical and experienced time is temporal opposes to Bergson's understanding that duration is the only thing that is perceived as temporality. Russell suggests that physical and mental time are inseparably "correlated" with one another (Russell 109). According to Ann Banfield, Russell's assumption is that "experience shows the same logical relations which also characterize physical time that makes the correlation possible" (Banfield 481). Woolf describes the character's experienced time, as Russell insists, as a "series of still moments," which constructs the sequence of the past and the present (471). Jean Guiguet, alongside Banfield, rejects the application of duration to Woolf's narrative, highlighting the interaction of experienced time with the external events (32). Jane Goldman also indicates the deficiency of the Bergsonian analysis, which overlooks the feminist struggle and the historical experience in Woolf's works (4).

In *Mrs Dalloway*, as Banfield, Guiguet and Goldman suggest, Woolf demonstrates the interaction between multipersonal consciousness and the outer world, producing a shared reality that is different from traditional realism. In this novel, the impersonal narrator transparently conveys the characters' psychological reactions to and their observations of the external occurrences, similar to how this is achieved through the polyphonic soliloquies in *The Waves*. Michael Hoffman and Ann Ter Haar argue that Woolf employs "one character's voice to describe another character's" in *The Waves*, without the Jamesian way of dramatisation of the plot (51). In *The Waves*, the impersonal narrator presents each character through the voices of others, and a shared reality is born of the indissoluble amalgam of the multipersonal sequences of solid moments in each character's life. In *Mrs Dalloway*, Clarissa's character is perceived by others, which creates her multifaceted personality. At the beginning of the story, when Clarissa goes to a flower shop, she is observed by her neighbour, Scrope Purvis. His inner thought is represented as "[a] charming woman, Scrope Purvis thought her . . . a touch of the bird about her, of the jay, blue-green, light, vivacious, though she was over fifty, and grown very white since her illness" (6). Scrope Purvis's inner feeling presents her character as multifaceted, or "round" in the term employed by Forster himself (*Aspects of the Novel* 51-52), thus endowing it with depth and humanity. This is why Forster praises Woolf's

characterisation of Clarissa (“Virginia Woolf” 250).

The inner worlds of the characters are presented by an impersonal narrator, whom James Hafley calls a “central intelligence” that conveys the character’s inner thoughts without dramatising or modifying them (74). Hafley argues that “[b]eneath the diverse points of view presented to the reader, there is the impersonal narrator – the central intelligence – of which . . . the reader is never allowed to become immediately aware” (74). Hafley asserts that when comparing Molly Bloom’s inner thoughts in *Ulysses* and Woolf’s descriptions of her characters’, Woolf never employs the technique of stream of consciousness, in its strict sense, for this method does not allow her to present the moments of vision (73-74). The central intelligence follows each character’s inner thoughts and presents its transition as a sequence of distinct moments. At the same time, the transition is interconnected with others, through phenomena in the external world that change the direction of their thoughts. Woolf creates the illusion of reality through her impersonal narrative.

Yet, paradoxically, the impersonality of the central intelligence implies its distinct personality, no matter how impersonally the narrator conveys the characters’ inner feelings. The impersonal narrator receives the fear, love and rapture that are induced by London life similar to how Clarissa and Septimus do. The personality of the narrator is

similar to that which Woolf attempted to create as a “nameless spirit” in the manuscripts of *Between the Acts* (1941), which, as James Naremore argues, “by its very existence, asserts a ‘common element’ in life – something not isolated, not separate, not perishable” (76). The spirit conveys the vibrations of the characters’ minds in the same world in which they exist, and socialises and historicises their spiritual moment. It highlights the private but at the same time extends the limitations of the self by deducing commonality from their minds. Georg Lukács criticises modernist fiction that abandons social reality (198-202), but Woolf never ignores the external that is correlated with the internal. Clarissa’s and Septimus’s inner thoughts reflect social issues such as sanity and insanity, death and life, and femininity and masculinity, and they suggest the social condition in which these characters live and die.

II. *A Passage to India* as the End of the *Bildungsroman*

Concerning *A Passage to India*, which deals with masculinity, femininity, death and madness in the imperial discourse in postwar society as *Mrs Dalloway* does, Woolf argues as follows:

And though it is still true that there are ambiguities in important places, moments of imperfect symbolism, a greater accumulation of facts than the

imagination is able to deal with, it seems as if the double vision which troubled us in the earlier books was in process of becoming single. The saturation is much more through. Mr. Forster has almost achieved the great feat of animating this dense, compact body of observation with a spiritual light. The book shows signs of fatigue and disillusionment; but it has chapters of clear and triumphant beauty, and above all it makes us wonder, What will he write next? (“The Novels of E. M. Forster” 113)

Whilst she points out similar deficiencies to Forster’s earlier novels, Woolf discovers a few outstanding features in Forster’s last novel. Above all, Woolf praises the emergence of the seminal “single vision” that Forster’s other novels cannot achieve. Forster combines poetry and fantasy in an ingenious way, contrasting English society with “a bigger and a more sinister background,” that is, India, and presents beauty and truth of life (113). Furthermore, she praises the characterisation of Aziz as “a free agent,” who is “the most imaginative character that Mr. Forster has created,” reminding her of Gino in *Where Angels Fear to Tread* (113).

The “moments of imperfect symbolism” in the Marabar Caves, the characterisation of Aziz and India as a “bigger and a more sinister background” are important aspects of *A Passage to India*. However, what Woolf dismisses are the

problems of gender, race and colonial intimacy that are bound up with them. Forster presents a different colonial scheme in his own narrative from other English novels of India and this is concerned with his aesthetics of personality in the age of empire.

As a precursor of the colonial novel, Kipling's *Kim* deals with similar themes such as "being friends" in English India, which show a stark contrast with Forster's colonial story. As Esty argues, in *Kim*, the colonial terrain retards Kim's progress to maturity and constrains him within an endless youth:

Kim's adolescence – held in narrative abeyance – does not just violate the time scheme of national emergence that is the trademark of the bildungsroman after Goethe, but it also undoes with an almost diagrammatic clarity the formula of vocational/spiritual compromise lodged at the heart of the classic novel of socialization. Kim's non-choice between spy and *chela* at the end evokes the Goethean ethos – the young hero must freely reconcile inner desires and outer demands, but postpones its fulfillment. (Esty, *Unseasonable Youth* 11)

Kipling employs "the logic of arrested development to shape the representation of India as a nation perpetually coming of political age" (*Unseasonable Youth* 13) and the colony lacks both national and historical time. In this paradigm, because there is no definite way to maturation as the inevitable consequence, Kim decides to be a "Friend

of all the World” (*Kim* 335) and tries to avoid the Goethean socialisation to enter adulthood.

The issues of imperial time and “being friends” are more complicated in *A Passage to India*. This is because Forster’s homosexual desire alters the relationship between the coloniser and the colonised and presents a different kind of colonial scheme. Sara Suleri says that, in the Orientalist discourse, “the colonizing presence is as irredeemably male, as the colonized territory is female” (133), but in this novel, “the most urgent cross-cultural invitations occur between male and male with racial difference serving as a substitute for gender” (133). For example, Fielding discovers as follows:

[I]t is possible to keep in with Indians and Englishmen, but that he who would also keep in with Englishwomen must drop the Indians. The two wouldn’t combine. Useless to blame either party, useless to blame them for blaming one another. It just was so, and one had to choose. Most Englishmen preferred their own kinswomen, who, coming out in increasing numbers, made life on the home pattern yearly more possible. He had found it convenient and pleasant to associate with Indians and he must pay the price. (58-59)

The price is fatal for colonial intimacy. At the trial, Fielding believes in Aziz's innocence and ruptures the imperial paradigm but, after the trial, he salvages Adela from the riots and this behaviour leads to Aziz's mistrust. Aziz suspects that Fielding wants to marry her. Another example of the problematic relationship between sexualised race and gender is that, after giving his collar stud to Fielding, which is a symbolic act of homosexual intimacy, Aziz feels disappointed because Fielding tells him that Adela and Mrs Moore will come to the tea party. Aziz is disappointed because his position is not reconciled with the Englishwomen's. He wants to be alone with Fielding but his wish is not granted due to the intrusion of the women.

Forster's representations of Aziz as "an athletic little man, daintily put together, but really very strong" (15), and his youthfulness as indicated in Chapter II of the story, are a conduit to the representation of India as a nation perpetually unready for political independence as *Kim* represents. Whilst in *Kim*, the coming-of-age plot is pursued by Kim within the Oriental paradigm of time, in *A Passage to India*, Forster foregrounds the story of imperial homoeroticism, putting the *Bildung* of Adela in a connected but different line. Fielding's intimacy with Aziz ruptures the conventions of the traditional colonial adventure story but this presents the impossibility of national emergence of India and the replacement of sexualised race for gender. What is important is the

thematisation that whilst Forster's queer desire sexualises race and breaks the Oriental paradigm, his wish-fulfilment is disturbed by Adela's inevitable failure of "education," because her self-realisation is blocked by the youthful Aziz, whose colonial body characterises an India that is underdeveloped in imperial perception. Thus the impossibility of "being friends" is inevitably connected with the failure of the female *Bildung*. This clearly appears in Forster's treatment of the disastrous symbolic moment in this story. I will examine this in the following section.

The Symbolic Moments in *A Passage to India*

Forster's representation of temporality in his novels is closely bound up with his treatment of certain moments which transfigure his main characters. Symbolised in Miss Raby's revelation in "The Eternal Moment," as discussed in Chapter 1, "life by value" is interlocked with the transfiguration of character. From *Where Angels Fear to Tread* to *A Passage to India*, the symbolic moment plays a significant role in developing the protagonist's personality and in highlighting the pattern of the plot. Whilst the symbolic moment in *Howards End* is described as a generative and organic moment, in Forster's next novel, *A Passage to India*, the moment is a disastrous one in which the character's unconsciousness is exposed, destroying the personality of the character. The

infecund spiritual moments in *A Passage to India* are bestowed on Mrs Moore and Adela Quested, both of whom come from England to make a decision concerning the marriage of the English girl and Ronny Heaslop, Mrs Moore's son. They go on an excursion to the Marabar Caves, where their personalities are disintegrated.

One of the themes of *A Passage to India* is whether a friendship beyond the boundaries of the two nations is achievable or not. Fielding and Aziz develop their friendship, or homosexual love, and yet it is threatened by the incident at the Marabar Caves. Adela accuses Aziz of crime and he is arrested. Whilst the Anglo-Indian club never doubts Aziz's criminality and supports Adela, only Fielding, who is criticised as a betrayer of the British Empire, believes in Aziz's innocence. At the trial, Adela retraces her symbolic moment at the cave and recaptures the truth. After the trial, Aziz hears a rumour that Fielding is going to marry Adela. Even though it is Aziz's misunderstanding, it is the end of their friendship and Aziz decides to leave Fielding for ever.

The main plot of the novel is the development and disillusionment of the interracial friendship that is disturbed by heterosexual love, but in parallel, the plot of the female *Bildungsroman* advances within it. Adela is endowed with the possibility of becoming a "true" woman who achieves self-formation like Lucy in *A Room with a View*, but her ignorance of the colonial reality prevents her self-realisation. Her

symbolic moment, as in the case of Mrs Moore, dissolves her personality and she remains as an immature girl even at the end of the story. It is the moment that reveals her unconsciousness and another self that are antagonistic to the subjective self.

The main plot of *A Passage to India* is the colonial romance between Fielding and Aziz, but Forster uses the form of the coming-of-age story of Adela as a subplot to narrate the colonial reality. Up to *Howards End*, Forster's youths are exiles from a society composed of the snobbish bourgeoisie that suppresses their development, but in *A Passage to India*, the Anglo-Indians are distant from their homeland, miserably realising that they themselves are exiles. The Englishmen hear the melody of the National Anthem with sentiment at the club:

Meanwhile the performance ended, and the amateur orchestra played the National Anthem. Conversation and billiards stopped, faces stiffened. It was the Anthem of the Army of Occupation. It reminded every member of the Club that he or she was British and in exile. It produced a little sentiment and a useful accession of will-power. The meagre tune, the curt series of demands on Jehovah, fused into a prayer unknown in England, and though they perceived neither Royalty nor Deity they did perceive something, they were strengthened to resist another day. Then they poured out, offering one another drinks. (20-21)

The Englishmen face the colonial reality that forces them to deceive themselves and fanatically deprives them of access to will-power. Even the Turtons, who are the collectors of Chandrapore and behave like little gods, are destined to “die exiled from glory” (23). In a true sense, the imperialists are dethroned from the dominant status in India, as Ronny confesses to his mother that he is “just a servant of the Government” who can never be pleasant in the colonial world (44), but they are unwilling to perceive the difficult situation.

Chandrapore, where the Englishmen are in exile, is said to hold nothing extraordinary except the Marabar Caves. The city is never beautiful and, “[e]dged 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” (2). The appearance of the city indicates the undecipherable message of the echo in the Marabar Caves which nullifies any distinction between ideas or values. The holy is identifiable with the vile, and they coexist in a muddle. As for Forster’s representation of India, Edward Said praises his use of India “to represent material that according to the canons of the novel form cannot in fact be represented – vastness, incomprehensible creeds, secret motions, histories, and social forms” (200). The author represents India’s uncanniness by not only the geography of Chandrapore but also by birds, snakes, and a car accident. For example,

Adela and Ronny see a bird on a tree, but they cannot identify it. They do not know the name of the bird, and also it has no significance. The narrator tells us that “nothing in India is identifiable, the mere asking of a question causes it to disappear or to merge in something else” (78). This sentence foreshadows the undecidable feature of the echo of the Marabar Caves.

In this alien environment, Mrs Moore, Adela, Aziz and Fielding go on an excursion to the Marabar Caves which have nothing particular inside, hence the visitor is usually not sure “whether he has had an interesting experience or a dull one or any experience at all” (117). Yet Mrs Moore has more than an interesting or dull experience in the hollow darkness. Her personality collapses into pieces and turns into a desperate mental condition:

She lost Aziz and Adela in the dark, didn't know who touched her, couldn't breathe, and some vile naked thing struck her face and settled on her mouth like a pad . . . She hit her head. For an instant she went mad, hitting and gasping like a fanatic. For not only did the crush and stench alarm her; there was also a terrifying echo. (138)

In the uncanny and confining space, the distinctions between self and other, and between sanity and insanity are annihilated. Mrs Moore hears the faint sound of a

horrible echo which provokes the fear of an unknowable uniformity that leads her to despair. The noise forces her to realise that there is no difference between pathos, piety, courage, and that they are filthy (140). The echo intrudes into her mind, and her self collapses from within. The narrator says that “[t]he echo in a Marabar cave is . . . entirely devoid of distinction. Whatever is said, the same monotonous noise replies. . . . ‘Boum’ is the sound as far as the human alphabet can express it” (138). The echo is beyond the interpretability of colonial discourse and remains uncanny not merely to Mrs Moore but also even to the narrator. After the infecund symbolic moment, Mrs Moore feels that she has lost interest in the secular world, attaining an unfamiliar perception outside of European epistemology. Her transfiguration does not show the development of her personality but, conversely, her recession into wretchedness. Unlike Margaret in *Howards End*, her symbolic moment does not bring a positive twist for her life or the story.

Likewise, Adela, who comes to this country to see the “real India,” fails to develop her character, ending her spiritual journey with a miserable realisation that her private life, especially her engagement to Ronny, is a total failure. She faces her unconsciousness through this spiritual moment. In her case, the narrator does not explain what happens to her in the cave. Emerging from a cave, Aziz merely perceives

Adela talking to a lady far down the hill (146). The reader is forced to infer the event from what Adela recollects at the trial. At the court, Adela realises that she feared her marriage to Ronny, and that her suppressed desire and fear of sexuality suddenly emerged at the moment. She neither thinks about what happened in the cave, nor “remember[s] in the ordinary way of memory,” but merely hears her self speaking independently:

She didn't think what had happened, or even remember in the ordinary way of memory, but she returned to the Marabar Hills, and spoke from them across a sort of darkness to Mr McBryde. The fatal day recurred, in every detail, but now she was of it and not of it at the same time, and this double relation gave it indescribable splendour. Why had she thought the expedition “dull”? Now the sun rose again, the elephant waited, the pale masses of the rock flowed round her and presented the first cave; she entered, and a match was reflected in the polished walls – all beautiful and significant, though she had been blind to it at the time.

(216)

Her unconscious memory leads her to “the paths of truth” and she lives her past again in the present-time (217).³⁵ In her vision, she sees herself in a cave, but fails to locate Aziz together with her. The past takes another appearance, turning into a splendid instant

filled with meaningfulness and ethereality. She receives a sort of revelation and withdraws the charge laid against Aziz. Adela is led to the truth by her memory which is hidden from her conscious self.

In terms of the representation of memory, Walter Benjamin examines Proust's narrative and classifies his employment of memory into two types: voluntary and involuntary. Investigating Freud's *Beyond the Pleasure Principle*, Benjamin argues that "only what has not been experienced explicitly and consciously, what has not happened to the subject as an experience, can become a component of the *mémoire involontaire*" (156-59). Adela's involuntary memory in Benjamin's sense provokes a chain of memories of her private failure and brings the disastrous symbolic moment back to her in the present-time. The past event that is revealed by the function of her memory is endowed a new meaning for her life.

As Mrs Moore's and Adela's symbolic moments demonstrate, the Marabar Caves and the echo produce a vacuum and a self-reflexivity which disclose the hidden truth of the moment. Adela's symbolic moment is deprived of any definite meaning by the uncanny cave. Homi Bhabha, examining Conrad's, Forster's and other colonial writers' texts, points out "a conspiracy of silence around the colonial truth," that is, "a mystic, masterful silence in the narratives of empire" (175-76). "Boum" and the owl's

“Ya-acobo” are the representations of the uncanny silence which refuses to be interpreted into colonial discourse. The silence lies between the West and the East, and the unfathomable gap between them remains shrouded in mystery. In the caves, nothing is determined because of the lack of an authorial voice, or due to the narrator’s silence. This lack of determination is what Hommi Bhabha calls “undecidability” (124). The undecidability of the moment in the caves is related to the representation of temporality, since there the past, the present and the future lose their linear relation, merging into a moment in which a repressed desire obscurely comes back.

The symbolic moment does not contribute to the self-realisation of youth, but serves to degenerate Adela’s personality. It complicates the relationship between the past and the present, as the path to the truth is disclosed by recollection. Forster’s treatment of the spiritual moment in *A Passage to India* differs from those in, say, *The Longest Journey*, *A Room with a View* and *Howards End*, in each of which the symbolic moments contribute to the protagonist’s development. Yet the illuminative moment in *A Passage to India* is closer to those of Forster’s early short stories. Adela’s temporal experience revives the beauty in her memory as with Mrs Raby in “The Eternal Moment,” and ends with nothing substantial as in the case of Mr Lucas in “The Road from Colonus.” Forster’s representation of temporality is in line with his earlier

treatments of the spiritual moments, but in this anti-developmental plot, there is no nation and greenwood that Forster idealises up to *Maurice*, the nation and nature that accept the “abnormal” youth. The end of the Forsterian *Bildungsroman* is located at the historical moment in which the youth remains immature and the symbolic moment malfunctions, and nation and nature disappear.

Furthermore, Miss Raby’s revelation is comparable to Aziz’s recognition of the universal cycle in *A Passage to India*. After losing his friendship with Fielding, Aziz has no hope for any interracial human intercourse. Yet, when he meets Mrs Moore’s son, Ralph, he senses the beginning of the cycle again. Aziz feels that the past comes back to him when they shake hands and say goodbye to each other:

“Can you always tell whether a stranger is your friend?”

“Yes.”

“Then you are an Oriental.” He unclasped as he spoke, with a little shudder. Those words – he had said them to Mrs Moore in the mosque at the beginning of the cycle, from which, after so much suffering, he had got free. Never be friends with the English! Mosque, caves, mosque, caves. And here he was starting again. . . .

“But you are Heaslop’s brother also, and alas, the two nations cannot be friends.”

“I know. Not yet.” (301)

The repetition of Aziz's utterance ("Then you are an Oriental") and his feeling towards Ralph suggest that the past recurs in the present with more intensity and significance. Aziz's realisation of the eternal recurrence of human conduct like the seasons of India leads him to catharsis, but he rejects it as he has the knowledge that England and India are two nations that cannot be friends. Ralph's words "not yet" echo with the voices of trees, rocks and earth as a final remark of the novel, but at the same time, the Hindu perception that God was born, is not born yet, and has been born, transfigures the meaning of the phrase into both "not yet," "is beginning," and "has already begun." With an ultimate perception of the universe, the phrase goes beyond the literal implication that it is unachievable.

Adela's and Aziz's temporal experiences indicate that Forster's representation of subjective time in *A Passage to India* goes beyond the limits of his early short stories and confers a profound meaning to it. The female *Bildungsroman* that moves forward with the colonial homosexual romance between Fielding and Aziz ends with the males' disillusionment and Adela's realisation that nothing substantial has happened in her spiritual journey. We can read this as the end of Forster's *Bildungsroman* or his anti-coming-of-age novel but Adela's failure and Aziz's realisation that he cannot be a friend with Fielding indicate more than an ironical consequence as Ms Raby's or Mr

Lucas's. The two nations and individuals belonging to them are in an antagonistic relationship that is not reconciled yet, but it is also implied that they are beginning to be, or have already begun to be in a relationship. Past, present and future do not merely exist in a relationship of incessant transition and crisis but also of eternity and creation. This is not a simple form of either denial or affirmation of life. Forster creates his own novelistic form that presents an eternal principle of human intercourse that goes beyond the limits of the preceding novels. The correspondence of the inner and external worlds, or human intercourse and the cycle of India's seasons, intensified by the rhythm of the recursive echo, creates a whole universe that is the text itself.

The Symbolic Moment in the Manuscripts of *A Passage to India*

Forster's manuscripts reveal that Adela's experience at the caves was inscribed more explicitly and less ambiguously, alongside Fielding's dialogue with the *genius loci* that is deleted in the final version. Oliver Stallybrass, the editor of *The Manuscripts of A Passage to India*, suggests that the story from the outset to the scene of the Marabar Caves where Mrs Moore writes a letter to her children, was first written between 1912 and 1913, and also that Adela's experience in the cave must have been written during this period (xii-xiv). Notably, after his second visit to India, Forster added the scene

where Adela is assaulted by the shadow, and where Fielding converses with the spirit of place, although both of them were eventually deleted.

Political disturbances intervene between Forster's two visits to India: the Amristar massacre, the attack on Miss F. Marcella Sherwood during the massacre, and the outbreak of the Great War (Medalie162). He perceived the disturbances with great trepidation, remarking in a letter to Syed Ross Masood, whom Forster loved for a long time, that "most Indians, like most English people, are shits, and I am not interested whether they sympathize with one another or not" (Furbank 2: 106). The Indian commotions were reminiscent of the Great Mutiny in 1857 and changed Forster's perception towards the colonial relationship.

At the scene of the expedition to the Marabar Hills in the manuscripts, Adela, accompanied by Aziz, enters a cave, assuming that he also comes in after her. She converses with him, but soon realises the unfamiliarity of the shadow behind her. Precipitately, the shadow assaults her and brings her body under control. The description of Adela's suffering provides a more direct reference to sexual violence in the cave than in the later version:

At first she thought that <she was being robbed,> he was <holding> \taking/ her hand \as before/ to help her \out/, then she realized, and shrieked at the top of her

voice. “Boum” <went> \shrieked [?]/ the echo. She struck out and he got hold of her other hand and forced her against the wall, he got both her hands in one of his, and then felt at her <dress> breasts. (*The Manuscripts of A Passage to India* 242-43)

Adela is veritably assaulted by a male presence who could be thought of as Aziz, and undergoes physical violence as an embodiment of colonial horror. The extensive depiction of the physical abuse leaves a less ambiguous space for Aziz’s exoneration than in the published version. She pleads for help to Ronny and Mrs Moore, none of whom hears her imploration. Her plea only results in the sound of the abrasive “boum” which accentuates the eerie nature of the cave and throws Adela into despair. In desperation she hits the shadow with a pair of field-glasses and barely escapes with her life from the cave. Exiting from the circular space, she finds Miss Derek and claims to her that it is Aziz who has assaulted her (*Manuscripts* 243). At this moment, remarkably little space is left to construe that Aziz is not involved.

With regard to the manuscript version, Stallybrass points out that Forster tried to create a wider space where other characters might be supposed to assault Adela (xii-xiii). A trace of this attempt might be seen clearly in the dialogue after Adela escapes from the cave: “‘Oh be kind to me’ sobbed Adela falling \again/. ‘I’m no one, I’m done for.’

‘Whatever is it?’ Miss Derek knelt, her face trembling. ‘Doctor Aziz . . . [*Forster’s suspension points*] Oh can you keep him away?’” (*Manuscripts* 243). Forster’s ellipsis, or his hesitation, indicates the authorial intention to create the more equivocal representation of the event as Stallybrass suggests.

On the contrary, in the published version, before their entering the caves, the narrator provides the dialogue between Aziz and Adela. She audaciously asks him how many wives he has. This is the view of sexuality which the imperial discourse produces and imposes onto the Orient, and which upsets Aziz’s feeling. The narrator stops following Adela and lets her go out of sight, shifting the focus from her to Aziz. Chapter XV ends with “. . . not seeing him she also went into a cave, thinking with half her mind that ‘Sightseeing bores me’ and wondering with the other half about marriage” (*Passage* 144). The opening of Chapter XVI focuses on Aziz’s actions. He “waited in his cave a minute, and lit a cigarette so that he could remark on rejoining her, ‘I bolted in to get out of the draught,’ or something of the sort” (145). Then, Aziz exits from the cave and realises that Adela is lost. Neither the narrator nor Adela mentions what happens to her in the cave. Unexpectedly, down the hill there appears a car and takes Adela away. The narrator keeps in the distance and does not offer a close-up of what Adela is doing. Her

conversation with Miss Derek in the early manuscript is replaced with the description from Aziz's viewpoint of Adela:

Miss Quested wasn't lost. She had joined the people in the car – friends of hers, no doubt, Mr Heaslop perhaps. He had a sudden glimpse of her, far down the gully – only a glimpse, but there she was, quite plain, framed between rocks, and speaking to another lady. He was so relieved that he did not think her conduct odd.

(A Passage to India 146)

The abuse in the cave and the dialogue between the English women that is described like cinematic footage in the manuscripts are replaced by Aziz's vantage point of Adela's action which also does not vouch for his innocence. Yet due to this change, the ambiguity and indeterminacy of the event is increased.

There was another scene amongst the events at the Marabar Caves which describes Fielding's venture into a cave. In the published version, there is no detailed description of this: the narrator merely says that Fielding is not "impressed" (*Passage* 149). Yet, in the earlier versions, Fielding goes into the cave and experiences something extraordinary. Whilst his impression is noted by the narrator in the published version, his quest takes place in dialogues with the *genius loci* in the manuscript version.

Fielding arrives late at the caves and tells Aziz that Miss Derek has brought him by car.

Then, both of the characters observe Adela coming down the hill, and her face looks severely disturbed. Miss Derek dashes to her, and, next moment, starts her car and takes Adela away. Fielding, Aziz and even Mrs Moore cannot apprehend what has happened to Adela and Miss Derek. Fielding is piqued by the Englishwomen's incomprehensible conduct and decides to explore around the caves. He climbs up the hill and looks into a cave. As he goes on, rocks, trees, ordure and darkness speak to Fielding. A discursive dialogue takes place between him and an uncanny being, and in the dialogue, the difference between muddle and mystery that is the main philosophical theme in this novel is articulated:

Just as he had \accepted his surroundings and/ thought "Very well: let everything be rock" it had cried "No: the matter is not nearly so simple" and removed a support from his mind. "You want a mystery" it waved: "human beings do, but <there is> \I announce/ no mystery, only a muddle: the universe, incomprehensible to your reason, shall yet offer no repose to your soul." And when he climbed above it and looked back it resembled neither a tree nor a rock, but <excrement> \ordure/. (*The Manuscripts of A Passage to India* 265)

The *genius loci* strips everything of its differentiation and reduces it to muddle.

Muddle, not mystery, is something unconceivable by reason, something demystified.

The muddle represents the Indian entity which lies beyond Western epistemology and opposes Fielding's rationalist personality.

The preternatural being demolishes the European idea to which Fielding clings, to such an extent as he senses something meaningless at the heart of his life. The uncanny speaks:

“<Here is> \I am/ muddle not mystery, <here are> \I rob/ infinity and eternity <robbed> of their vastness, the only quality that <renders them acceptable to> \endears[s them to?]/ mankind. I refuse to compose, I decline to inspire. Neglect me if you like, sing of your heavens and hells and armies of unalterable law, but they are not the truth and your <songs> \rhymes/ cannot make them <>true> \so/.”

(265)

The *genius loci* declines Fielding's rational judgment and presents him with nothingness. This dialogue is further involved in Fielding's perspective of the cave and its echo. He comes upon a pair of field glasses in the cave. Noticeably it is Aziz who finds the field glasses in the completed novel, whilst it is Fielding in the manuscripts. His speech is transformed into an undifferentiated sound, as Mrs Moore perceives the phenomenon in the published version: “<Lucky> \Good find/ ,’ he murmured, picking them up — only a murmur, but it was enough to dislodge the echo: Boum” (*Manuscripts* 266). His words

are transformed into the meaningless “boum,” and its nonsense disgusts him. Fielding attempts to open up a conversation with the echo again, but fails: “[r]emembering the echo he looked up and said aloud ‘Have you anything to say?’ ‘Boum’” (267). He recites a Persian poem and part of *Paradise Lost*, but every sound turns into the echo and Fielding feels “helpless and terrified as if someone was insulting humanity” (267). By contrast, in the published version, Fielding keeps silence: his colonial experience is reduced simply to the phrase, “he wasn’t impressed” (*Passage* 149). His encounter with the echo is deleted and it is unknowable whether he encounters the echo or not. The *genius loci* utters no words but its silence exerts its oratorical powers in a more eloquent way.

In an interview, P. N. Furbank and F. J. H. Haskell asked Forster why he could not finish the story “Arctic Summer,” which was written before *Howards End*, but could complete *A Passage to India* despite the eight-year-suspension. He said that there was an absolute difference between the two: the former lacked the density or atmosphere that the latter has (Furbank and Haskell 28). Forster presents the Marabar Caves in exemplification of the density and elucidates that the cave is the prodigious place where concentration produces “an event like an egg,” whose density is conducive to completing the novel: ““The Marabar Caves represented an area in which concentration

can take place. A cavity. . . . They were something to focus everything up: they were to engender an event like an egg” (28). The place is the determinant which connects every segment of the events and produces wholeness as a work of art.

In the process of completing this novel, Forster realised that the India in the first manuscript was not India at all. He confesses:

“I had a great deal of difficulty with the novel, and thought I would never finish it.

I began it in 1912, and then came the war. I took it with me when I returned to

India in 1921, but found what I had written wasn’t India at all. It was like sticking

a photograph on a picture. However, I couldn’t *write* it when I was in India. When

I got away, I could get on with it.” (Furbank and Haskell 29)

The impasse of his writing was overcome by looking at India from outside, and by tracing back his own memory. In that process, Forster grasped the atmosphere which broke the conventions of the novel.

With regard to these revisions, John Colmer insists that they intensify the philosophic and poetic atmosphere of *A Passage to India* (156-57). The dominant silence surrounding Adela’s and Fielding’s experiences intensify the uncanny ambience of the colonial terrain. Differently, Medalie claims that the shift from dialogue to narrative voice subverts the “knowingness” of empire, enhances the uncertainty beyond

its epistemology (117). To my understanding, the replacement of the dialogues with the narrative voice is complicatedly concerned with Forster's aesthetics of personality. The revisions demonstrate the "modern subconscious way" (Furbank and Haskell 30) to look at character which Forster learned from Proust. Forster felt confinements that come from the conventional novel form as he wrote to Goldsworthy Lowes Dickinson:

I am bored not only by my creative impotence, but by the tiresomeness and conventionalities of fiction-form: e.g. the convention that one must view the action through the mind of one of the characters; and say of the others "perhaps they thought," or at all events adopt their viewpoint for a moment only. If you pretend you can get inside one character, why not pretend it about all the characters? I see why. The illusion of life may vanish, and the creator degenerate into the showman. Yet some change of the sort must be made. The studied ignorance of novelists grows wearisome. (Furbank 2: 106)

These sentences suggest Forster's complaint against the Jamesian central consciousness, or focalisation.

When he was writing *A Passage to India*, Forster read Proust's *In Search of Lost Time* and was immensely impressed by it. Bradbury claims that Forster learned from Proust "undoubtedly the use of rhythmic composition and symbolist structure for the

linear and social plot” (*Modernism* 169). *A Passage to India*, as Bradbury argues, has a symbolic rhythm created by the tripartite composition which indicates the revolving of the Indian seasons. As I have discussed in the “Introduction,” in *In Search of Lost Time*, a little phrase of Vinteuil appears repeatedly in the text which produces the rhythm. In *A Passage to India*, the recurrence of the echo provokes Adela’s memory to trace back to the event. Her memory confers on her the vision which conveys the “truth” of her life and in the very process, Adela is in a more complicated relation between her present and her past than the conventional plotted structure of the manuscript versions can allow. In her double relation to the past, she explores her psychological realm and the disastrous moment takes another appearance with its exquisiteness. It reveals the substantial spirituality or the “truth” once hidden from Adela. Thus, Forster’s modern subconscious way is to display the indeterminate part of inner consciousness through tracing the path of memory, shifting from presenting the “truth” through the dialogue between the character and the *genius loci* to exploring the psychological story of the character. Forster transformed the convention of studied ignorance into the uncanny in the colonial world, thus highlighting the function of Adela’s memory that retraces the illuminative moment in the double relation.

III. Forster in Film

In *A Passage to India*, Forster presents his innovative narrative that is an amalgam of first-person and third-person discourses to look at the character from the modern subconscious perspective. However, he abandoned the novel for the rest of his life. Instead, he wrote several homosexual short stories unpublished during his life such as “Obelisk” (1930) and “The Other Boat” (1957-58) and pageant-plays such as *Abinger Pageant* (1934) and *England’s Pleasant Land* (1940). Particularly these pageant-plays are said to have a certain significance in modernism. According to Esty, after the 1930s, not only Forster but also Woolf (*Between the Acts*, 1941) and Eliot (*Rock*, 1934) adopted this literary form as a way to represent and repair the geopolitical and cultural “lost totality” of England seen in the era of late modernism (*A Shrinking Island* 1-22). In Forster’s novels, the loss of national totality is represented as “infinity” in *Howards End* and in the echoes of the Marabar Caves in *A Passage to India*, so that Esty argues that Forster aimed at representing “Anglocentric pastoral ideals” and healing the uneasy sense of totality by the pageant-plays (77). In Esty’s view, in the interregnum between empire and welfare state (1930-1960), Forster, Woolf and Eliot moved from English universalism to English particularism and they “actively participated in the rise of an Anglocentric culture paradigm” (2-5).

According to Esty's identification of this "anthropological turn" (2), and as "A View without a Room" and the "Terminal Note" to *Maurice* indicate, the structure of Forster's novels does not match social phenomena after the two Great Wars. What is important is that, in the United Kingdom in the 1980s, Forster's novels have been inherited not necessarily as a critique of imperialism in the first few decades of the twentieth-century but part of a national heritage that supports "Englishness" and national identity. Forster's original narratives are modified into another form of consumption by film directors, and his criticism of society and empire and the satirist and comical hue that the original texts have are diminished and presented as different products that were suitable for the cultural and political situation of England in the 1980s and 1990s. After 1984, all of Forster's novels except *The Longest Journey* were adapted for films. During his life, Forster allowed only one adaptation for the stage, and later for television, that of *A Passage to India*. Forster and his novels had firm relationships as the author and the products, but they altered in the 1980s when the Britain film industry sought classics for audio-visual products. The Thatcher years craved for national identity that faded away on account of the political and cultural predicaments. Britain pursued national policies that would reconstruct her identity, and heritage films that were supposed to reinforce the national consciousness were suitable

means to comfort Thatcherite Britain. In this political and cultural difficulty, Forster's works were relocated into a different context as literary property and invested with a particular cultural significance.

In this section, I will analyse the Forster films and the political and cultural circumstances in the 1980s that were concerned with the relocation. With what cultural significance are Forster's films invested in the film industry? How do they reconstruct the national past? These questions will lead us to some particular property of Forster's films that are endowed by heritage culture. Then I will move to examine how the auteurs adapt Forster's literary texts. This point is involved with the issue of fidelity of the films to the original texts. In what aspects do the auteurs alter the literary texts to please the nostalgic gaze of the audience, and what parts of Forster's novels are undercut in the procedure? These examinations will clarify the position of Forster in the postmodern age.

The Forster Films as Commodities for Consumption

Erica Sheen employs Michel Foucault's idea of the "author-function" to analyse the adaptation of *Pride and Prejudice* (1995) from page to screen. She suggests that film productions are circulated without the presence of an "Author," which means the

final rights owner in the postmodern culture, which is usually the film's distributor as in Hollywood. Authorship, or copyright, which does not necessarily belong to the original creator, is a "mechanism that facilitates the *exchange* of the literary property, not its stabilisation" (4-5 emphasis original). The ownership of Forster's films does not belong to him, and his visual-audio products are exchanged with a particular cultural significance in the film industry, not in the original literary field of the texts.

Forster's novels were adapted for films in the 1980s when the political and economic circumstances were unstable. In the Thatcher years, there occurred a revival movement of classic English culture. Between 1980 and 1990, 43 out of 487 films produced were heritage films, the number indicating the popularity and the high status of the historical film. The 43 includes Thomas Hardy's *Tess of the d'Urbervilles*, Charles Dickens's *Little Dorrit*, Evelyn Waugh's *A Handful of Dust*, and Forster's novels (Andrew Higson 91). These films were not for a commercial success like Hollywood, but for a cultural restoration of the national past. As Salman Rushdie argues, the "refurbishment of the Empire's tarnished image is under way" (91):

The continuing decline, the growing poverty and the meanness of spirit of much of Thatcherite Britain encourages many Britons to turn their eyes nostalgically to the lost hour of their precedence. The recrudescence of imperialist ideology and

the popularity of Raj fictions put one in mind of the phantom twitchings of an amputated limb. Britain is in danger of entering a condition of cultural psychosis, in which it begins once again to strut and to posture like a great power while, in fact, its power diminishes every year. The jewel in the crown is made, these days, of paste. (92)

Whilst Britain started to lose the world leading economic power, multi-national enterprises and organisations became dominant within and without the country. The rate of unemployment shot up, the gap between living costs and income widened, and the political and economic measures of the government accelerated the decline. Britain was not easy with the multiethnic and multicultural society, and started to question national identity that seemed to disappear, and that was supposed to be reconstructed by heritage films (Higson 91-93).

Thatcher appealed to the citizens to return to the Victorian values such as “self-reliance, family discipline, self-control, patriotism, individual duty” (Lester D. Friedman xiii), and during the Falkland War, called for the spirit of Churchill and WWII (Higson 107). To this political doctrine a cultural movement corresponded. The film industry produced heritage films that visualise the national past of England that “nostalgically re-construct an imperialist and upper-class Britain” (Higson 93). They

offer “Englishness” as a national inheritance to the audience in order to please the nostalgic gaze. These films commodify the historical image of England for consumption. Andrew Higson argues that “the heritage impulse” that appears in its commodification of “an image, a spectacle, something to be gazed at” is the distinct feature of postmodern culture (95). History is “a vast collection of images,” according to Fredric Jameson (quoted in Higson 95), and the cultural phenomena in the 1980s in Britain display markedly this feature.

However, most of these heritage films do not include any historical critique of the past. The historical images of imperial England are modified into romantic stories. Not only beautiful costumes, jewelries, painterly landscapes, architecture and furniture, but also the successful acting by the contemporary actors such as Helena Bonham Carter, Anthony Hopkins, Emma Thompson, James Wilby and others highlight “Englishness” (Marcia Landy 237). Marcia Landy says that Merchant Ivory’s adaptation of *Howards End* “is regarded as a work that best exemplifies the qualities of heritage filmmaking in its treatment of character, natural landscape, architecture, and décor,” though it is also criticised that the film uncritically visualises the radical capitalism tendency around 1910 that Forster condemns (249-51). Likewise, *A Room with a View* and others present the upper-middle class in order to reinforce the national consciousness of contemporary

spectators. Though they do not necessarily appraise the Victorian values or the spirit of Churchill, these historical images are presented to the audience as a public property which is used to build national identity. In this sense, they are the non-historical, romantic products dazzling contemporary craze.

Together with the issue of authorship concerned with heritage culture, the notion of fidelity complicates the relationship between Forster, his literary texts, and his films. As Forster's novels are modified into the heritage from the national past, the properties of the original texts are altered under a particular condition. The adaptations of his works aim to enlarge not only Forster's spirit but the filmmakers', reflecting the demand of the heritage industry. They are not the literal revision of the texts, but a commodification for consumption.

What must be stressed here is that these films undercut Forster's satire and irony in the original texts. For example, Mrs Hall in *Maurice* is acted as a harmless person who attracts the nostalgic gaze of the contemporary audience. Also the film version of *A Passage to India* leaves out the last scene at which Aziz and Fielding choose to move apart, the scene that represents the ironical impossibility of the reconciliation between friendship and love. Instead, Adela is featured as a heroine who bravely struggles with social and sexual obstacles to her life. David Lean visualises India after its

independence, and is concerned with identity politics, feminism and imperialism in post-war society. The heroine finds no sexual attraction in Ronny Heaslop and her sexual desire finds no outlet. The heroine wins against the suppressive Englishmen and the drama completes itself.

In the film, Forster's criticism of society and human intercourse are modified into the visual images that are concerned with the contemporary issues of identity politics. At this point, Higson correctly argues about these heritage productions that whilst the film fictionally creates the perfection of the past to please the audience, satire, such as Forster's, disturbs the unimpaired paradigm (103). Forster's satire doubts the bourgeois paradigm and attacks it with the truth of the oppressed. Yet, his satire of the upper-middle class and imperialism are undercut for the creation of "Englishness." Forster's works are relocated from one context to another, transferred to the auteurs, and modified into different images for consumption to please the nostalgic view of the contemporary audience, without their original essence of satire and irony.

This kind of modification is evident particularly in *Maurice*. *Maurice* is a posthumous work that deals with the perturbation and the unfulfilled desire of the "abnormal" youth. The film was produced after the abolishment of the Sodomy Law, whose elimination Forster never expected, and the protagonist who is refused as a

national pillar in the novel is made a desirable foundation of nation-building in the 1980s. Forster describes the separation and the reconciliation between the youth and nation, but they are modified into the “Englishness” in the heritage industry.

Whilst Lean presents the aspect that the original text potentially has in preoccupation with the contemporary issues of post-imperial society, *Where Angels Fear to Tread* has no particular modifications. Marcia Landy argues that the film version of *Where Angels Fear to Tread* fails to visualise the Edwardian images and betrays the audience’s expectation. Whilst Lean modified *A Passage to India* to the issue of femininity in the age of empire in relation to the contemporary identity politics, Charles Sturridge presents the past as transparently as possible, faithful to the original text (234). Yet the deficiency of the Sturridge’s version is that it presents the past as it is without any self-reflective perception.

In his novels, Forster kept his anti-imperialist attitude and explored the way that the outlaw lives harmoniously together with ordinary people in society. This aspect is highlighted by the author’s autobiographical experiences in *The Longest Journey*. This seems to be the reason that only *The Longest Journey* is not adapted as a film yet. It criticises imperialism from within and has less elements that cause nostalgia. The relationship between Rickie and Stephen criticises femininity and heterosexual love in

the age of empire, and praises homosexual love. This did not meet the requirement of the political and cultural situation of the 1980s. Forster's narrative presents the separation of the individual from empire, and the integration of the expelled youth with nature and nation. It describes the outlaw's inner self which he should hide from society.

Also Forster's style is the amalgam of "modernism" and "traditionalism." His style is composed of these two different types of realism. The Forster films cannot fully adapt this aspect. For example, *Howards End* the film leaves out the scene at King's Cross station where the narrator speaks in the first person to present the station as a symbol for Margaret. Likewise the echo at the Marabar Caves has a literary significance that opposes silence to language, introducing undecidability to the story. These are the original texts' properties of Forster's narrative.

Forster's view of interwar and post-war society corresponds with his negative evaluation of his own novels. After WWI, youth has no possibility of development and reconciliation with society as I have said of "The Machine Stops," "Little Imber," *The Longest Journey*, *A Room with a View* and *Maurice*. It is the state that allows no place for the "abnormal." What disturbs the youth's development is not only the colonial reality, but the overdependence on science, regimentation, and the "society-state." Each has to be a member of society regimented by the state which gives no pleasure of life to

the outlaws and the “abnormal.”

Forster’s perception of his novels in post-war society does not coincide with the worldview of the heritage films. The Forster films praise the past which the author viewed as unrealistic and hopeless after 1914. Whilst the adaptations decorate and lighten it with perfection, Forster criticised such a false perfection of bourgeois society and was disillusioned with the British Empire. His novels are modified into images, circulated and valorised as commodities for consumption, without his satire and irony that compose the foundation of his writing. His voice that is partly silenced by the national consciousness is adapted as visual commodities in the postmodern age.

Conclusion

Forster's symbolic moment lost its power to transform the protagonist after 1910.

Until *Howards End*, Forster describes an ideal integration of subjective time with the external world. This integration confers on the protagonist a revelation in which he grasps an ultimate pattern of the universe, but leads only to madness in *A Passage to India*. Adela's revelation does not assure her of self-realisation but self-abandonment. Her hidden self is antagonistic to the subject, collapsing her identity from within.

Modernists like Virginia Woolf deserted the traditionalist tools of realism which emphasise the material aspect of the world, and instead adopted what is generally called the "stream of consciousness" in order to describe scrupulously the psychology of character. She argues that Arnold Bennett's techniques are full of deficiencies in tracing the character's inner consciousness that receives myriads of impressions incessantly at any moment ("Character in Fiction" 47-48). Woolf suggests that the character's consciousness be placed at the centre of the narrative, keeping the social aspect out of view. Events are the intersections that connect the flows of consciousness of character, and story moves according not to plot but the character's inner thought.

Forster repudiates Woolf's modernist self as an imperative, but if modernism is

defined as a negative response to modernity and the highlight of the subjective time represented by a new experimental style, Forster is also a modernist in *Howards End* and *A Passage to India*. Yet, he pertinaciously maintains a proper balance between the private self and the external events. His eloquent narrative is of the traditionalist lineage of Henry Fielding and William Makepeace Thackeray, and in this sense is more classical than experimental. However, as seen in the description of King's Cross station in *Howards End*, the more faithfully he adheres to the traditional narrative of the first person discourse like *Tom Jones*, the more impressionably and boldly the author employs a symbolist method. As I have discussed in Chapter 3, the station is the symbol of the criticism of material prosperity for Margaret, whereas the narrator's first person discourse comically undermines such a perception. As this example demonstrates, whether the author is a traditionalist or a modernist does not elucidate the distinct feature of his narrative. It is composed of an amalgam of the incompatible sorts of technique. Forster has developed the traditional realism into an experimental way and modernism into classicism.

In Forster's perception, the private self was not a sole aesthetic object as it was for Woolf in the 1920s. It had an unsolved problem after WWI, a problem that is not expounded by the inner self alone. Bourgeois society alongside the private self had

changed and suggested a critical issue that society was becoming the state itself. Forster symbolically represents the degenerated private self as that of youth in *A Passage to India*, whose ego is intricately bound up with colonial reality. The author does not justify the priority of the ego to the social reality, and what Forster problematizes in this novel is the cul-de-sac of the individual's desire that craves the social and historical sanction for self-formation and self-realisation. In *Howards End* and *A Passage to India*, Forster's preoccupation with self foregoes what Woolf does after *To the Lighthouse*. As Woolf represents the individual in society and in the family lineage in *The Waves*, the "stream of consciousness" disturbs character from socialisation, and defers the historical understanding of self. This is what Forster strenuously pursues through Rickie, Margaret and Maurice, and it is also Woolf's preoccupation in *Between the Acts*. As Forster writes in the "Terminal Note" to *Maurice*, the great war separated the individual from nature and nation, and the individual lost his ideal self by the separation. The situation did not allow youth to believe in the truth of the body and sex. After *Howards End*, what Forster could write of was the impossibility of personal relationships, but he did not find any significance to it and turned to become a critic.

Modernists like Woolf represent the continuous transition of inner thoughts rather than the development of personality. Woolf's method degenerates the social self, and

does not assure the reality of character. Her character is separated from the structure of plot and events in the story. Events are introduced mainly to stimulate the character's thought and interlock the flows of consciousness. This is why Forster argues that most of her characters lack reality, only presented as "life on page," not "life eternal," and they disappear when the reader turns over the page ("Virginia Woolf" 250). Forster's estimation of Woolf's characterisation indicates that what confers reality on character is social situation which Woolf does not make it a priority to pursue. Whilst she represents the diversity of inner thought, Forster presents the multifacetedness of personality mainly based on the mode of the *Bildungsroman*. Personality develops, stagnates and degenerates according to the external events. Forster shows the intricate relationship between social values and the transmutation of personality by means of his radical eclecticism.

Yet Forster himself did not accept all of the conventions which English realism imposed on the writer. He refused the studied ignorance of the narrator that novelists such as Henry James suggest in their novels. The narrator's ignorance assures the illusion of reality, but this does not allow the writer any satire or irony except the thorough impersonal sarcasm as in *Madame Bovary*. The convention silences the narrator and does not sanction any eloquence like that of *Tom Jones*. Forster could not

accept this imperative and was saved by Proust's *In Search of Lost Time* when he was writing *A Passage to India*. Proust's beautiful writing overcomes the studied ignorance by its inner connectedness and the modern conscious way to observe character. Forster appraises Proust's style and opposes it to James's pattern, evaluating the former higher than the latter.

To narrate the truth of youth that is mostly perceived as antisocial by ordinary people, Forster employs forms of satire and irony that overthrow dominant ideas in bourgeois society, and that are usually undercut in the films. The characters whose faiths confine them in a narrow world cannot find the meaning of their lives and remain underdeveloped. In *Where Angels Fear to Tread*, the repressive Mrs Herriton is constrained by the conventions of Sawston. She attempts to break the engagement between Lilia and Gino in order to keep the fame of the Herritons, but Lilia smashes Mrs Herriton's credo. Lilia ruins her beloved kitchen garden that symbolises her domestic sphere, and in which she is the dictator. A letter from Lilia's mother that tells about her daughter's engagement destroys the order of the garden:

Just as she was going upstairs she remembered that she never covered up those peas. It upset her more than anything, and again and again she struck the banisters with vexation. Late as it was, she got a lantern from the tool-shed and went down

the garden to rake the earth over them. The sparrows had taken every one. But countless fragments of the letter remained, disfiguring the tidy ground. (32)

Life is more enormous and chaotic than Mrs Herriton's perception that rests only on Sawston. Forster's irony discloses her stupidity and the limits of her credo.

Also in *The Longest Journey*, Forster criticises Mr Pembroke's puerile faith of mammonism and imperialism. Mr Pembroke attempts to educate Rickie, but fails to make him a practical imperialist. He seriously advises Rickie to occupy a profession, but is silenced by Rickie's meringue:

Mr Pembroke did not reply, firstly, because the meringue he was eating was, after all, Rickie's; secondly, because it was gluey and stuck his jaws together. Agnes observed that the writing was really a very good idea: there was Rickie's aunt, – she could push him. . . . Mr Pembroke's teeth were clear of meringue, and he could refrain no longer. "My dear Rickie, your father and mother are dead, and you often say your aunt takes no interest in you. Therefore your life depends on yourself. Think it over carefully, but settle, and having once settled, stick. If you think that this writing is practicable, and that you could make your living by it—that you could, if needs be, support a wife – then by all means write. But you must work. Work and drudge. Begin at the bottom of the ladder and work upwards." (14-15)

Forster exercises sarcasm on Mr Pembroke, whose Sawstonian faith serves to thwart youth from subject-formation. The author dismantles the materialistic dogma of the bourgeoisie by disclosing their absurd behaviour that is born of such an uncompromising faith.

Another example is Charlotte Bartlett. In *A Room with a View*, Forster shows that she is two-faced. Her idea is trapped by the conventions of Summer Street, and she seems to disturb Lucy from becoming intimate with George, but at the end of the story, George tells Lucy that the chaperon encouraged him and Lucy to love each other (209). For example, the chaperon tries to keep away Lucy from her in order to talk about the gossip of the Emersons with Miss Lavish at Fiesole. Miss Lavish has only two pieces of mackintosh sheets though the earth is too wet to sit on. Charlotte persuades Lucy to go to see Mr Beebe and Mr Eager:

“Lucy; without a moment’s doubt, Lucy. The ground will do for me. Really I have not had rheumatism for years. If I do feel it coming on I shall stand. Imagine your mother’s feelings if I let you sit in the wet in your white linen. . . . Here we are, all settled delightfully. Even if my dress is thinner it will not show so much, being brown. Sit down, dear; you are too unselfish; you don’t assert yourself enough. . . . Now don’t be alarmed; this isn’t a cold. It’s the tiniest cough, and I

have had it three days. It's nothing to do with sitting here at all." (66)

Lucy cannot stand Charlotte's stupidity and self-abnegation that are typical of Sawston, and leaves them behind. Then she sees George in the pool of violets, where the hero kisses the heroine. Later it is told that the chaperon protected Lucy from the unconventional actions of George, but at the same time tried to bring them together (209). Forster discloses not only ordinary people's hypocrisy and stupidity that are born of the bourgeois code of behaviour, but also the hidden aspect of personality as in the case of Charlotte.

This method of characterisation Forster learnt from Jane Austen and he developed it in his own way. Forster judges that every one of Austen's characters is a "round" character who has a multifaceted personality (*Aspects of the Novel* 51-52). Forster employs satire to criticise materialists such as Mrs Herriton and Mr Pembroke, and creates Charlotte with sarcasm that produces rotundity. The belief in the body of young people such as Philip, Rickie and Lucy is opposed to the adults' prejudices, which consequently produces a dialogue between incompatible values. Thus Forster's satire and irony oppose liberty to convention, youth to imperialism, and presents the situation wherein multiple faiths exist concurrently.

Forster's literary attitude coincides with his political belief that is predicated on

tolerance, sympathy and good temper. WWII was the war of Faith, but he declared his belief in disbelief: “I do not believe in Belief. . . . My motto is: “Lord, I disbelieve – help thou my unbelief.”” (“What I Believe” 65). Faith with a capital f defers the establishment of personal relationships because it is a “sort of mental starch” that disturbs mutual understanding between people (67). Forster’s liberal-humanist attitude is to disarm others’ Faith and respect their faith.

Forster’s novels do not have any decisive conclusion that completes the education of youth, and lead to open-ended conclusions. The protagonist postpones the fulfilment of his hope to the future. Only *A Room with a View* has a happy ending, but even this was retracted after WWII. These endings can be understood as a resistance to the inflexibility of human nature that is born of any definite ending, and that comes to represent Faith. Forster’s novels recommend the reconciliation of different faiths and beliefs as the motto of *Howards End* declares, “Only connect” In this novel, Forster does not condemn materialism and intelligence so as to praise spiritualism and passion. What his narrative suggests is the connection of the seemingly antagonistic creeds that will bring out an ideal harmony between the individual and society. The quintessence of Forster’s novels is his pliable disbelief to keep balance between dissimilar ideas, between the individual and society, accepting even the fallacy of a

hostile faith. He creates a wholesale satire to nullify any Faith that trammels the individual's liberty.

...

Critics have discussed the reasons for Forster ceasing to write novels. Forster himself confesses his dissatisfaction with “ordinary people” in his letter to Siegfried Sassoon during writing *A Passage to India*. He tells Sassoon that “I shall never write another novel after it [*A Passage to India*] – my patience with ordinary people has given out. But I shall go on writing. I don't feel any decline in my ‘powers’” (*Selected Letters* 2: 45). The “ordinary people” indicates heterosexual people, and his dissatisfaction represents his increasing desire for homosexual love. Nicola Beauman argues that this dissatisfaction was the main reason that Forster stopped writing fiction. Beauman claims that “it is true that the stuff of all his novels was the period up to 1909” and the author was “bored of writing about heterosexuality, bored of being unhappily homosexual and not being able to write about it” (333, 336). Beauman views that Forster used up all his inspiration and resources by *A Passage to India* and his impatience with heterosexual people prevented him from writing another novel. In

contrast, Wilfred Stone suggests that the social landscape reflected in *Howards End* disillusioned Forster and precluded another novel. To Forster's eye, the "gap between the ideal and the social reality has grown too wide for art – at least Forster's art – to bridge" and the "sense of alienation from his world and subject" turned him from an artist into a critic (13). As Beuman points out, Forster changed his answers according to his mood and events, so these would equally compose Forster's disillusionment. In another context, Forster says that "[t]he upheavals in society and psychology and physics (all at the same time) are too much for a form of art which assumed a certain amount of stability in all three" (quoted in Beuman 333-34). Forster's words indicate that a work of art should have a totality and wholeness that sustain the coherence of the narrative, reflecting certain aspect of society in which the individual resides.

Until *Howards End*, Forster presents antitheses to materialism and imperialism of the middle classes, whereby the youth like Rickie and Maurice are expelled from society. In *A Passage to India*, however, imperialists such as the Turtons and Ronny, who possess authority in India, are also expelled from their own homeland. Not only the youth but ordinary people are equally exiles. David Medalie argues that the satire which Forster uses up to *Howards End* does not work in *A Passage to India* (163). It does not nullify the faith of the dominant people and validate the truth of the youth such as Adela.

In the manuscripts, Forster employs satire and even sarcasm towards the British Raj and Christianity at the scene of the Marabar Caves, but the completed version abandons such irony as vain and useless. In this sense, the narrative of *A Passage to India* is a “satire of satire” as Medalie argues (163).

Rickie, Lucy, Margaret and Maurice are repressed by society and are forced to be exiles. They develop personality by heterosexual and homosexual love, but in *A Passage to India*, ordinary imperialists who used to repress the youth are expelled from England to be labourers whose work is exploited for the prosperity of the British Empire. They are pushed to the side of the exploited, and any satire does not work effectively to disempower the British hegemony in this situation. The end of the youth’s development and the disappearance of society in which a satire worked led Forster to quit writing.

Forster’s final destination as a novelist was a historical point in which language cancels itself: every word turns into a meaningless echo. This absurdity is similar to that of Beckett. In *Waiting for Godot* (1952), the playwright nullifies any conventions of drama and merely exhibits the act of waiting. This metadrama transcends any satire and irony, producing no definite ending. Forster’s last novel also focuses on the absurdity born of language and the critical moment in history. The representation of the

undecidability of language and silence is more radical than Woolf's modernism in this sense. Arriving at this point, the author concludes "No, not yet. . . . No, not there"

(*Passage* 312). What authorial message can the reader find in this last sentence? Does it mean the disillusionment of love and friendship? Or does it test our belief in humanity?

Forster pursued an "England" that harmonises the individual with nature and nation, in which satire and irony function effectively. For him, "England" was yet to appear. He was a novelist who developed traditionalism in a modernist way and modernism in a classicist way, and yet what he pursued was not modernism or classicism, but the "England" that is to come. His aesthetics of personality and his unparalleled style aim solely for that.

Notes

¹ During his life, Forster published several short story collections: *The Celestial Omnibus and Other Stories* (1911), *The Eternal Moment and Other Stories* (1928) and *Collected Tales of E. M. Forster* (1947), which were later reprinted as *Collected Short Stories* (1948). In this section, I mainly focus on *Collected Short Stories* because this collection is serviceable to study the introduction Forster added. The stories in the collection are as follows: “The Story of a Panic,” “The Other Side of the Hedge,” “The Celestial Omnibus,” “Other Kingdom,” “The Curate’s Friend,” “The Road from Colonus,” “The Machine Stops,” “The Point of It,” “Mr Andrews,” “Co-ordination,” “The Story of the Siren” and “The Eternal Moment.”

² In the introduction to *Collected Short Stories*, Forster says that, in 1903, he received an inspiration from the spirit of place, or “*genius loci*,” when he stayed “in Greece, where the whole of The Road from Colonus hung ready for me in a hollow tree not far from Olympia” (5). Other stories such as “The Story of a Panic” and “The Rock” were also created through the inspirations he received from the *genius loci* in Italy and England (5-7).

³ The cover was designed by Roger Fry, who was a member of both the Apostles and Bloomsbury group and who introduced Post-Impressionism to England in 1910. The design resembles the Parthenon in Athens and contributes to the periodically cultivated Hellenistic atmosphere.

⁴ “Little magazine” is a clumsy term to define, but according to Edward Bishop, it was a form of magazine which flourished from 1895 to 1935 and enhanced a new form of art. The famous little magazines were *Savoy*, *BLAST* and *The Yellow Book* and they cultivated a hatred of dominant culture and disappeared when they lost this hostility (287-88).

⁵ The other editors were Edward Jenks, a jurist, C. F. G. Masterman, G. M. Trevelyan, a historian, W. Hirst, subsequently editor of *The Economist*, Nathaniel Wedd, a journalist, and others. Wedd says that this magazine was founded “to advocate sanity in imperialism and in foreign affairs . . . and to offer a free platform for the unfettered discussion of religious, philosophical, scientific, and literary matters” (Furbank 1: 107-08). The publisher was T. F. Unwin, and this magazine was incorporated into *The Albany Review* (1907-11) later, so as to enable the discussion of the U.S.A’s problems.

⁶ “The Eternal Moment” appeared as a three-part serial in the *Independent Review* (6: 21-23).

⁷ Comparing these two texts, I use the different versions of the same text published to designate the textual variations of Forster's stories, considering the differences between the two media: book form and magazine. As Zeller and Jerome McGann argue, "a version is a specific system of linguistic signs" (Zeller 5-8) and a work consists of those "textual relationships" or "textual formations" (McGann 61-63). Considering "The Road from Colonus" as a work, it is necessary to investigate the relationships between these two versions of the story and how the linguistic and contextual differences occur.

⁸ The contents of the number are: "Reform of Taxation," "Religion and Revelation II," "Women in Local Government," "Leslie Stephen," "Trade Unions and the Law," "The Newer Spiritualism," "A Praotioal View of the Licensing Bill" (sic), "The Labour Ministry in Australia," "The Road from Colonus," "Mr. Sturge Moore's Poems," and "Other Reviews."

⁹ The "eternal moment" of Miss Raby, the protagonist, is embedded in the concluding part of the narrative structure in the final instalment, and it not only exposes the sudden realisation of Miss Raby but also functions as the suspending and liberating force of the serialised structure.

¹⁰ For example, Gabriel's epiphany in "The Dead" highlights the ironical ending with the protagonist's knowledge that Gabriel's wife, Gretta, has kept a memory of her dead

lover, Michael Furey:

Generous tears filled Gabriel's eyes. He had never felt like that himself towards any woman, but he knew that such a feeling must be love. The tears gathered more thickly in his eyes and in the partial darkness he imagined he saw the form of a young man standing under a dripping tree. Other forms were near. His soul had approached that region where dwell the vast hosts of the dead. He was conscious of, but could not apprehend, their wayward and flickering existence. His own identity was fading out into a grey impalpable world: the solid world itself, which these dead had one time reared and lived in, was dissolving and dwindling. (255)

Gabriel, liberated from his snobbishness, senses his strong and generous love for his wife. In his vision, the worlds of the dead and living merge and the ghost of Furey comes nearer to him. It is the time for Gabriel to set out westward, leaving the past behind.

¹¹ Morris Beja, defining "epiphany" as "a sudden spiritual manifestation . . . being out of proportion to the significance or strictly logical relevance of whatever produces it" (18), invokes the major modernist writers – Joyce, Woolf, Proust and others – to claim that such epiphanic moments produce the key note of their work and the most

characteristic features of modern fiction (1-23).

¹² English has no suitable equivalent for *Bildungsroman*, and the term is usually translated as the novel of education, of apprenticeship, or of life. The word *Bildungsroman* connotes that the youthful protagonist experiences various ordeals, develops, and achieves self-realisation. These nuances English can hardly translate. Partly due to this reason, the English *Bildungsroman* has developed its own style different from that of the German *Bildungsroman*, as represented by the seminal example such as Goethe's *Wilhelm Meister's Apprenticeship*.

¹³ The allegorical form of the *Bildungsroman* that identifies the development of a youth with the progress of the nation undergoes a collapse in these novels. In post-war society, the theme of the underdeveloped youth continues in Vladimir Nabokov's *Lolita*, William Golding's *Lord of Flies*, Salman Rushdie's *The Midnight Children*, Kazuo Ishiguro's *Never Let Me Go*, amongst others.

¹⁴ In 1960, Forster wrote "A Room without a View" that describes George's and Lucy's life after marriage. The author denies his own conclusion of their happy marriage. They lose their own room with a view and want another great war to put an end to everything.

¹⁵ In human intercourse, the machine transmits only an image of something approximating to human beings. The telephone sends a sound like Vashti's voice and the

telescreen a visual image of her to her son. The machine only conveys a general idea of human beings and deletes the nuances of Kuno's facial expressions and of his voice when he converses with his mother on the telescreen (111-12). Kuno wants to meet his mother and talk with her directly about the story of his life without any assistance from the machine. Yet for Vashti, talking directly or indirectly does not make any difference. The transmission of the digital date of Kuno is sufficient for her to communicate with him and she feels that the machine is a divine entity and there is no doubt of its omnipotence.

¹⁶ Philip's idleness prevents him from doing the right thing, as Caroline points out that "[y]ou told me once that we shall be judged by our intentions, not by our accomplishments. I thought it a grand remark. But we must intend to accomplish – not sit intending on a chair" (120). As I shall discuss later, most of his statements are designed to attack his philistine view of life, emerging from the past like a ghost.

¹⁷ Caroline feels that Lilia and Gino's tragedy occurred *through* her. Her apprehension of personal relationships based on the idea of *through* is synonymous to that of Margaret in *Howards End*. Whilst Margaret's idea of through is concerned with the historical situation of England, Caroline understands real life through others.

¹⁸ Monteriano is said to have seventeen towers that look like masts piercing into the sky.

The imagery of the ship also appears in *Howards End*. In this novel, England is a ship dominating the world. On the contrary, in *Where Angels Fear to Tread*, the imagery of the ship does not represent such a historically and geographically expanding image. It only inspires Philip's romance. Whilst the sea in which the ship sails in *Howards End* is Forster's adroit representation of the overpopulation and the excessive materialism in modern England, the sea of violets is pre-modern symbol of romance in *Where Angels Fear to Tread*.

¹⁹ Trevelyan claims that Forster complicates the lyrical imagery which he should have simplified as much as possible (*Where Angels Fear to Tread* 152).

²⁰ Prolepsis as employed in Forster's works foretells the death or sorrow of a particular character. In *The Longest Journey*, Leighton foretells the death of Rickie, by saying that "[t]he talk . . . certainly was clever. But it meant something all the same.' He heard no more, for his mistress told him to retire" (275). Shortly after the conversation with Mrs Failing, Rickie is run over by a train. The conversation is about Mrs Failing's warning to Rickie to be aware of the earth. Her warning has an extraordinary importance for Rickie's death.

²¹ As Elizabeth Bowen correctly claims when she writes that "*Where Angels Fear to Tread* . . . contained in embryo all the other books" (15), this novel is full of Forster's

idiosyncratic expressions which can also be found in his later novels. The symbolism (the rocks, the trees, the fog, the sea as spiritual beings), the characterisation, the sense of humour and life – all of these are unique to Forster from his first novel. Bowen may be right but these different sorts of image patterns Forster employs in his novels are divided into pre-modern and modern images he had before he encountered modernity. The image patterns in *Where Angels Fear to Tread* and *A Room with a Room* in this sense are purely romantic and rural ones, whereas those in *Howards End* shows the traces of modernity Forster faced, modified by historical, geographical, imperial and technological factors.

²² Philip says to Lilia that “[a]nd don’t, let me beg you, go with that awful tourist idea that Italy’s only a museum of antiquities and art. Love and understand the Italians, for the people are more marvelous than the land” (1). Another example of Philip’s false aphorism returning to himself is found at the beginning of the story. He describes Mr Kingcroft, a suitor for Lilia, as someone who has a “knack of being absurd in public” (4) and this statement also returns to himself later.

²³ Lilia is supposed to be educated and transfigured by Philip’s reverent teacher, the beloved Italy. “Why should she not be transfigured?” (5) says he to his mother. Italy’s education will transfigure Lily from a vulgar English lady to a mature educated woman.

For Philip, Italy is the “school as well as the playground of the world” (4). Lilia herself decides to wake up the people of Monteriano by having tea-parties and introducing English conventions of social relationships. She wants to civilise the “vulgar” Italian neighbours. She tries to show her superiority as an English lady but faces the vulgar and violent nature of Gino. The Italian geography and society do not give her any harmonious personal relationships and any stable social status. She remains an outsider who does not have any connection with society and other individuals. The “vulgar” world does not allow the *Buildungsroman* plot that ensures the character’s development, preserving Lilia underdeveloped.

²⁴ As Trilling argues, in Forster’s works, characters die too suddenly. Trilling calls this the “sudden, unmotivated deaths” (56). Gino’s baby, Gerald in *The Longest Journey* and Mrs Wilcox in *Howards End* all die abruptly. Trilling argues that through these descriptions of their deaths, Forster seems to insist that there is no signpost of death and life in actual life (56). This naturalist attitude would be associated with Forster’s intention not to show any fingerposts of the possibility and impossibility of Philip’s development in *Where Angels Fear to Tread*.

²⁵ In *Howards End*, Margaret Schlegel advises Tibby Schlegel to work after his graduation from Oxford. She asks him whether he wants to be like Mr Vyse who has no

profession or to work like Mr Wilcox and Mr Pembroke (108-09). In *The Longest Journey*, Mr Pembroke is described as a worldly snob, but in *Howards End*, he is referred to as a practical man who has talents to survive in modern England.

²⁶ His sense of unimaginable expansion of empire is synonymous with those of Mrs Munt in *Howards End* (12). Fredrick Jameson argues that the colonial world transforms the sense of space of the people in the homeland like Mrs Munt and that the remoteness of the colony gives them the sense of infinity (“Modernism and Imperialism” 158).

²⁷ Borrowing Freud’s theory of the reality principle, Moretti argues that “[n]ormality is seen not as a meaning-ful, but rather as an unmarked entity” (11). He continues that “[t]he self-defensive result of a ‘negation’ process, normality’s meaning is to be found *outside itself* in what it excludes, not in what it includes” (11). Rickie is a marked entity in this sense. Once he tries to be normal, or to be unmarked, by getting married to Agnes, but he cannot give up his personal relationships based on homosexual companionship. At the end of his journey, he finds the real brotherhood that is gained after the struggle with empire. Rickie overcomes both the pressure of empire and the sterility of homosexuality by saving his brother. His symbolical act and death at the end of the story place homosexuality beyond heterosexuality in the age of empire.

²⁸ Compared to nature, to Rickie’s eye, towns seem “excrescences, gray fluxions, where

men, hurrying to find one another, have lost themselves” (270). Thus, the modernity that Forster describes in *Howards End* also appears in *The Longest Journey*, but less historically and insistently.

²⁹ The garment in “The Machine Stops” also symbolises civilisation, technology and science, as Kuno realises (122).

³⁰ The plot of the heterosexual love between the hero and the heroine is involved with the paratext, or the titles of the chapters. Forster rarely adds titles to each chapter but the chapters of *A Room with a View* have their own. For example, the first chapter is titled “The Bertolini,” the second “In Santa Croce with No Baedecar.” Chapter four, however, in which Lucy and George awaken to the will to live and sex, has nothing particular but only “Fourth Chapter.” Also chapter twelve, in which George, Freddy and Mr Beebe bathe in the Sacred Lake, has none but “Twelfth Chapter.” Judith Scherer Herz correctly argues that the ordinary titles of these chapters show that they belong to a different type of the novel that goes beyond the range of the seemingly sarcasm (“*A Room with a View*” 139-40).

³¹ Cecil works for an institution of information. He spreads the idea that Beethoven was definitely Belgian and produces an atmosphere which allows people to play Beethoven (212). His witty action is born from his youthful days spent together with Lucy. Both of

them believe in the value of art even during the wartime.

³² Wilhelm Worringer argues that abstract art reflects the “great inner unrest” (74) in modern society, whereas the classic arts “empathise” with objects, which demonstrate the “happy relation to the cosmos” (50). T. E. Hulme, employing Worringer’s artistic theory, argues that the Greek and the Renaissance arts present vital shapes whilst modern arts represent confusion and disorder in their abstract shape (269, 273). Yet, Lily’s straight line manifests not only her fear of post-war society but also her confidence in its entirety.

³³ Rivenberg indicates the similarities between the narrative and Forster’s critical essays such as “London in a Muddle” (1937), “Not Listening to Music” (1939) and “Notes on the English Character” (1920). For example, when he talks about Beethoven’s Fifth Symphony, the narrator’s personal opinion appears distinctly. As the narrator states that “the passion of your life becomes more vivid” (29), Beethoven’s music gives vision to each character. These descriptions can find an echo in Forster’s “Not Listening to Music” (1939) and show his personal opinion on music. To Helen, Beethoven’s Fifth Symphony appears as a mass of heroes, shipwrecks, goblins, gods and demigods, transforming its aural image into pictorial images. She is particularly enticed by the goblins that walk across the universe. They represent “panic and

emptiness” which she reads behind the culture of the Wilcoxes (31). Helen realises that there is always panic and emptiness behind life even if it is fortified with solid walls of hopes. The sense of muddle and hollowness reflects her life.

³⁴ This is also described in *A Room with a View*. The residents of Summer Street welcome the engagement of Lucy and Cecil, even though Cecil snubs their reaction to the news (96). The public wants the continuity of society and marriage is the foundation of it.

³⁵ Until the trial, Adela suppresses her fear of marriage, which is the typical means to conclude youth’s apprenticeship. She refuses Ronny and buries her desire to remain immature into her unconsciousness as a spiritual moment unknown to her. In “The Unconscious,” Sigmund Freud explains that unconsciousness stores every moment in one’s life. It is the disordered locus which has no relevance to temporality: “[p]rocesses in the ucs [unconscious] system are timeless, i.e., are not chronologically ordered, are not altered by the passage of time, indeed bear no relation to time whatsoever” (69-70). Forster represents his symbolic moments in *A Passage to India* as helpless and timeless instances in which, particularly in Adela’s case, the character is led to the heart of her unconscious memory and forced to face her latent self. What is revealed in the novel is not only the cultural other but also that other in the self presented by symbolic

moments.

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