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JAGAT GURU NANAK DEV
PUNJAB STATE OPEN UNIVERSITY, PATIALA

(Established by Act No. 19 of 2019 of the Legislature of State of Punjab)

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M.A. English
Semester – I
MAEM23203T
Modern Novel

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M.A English

Course Code: MAEM23203T
Course: Modern Novel

Course Coordinator
Dr. Vinod Kumar
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Course Editor
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Course Outcome

- Contextualization of Novel in the 20th Century
- Comprehension of philosophical influences
- Major themes in modernism
- Symbolism in fictional works

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PREFACE

Jagat Guru Nanak Dev Punjab State Open University, Patiala, established in December 2019 by Act 19 of the Legislature of State of Punjab, is the first and only Open University of the State, entrusted with the responsibility of making higher education accessible to all especially to those sections of society who do not have the means, time or opportunity to pursue regular education.

In keeping with the nature of an Open University, this University provides a flexible education system to suit every need. The time given to complete a programme is double the duration of a regular mode programme. Well-designed study material has been prepared in consultation with experts in their respective fields.

The University offers programmes which have been designed to provide relevant, skill-based and employability-enhancing education. The study material provided in this booklet is self-instructional, with self-assessment exercises, and recommendations for further readings. The syllabus has been divided in sections, and provided as units for simplification.

The Learner Support Centres/Study Centres are located in the Government and Government aided colleges of Punjab, to enable students to make use of reading facilities, and for curriculum-based counselling and practicals. We, at the University, welcome you to be a part of this institution of knowledge.

Prof. G. S. Batra,
Dean Academic Affairs

M.A English
Semester-II
MAEM23203T: MODERN NOVEL

MAX. MARKS: 100
EXTERNAL: 70
INTERNAL: 30
PASS: 40%
Credits: 5

Objectives:

- ➢ To trace the beginning and development of novel
- ➢ To acquaint the learners with literary concepts, trends and movements related to the genre
- ➢ To understand the socio-cultural locations of specific fiction writers and their works
- ➢ To map key literary trends and styles in fiction writing

INSTRUCTIONS FOR THE PAPER SETTER/EXAMINER:

1. The syllabus prescribed should be strictly adhered to.
2. The question paper will consist of five sections: A, B, C, D, and E. Sections A, B, C, andD will have two questions from the respective sections of the syllabus and will carry 15 marks each. The candidates will attempt one question from each section.
3. Section E will have four short answer questions covering the entire syllabus. Each question will carry 5 marks. Candidates will attempt any two questions from this section.
4. The examiner shall give a clear instruction to the candidates to attempt questions only atone place and only once. Second or subsequent attempts, unless the earlier ones have been crossed out, shall not be evaluated.
5. The duration of each paper will be three hours.

INSTRUCTIONS FOR THE CANDIDATES:

Candidates are required to attempt any one question each from the sections A, B, C, andD of the question paper and any two short questions from Section E. They have to attempt questions only at one place and only once. Second or subsequent attempts, unless the earlier ones have been crossed out, shall not be evaluated.

Section - A
D.H. Lawrence: *Sons and Lovers*

Section - B
Joseph Conrad: *Heart of Darkness*

Section - C
E.M. Forster: *A Passage to India*

Section - D
William Golding: *Lord the Flies*

Suggested Readings:

1. Briggs, Julia. *Reading Virginia Woolf*. Edinburgh University Press, 2006.
2. Goldman, Jane. *The Cambridge Introduction to Virginia Woolf*. Cambridge University Press, 2006.
3. Frederick Karl: *A Reader's Guide to Joseph Conrad*
4. Christopher Cooper: *Conrad and the Human Dilemma*
5. http://swayam.gov.in/
6. http://edx.org formerly http://mooc.org/
7. http://epgp.inflibnet.ac.in/

M.A. (English)

MAEM23203T: Modern Novel

Section-A

D. H. Lawrence - *Sons and Lovers*

UNIT I: D. H. Lawrence and The Early Twentieth Century

Structure

1.0 Objectives

After studying this unit you should be able to:

- Contextualise the novel in the early twentieth century literary landscape,
- Have an understanding of 'modernism' and the 'modern novel',
- Understand the major philosophical ideas that influenced early twentieth century writers, and
- Contextualise the novel among Lawrence's works.

1.1 Historical Context

The first half of the 20th century was a time of significant change and transition for Britain, particularly in the areas of science and technology. The late 19th century and early 20th century was a period of industrialization and urbanization in England, which led to the growth of working-class communities and a shift away from a traditional agrarian society. This change brought new social and economic challenges, such as poverty, unemployment, and poor living conditions, which are reflected in the novel. During this period, there was also a growing awareness of the need for social reform and a growing sense of class consciousness among the working class. According to academics like Michael Levenson, the

word "crisis" is the best way to characterize this tumultuous cultural time. Early in the century, it was clear that the twentieth century would be “an epoch of crises, real and manufactured, physical and metaphysical, material and symbolic” (Levenson 4).

The Victorian era, which saw political stability, imperial grandeur, and British industrial and scientific advancements, came to an end with Queen Victoria's death in 1901. Her son Edward VII succeeded her as monarch. Thus, the start of the twentieth century perfectly matched the start of the Edwardian era in British history. George V assumed the British crown following the death of Edward VII in 1910 and ruled until his passing in 1936. Edward VII only reigned from 1910 to 1910, but the years from 1901 to 1914 are usually referred to as the Edwardian period. Since the Conservative government remained in control in Britain from 1895 to 1905, there was a clear continuation of the nineteenth century in the political sphere. Early twentieth-century British political problems and debates were largely similar to those of the late nineteenth century: female suffrage, unemployment, trade unionism, distribution of wealth and income, and education. The constant influx of people from rural areas into towns and cities put pressure on lawmakers to address housing, health, and urban planning issues. The socialist, trade unionist and suffragette-led agitations elevated the importance of labour rights and equity on the political agenda.

For the majority of the nineteenth century, Britain was a wealthy, strong country in charge of a sizable empire's resources as well as an industrial powerhouse. The beginning of the 20th century saw Britain at the pinnacle of its imperial strength and economic might, according to historians of the time. British literature of the twentieth century documents the effects of the scientific, economic, and psychological revolutions of the nineteenth century, the cumulative influence of educational reforms, the changing status of women, and the emergence of nationalist movements both at home and in the colonies (Gillies and Mahood 3).

The movements for women's rights, particularly those pertaining to voting rights, made substantial progress in the early decades of the 20th century. The 'New Woman,' a figure who challenged widely accepted gender roles, rose to prominence in the latter part of the nineteenth century. Large swaths of society now had access to basic education thanks to the 1870 Education Act. According to Ian Cawood, Only a small percentage of middle-class girls were able to study math and science and enter the new higher education institutions, while working-class girls typically received education to prepare them for a life of domesticity, learning subjects like cooking and needlework. Similar to this, working-class women could only find poor-paying, unskilled jobs, with the majority of them ending up as

domestic servants, even though as the new century began, secretarial opportunities in banking and business were growing. Despite the fact that new "professions" like nursing and teaching in schools were opening up more opportunities, middle-class women were still expected to take care of the home as their top concern (Cawood 8). Despite the fact that women were not given the right to vote until 1918 and that few laws affecting women were enacted in the first ten years of the twentieth century, writers of the era were not so slow to acknowledge and address changing gender relations. Writers like Virginia Woolf had been actively writing about women's issues at the time period.

The brief Edwardian era came to an end in the second decade of the new century. In 1910, George V succeeded his father, Edward VII, to the crown. The decade was anything but peaceful with the "war to end all wars" brutally ending the decade. One year after the Balkans War ended and only a few weeks after Archduke Franz Ferdinand of Austria-Hungary was killed, the First World War, or the Great War began. The First World War lasted from 1914 to 1918 and was the most catastrophic development in European history during the first three decades of the 20th century. It resulted in the deaths of millions of young troops, completely destroyed towns, and cities, and left psychological scars that will last a lifetime. The war, which turned out to be a painful experience for the entire world, was the result of numerous tensions and power struggles among European countries.

The ease and speed with which men could be killed increased thanks to modern machinery in a war of technological and mechanical firsts. Both combatants and civilians perished at unprecedented rates; World War I saw more deaths among soldiers than all other European conflicts combined during the nineteenth century. The initial use of toxic gas was in April 1915. The first airship attack on England (East Anglia) occurred in January 1915. Tanks were first used in combat in September 1916. The beginning of unrestricted submarine combat occurred in February 1917. The first air attacks on London occurred in May 1917. It took four years for the war to be resolved. On November 11, 1918, a general armistice was proclaimed. The Allies and Germany then signed the Treaty of Versailles the following year.

Every literary genre and art form reacted to and mirrored the horrors of World War 1 because it was such a traumatic experience. The psychological consequences of the conflict were just as terrible. Though nationalistic sentiments, patriotic fervour, and idealism were evident in the early months of the war, these quickly gave way to a general feeling of weariness, disillusionment, and disenchantment, as well as grave doubts about the entire goal of "scientific development" and "progress." The optimism that was a defining feature of

Victorian England was effectively ended with the end of the First World War.

Lawrence's uniqueness as a Novelist

The saying that 'the age produces the man,' is one that does not apply to D.H Lawrence. He did not belong to his age nor indeed to any age. He was a phenomenon that might appear in any age and be equally unexpected in each one. *(The Critical Heritage 327*) D.H. Lawrence's legacy is vast and multifaceted. He was a major figure of the modernist movement, an intellectual who championed the instinctual life and celebrated the interconnectedness of human life and culture with the natural world. His writings continue to inspire and challenge readers. According to Fiona Becket, D.H. Lawrence was a major figure of the literary modernism movement, despite appearing to reside on its margins or not being considered as a major figure there. He was a versatile writer who excelled in various literary genres, leaving behind an extensive body of work. His writings were often controversial when first published.

One of Lawrence's significant contributions was his convincing portrayal of working-class life in his novels. He captured the social transitions and class tensions of contemporary British society. Lawrence's novels delved deep into the workings of the human psyche, exploring both the conscious and unconscious mind. He championed the instinctual life and was suspicious of the life of the intellect. Moreover, Lawrence's writing reflected a strong ecological vision, demonstrating an awareness of the interconnectedness between human life and culture with the natural world. He was ahead of his time in recognizing the importance of ecological balance in sustaining human life on earth.

For instance, in his novel *Lady Chatterley's Lover*, Lawrence portrays the relationship between Lady Chatterley and her gamekeeper as an expression of the human need for a more profound connection with the natural world. The novel caused a scandal when first published, but it is now celebrated for its ecological message.

According to John Worthen's book *D. H. Lawrence: a Literary Life* (1989), it is suggested that it was advice from Hueffer that led Lawrence to write his first pieces of fiction about the coal-mining region. Worthen finds it noteworthy that Lawrence did not write anything similar before being encouraged to meet the demand in the early 1900s for authentic projections of life that had never been voiced before.

In Lawrence's works such as *Friday Night Odour of Chrysanthemums* and *Goose Fair*, he captured the emotional undercurrents of family interactions in the mining region, as pointed out by Harrison (2016). *Sons and Lovers*, Lawrence's most famous novel, is set in the

English East Midlands and fictionalizes the experience of growing up in this region. Bridget Pugh identifies a group of Midland writers, including Lawrence, who share a common involvement with the region. Pugh sees them primarily as realist writers who show fidelity to their landscapes in terms of their realism. For these writers, the real world was the world in which they had grown up.

Sons and Lovers is linked to other fictional writings of the Midlands, such as Lawrence's novel *The White Peacock* (1911) and his plays *The Widowing of Mrs. Holroyd* (1914) and *A Collier's Friday Night* (1934), all set in the same region of the Midlands, focusing on the mining community. This deep involvement with the area in most of Lawrence's early writing helped to shape his career.

Sons and Lovers is considered a realist novel due to its careful delineation of the physical setting, social and communal spaces of the English East Midlands in the late 19th century. The novel maps the spatial layout, occupational structure, significant local institutions, landmarks, places of work and leisure, provision for culture, socializing spaces, and the built environment of the region. The natural environment and physical features of the East Midlands are also mapped out in detail. Lawrence often describes the flowers and trees commonly found in the actual physical space of the East Midlands, such as lilies, bluebells, crocuses, alders, beeches, elms, oaks, sycamores, firs, pines, and ash trees, which are important in re-creating the natural environment and physical setting in the novel. The river Trent, a major physical feature of the East Midlands region, is also mapped in the novel.

The novel highlights the significance of mining in shaping the region's cultural landscape, as shown in the early sections of the book. The operations of the mining company in Bestwood are described, emphasizing the impact of mining on the region's history. Another local occupation depicted in the novel is framework knitting, which was once a primary form of employment in Eastwood but began to decline due to the newly developed coal mines that offered more lucrative and secure work. By the time of the novel's setting, framework knitting had been mechanized, and only a minor job was performed by hand, which was done by women outworkers who received low pay for their labor. Mrs. Morel, the protagonist's mother, refuses to do such badly paid work and expresses her disgust with the work and the hosiery agent who distributes the pieces to the women.

According to Lawrence, the only sin in life is the sin against life itself. This sin is the inner emptiness and boredom of the spirit, which he considers a betrayal of the fundamental essence of living. For Lawrence, life is not just about existing, but rather about living fully both in the flesh and in the spirit. He regards life as the most important thing and argues that

it is the only truth. Real living, as Lawrence sees it, is living with a fourth-dimensional quality that incorporates all aspects of life.

Lawrence was a novelist, and he believed that the novel was the most appropriate medium for exploring the largest questions of human existence and our relationship with the universe. He thought that novels could delve into the hidden areas of life that lie underground like roots in the dark. In his view, any exploration of these questions must begin with a voyage inward as a search for self. Lawrence had a profound reverence for life and its deepest urges. He believed that these urges were the motive power behind all human actions. He regarded himself as superior to the saint, the scientist, and the philosopher, who all master different bits of man alive but never get the whole picture. Lawrence considered himself a novelist because he wanted to explore the entirety of human experience.

Lawrence argued that every work of art adheres to some system of morality, but it must contain essential criticism of that morality to which it adheres. The degree to which the system of morality is submitted to criticism within the work of art determines the lasting value and satisfaction of that work. Lawrence's novels contain criticisms of the social, political, and cultural norms of his time. For example, in Lady Chatterley's Lover, Lawrence criticized the sexual mores of the early 20th century and questioned the idea that sex should be repressed or hidden. In Women in Love, he explored the relationships between men and women, showing how society's expectations of gender roles can be harmful to individuals. Lawrence believed that art could help to reveal these issues and promote change.

D H Lawrence: beyond Novels

It is noteworthy that D.H. Lawrence, who is primarily known as a novelist, first gained publication as a poet. He continued to write poetry throughout his life, and considered poetic language to be of utmost importance. His poetic works include Look! We have come through! (1917), New Poems (1918), Tortoises (1921), Birds, Beasts and Flowers (1923), Pansies (1929), and Last Poems (1932), which were published posthumously.

Apart from poetry, Lawrence wrote several plays, including The Widowing of Mrs. Holroyd, The Daughter-in-law, The Fight for Barbara, and The Married Man. He also wrote many short stories, which were published in collections like The Prussian Officer and other Stories (1914), England, my England (1922), and The Woman who Rode Away (1925). These works demonstrate Lawrence's versatility as a writer and his ability to engage with different literary forms.

Lawrence was also a prolific essayist, and his essays are collected in volumes such as Study of Thomas Hardy (written in 1914), Reflections on the Death of a Porcupine and Other

Essays (1925), Psychoanalysis and the Unconscious (1921), Fantasia of the Unconscious (1922), and Studies in Classic American Literature. In these works, Lawrence explores a range of topics, including literary criticism, psychoanalysis, and cultural analysis.

Finally, Lawrence is widely acknowledged to be one of the most important travel writers of the twentieth century. His travel writings are collected in volumes such as Twilight in Italy (1916), Sea and Sardinia (1921), Mornings in Mexico (1927), and Sketches of Etruscan Places (1932). In these works, Lawrence describes his experiences of different cultures and places, and offers insightful reflections on the people and landscapes he encounters.

In summary, Lawrence's oeuvre includes a wide range of literary genres, including poetry, fiction, drama, essays, and travel writing. His works demonstrate his versatility as a writer and his ability to engage with different literary forms, as well as his keen interest in exploring a range of topics and themes.

D H Lawrence and his Environmentalism.

Lawrence's novel explores the impact of industrialization on the lives of the characters and their relationship with the environment. For example, The coal-mining industry is shown to have a devastating impact on the landscape and the health of the people who live and work there. The novel portrays the exploitation of natural resources for economic gain, and the resulting damage to the environment and human health. However, after a closer view of his novels, you will be able to make out that D.H. Lawrence's writings reveal a strong sense of environmentalism and ecological interconnectedness, which is evident in almost all of his works. For Lawrence, the natural environment is not just a backdrop for human activities, but a living entity that interacts with and shapes human behavior. His novels and poems are filled with vivid descriptions of the natural world and its impact on the characters.

One of the examples of Lawrence's environmentalism can be seen in his novel, "The Rainbow," where he describes the impact of industrialization on the countryside. The novel depicts the struggle between traditional rural life and the encroachment of modernity, as the main character, Ursula, struggles to find her place in a rapidly changing world. Lawrence uses the natural environment to emphasize the beauty and value of traditional rural life, and the destructive impact of industrialization on the landscape.

D.H. Lawrence's novel "Sons and Lovers" can be seen as a prime example of his environmentalist views. The novel is set in the coal-mining region of Nottinghamshire, England, and Lawrence's descriptions of the landscape and the impact of industrialization on

the environment are a recurring theme throughout the book. For instance, the opening pages of the novel describe the view from the Morel family's cottage as "bleak and dreary hills, and fields black with coal-dust, and then, nearer, the sudden poplars, like shuddering ostrich-plumes, and the ragged, melancholy line of dwellings, which we call a colliery-row" (Lawrence, 3).

Lawrence's characters are also depicted as being deeply connected to their environment. The protagonist, Paul Morel, is described as being particularly sensitive to the natural world around him, and often takes long walks in the countryside to escape from the pressures of his life. His mother, Gertrude Morel, is also shown to have a strong affinity for nature, frequently spending time in her garden or taking walks in the countryside.

In "Women in Love," Lawrence continues his exploration of the relationship between humans and nature. The novel depicts the struggle between industrialization and nature, as the characters struggle to find meaning and purpose in a world that is increasingly dominated by technology. Lawrence uses vivid descriptions of the natural world to highlight the importance of a connection to nature for human well-being.

In addition to his novels, Lawrence's ecological vision can also be seen in his poetry. In "Snake," Lawrence describes his encounter with a snake in a rural setting, and his conflicted feelings about whether to kill the snake or let it go. The poem highlights the complex relationship between humans and the natural world, and the need for a deeper understanding of our place in the ecological system.

In conclusion, D.H. Lawrence's writings reflect a deep appreciation for the natural world and its importance for human well-being. His novels and poetry demonstrate a strong sense of environmentalism and ecological interconnectedness, which is now celebrated as a precursor to modern post-humanist thinking.

It will be really meaningful to see the alignment of the author’s with the ideas of the environment. "Sons and Lovers" demonstrates Lawrence's awareness of the ecological interconnectedness of human beings with non-human life, as well as his belief in the importance of preserving the natural world.

1.2 Modernism

In the context of the developments discussed above, the early twentieth century saw modernism as becoming a major ideological and philosophical framework. When attempting to date modernism, the majority of studies focus on the years 1890 to 1940. However, there is wide variance, with some accounts extending this time period back to the early 19th century

and others moving it forward to the start of the 21st century. In anthologies and magazines, novelists and poets attempted to challenge the literary conventions of the entire post-Romantic age from 1908 to 1914. This time of innovation and experimentation was remarkably productive. For a short period, London, which had previously been one of Europe's least culturally interesting capitals, had an avant-garde culture that could compete with that of Paris, Vienna, and Berlin.

Modernism is a literary movement that is especially open to criticism and revision. Modernism can be seen as breaking away from established rules, traditions, and conventions. Perhaps Ezra Pound best described the movement by calling writers to “make it new”. Modernist literature is seen to have five main features: a high level of aesthetic self-consciousness; an aesthetic of radical innovation; fragmentation, and shock; the breaking of accustomed formal and linguistic norms; the use of paradox; and the movement away from representational realism. M. H. Abrams stated that “By violating accepted conventions and decorums, they undertake to create ever-new artistic forms and styles and to introduce hitherto neglected, and sometimes forbidden, subject matters” (108-9). The central idea regarding modernism promoted in all of these definitions is a conscious break from the past. Mary Ann Gillies and Aurelia Denise Mahood summarized modernism as being

“synonymous with a rejection of the past and an embrace of aesthetic innovation” (2).

A feeling of physical and moral exhaustion accompanied the conclusion of the Great War. The daunting task of producing literature with "new and suitable values for contemporary culture, and a style appropriate to those values" was placed before authors. The Great War was believed to have irrevocably destroyed any residual hope in the traditional certainties about faith, history, and knowledge. Authors worked to create stories whose tone and approach were appropriate for this world. Modern authors worked to stay true to the new scepticisms and hesitations while looking for new approaches and alternatives to outdated beliefs and systems.

Particularly skilled at portraying the spirit of the post-war world were novelists. The 1920s produced some of the most influential modernist novels such as James Joyce’s *Ulysses* (1922), E.M. Forster’s *A Passage to India* (1924), Virginia Woolf’s *To the Lighthouse* (1927), and Aldous Huxley’s *Point Counter Point* (1928). The modernist novel's repeated investigations into the inner lives of its characters have come to be closely identified with it almost a century later (Gillies and Mahood 9). According to Elizabeth Drew, the focus on interiority, the use of a highly speculative tone, and the active appeal to the reader are the three main aspects of a modernist novel. Virginia Woolf herself had asked the writers to

“look within” and to discuss “an ordinary mind on an ordinary day”. Her own novel *Mrs. Dalloway* and James Joyce’s *Ulysses* showcase these features in a very significant manner.

1.3 Philosophical Context

Modernism got its early start in the 20th century thanks to the poets of the Imagist movement, which Ezra Pound established in 1912 as a new poetic form. Their poetry was characterized by a preference for clarity in imagery, brevity, and free verse. A utopian mindset was initially promoted by some modernists as a result of advancements in anthropology, psychology, logic, political theory, physics, and psychoanalysis. Early modernist writers broke the implicit agreement with the public that artists were the trustworthy interpreters and representatives of bourgeois culture and ideas and, instead, developed a literary style that would involve unreliable narrators, exposing the irrationality at the heart of a supposedly rational world. This was especially true of those who wrote after World War I and the disillusionment that followed.

According to Fiona Becket, “Many radical positions within modernism are derived from revolutionary thinkers, chief among them, Friedrich Nietzsche, Karl Marx and Sigmund Freud, iconoclasts and innovators whose work encouraged a revaluation of social, political and personal ‘certainties’ ” (14). Michael Bell too considered Nietzsche, Marx, and Freud as important figures in modernist philosophy's development claiming that the “great triumvirate” of philosophers all interpreted human history in different (9).

According to Bell, “Freud investigated the inner realm of the psyche and showed how, through the processes of "sublimation," consciousness may itself act as a sophisticated barrier to recognizing the true nature of instinctual desire. And this is not just a personal problem to be diagnosed, it is the necessary basis of civilization” (9). Freud's theories significantly influenced literature studies, social theory, and critical theory. His research on the "unconscious," his theories about "repression," and his readings of dreams were among Freud's ground-breaking concepts. The effect of Freud's work on dreams was to increase modernist writers' awareness of the significance of unconscious mental processes over conscious ones. Many of the techniques created by later modernist writers were efforts to express the power of the unconscious, which could be both disruptive and creative. Freud’s theories of the human psyche and his elaboration of the unconscious mind led to a new understanding of emotions.

Talking about Nietzsche, Bell stated that he “diagnosed the whole tradition of Western metaphysics from Socrates onwards as a subtle form of falsehood reflecting an inner

suppression and outer domination. Christianity in particular was a gigantic fraud perpetrated by the psyche on itself" (9-10). Nietzsche's claim that "God is dead" signalled the loss of spirituality and the associated human morality in the industrial age, an idea that percolates all modernist writings.

Marx, for Bell, "had analysed the external realm of social and economic process and laid bare the "false consciousness" by which the advantaged classes unwittingly rationalized their own condition" (10). *The Communist Manifesto* itself has been considered a modernist text with its critique of capitalism, viewing it as a philosophy that subjects society to the forces of capitalistic anarchy.

Modernist philosophy also acted as a critique of European Enlightenment, considering "the attempt of the European Enlightenment to bring about a rational and humane order not only suffered the dangers of rationalistic and utilitarian narrowness, to which romanticism was partly a reaction, but was tainted in itself. On the darkest interpretation, neither Enlightenment nor its alternatives are viable" (11). In the first decades of the twentieth century, Einstein's relativity theory and Heisenberg's uncertainty principle appeared to have an analogous application to other, non-scientific realms.

Modernist writers were heavily involved with history and mythmaking. In a dual sense, they were preoccupied with both the state of their own world and the character of historical understanding in general. The mythopoeic foundation of history is comprised of many very diverse elements, but it is crucial that this foundation also acknowledges the projective nature of all historical meaning. Insofar as myth affirms ideals, it could be considered a type of historical inspiration, as described in W. B. Yeats's "Easter 1916" (14-15). According to Bell "Myth is highly ambivalent, therefore, in its relation to history: it may be a way of acting purposefully *within* history or a way of transcending, which is to say withdrawing *from,* it" (15).

1.4 The Modern Novel

For Terry Eagleton, "the novel is a genre which resists exact definition" (1). For Daniel Schwarz, "Twentieth-century novels are often songs of myself, and anxious self-doubting ones at that" (9-10). Reading the major British writers from early twentieth century is like participating in their quest to define their principles and notions of the novel. The novel relies on an ongoing conversation between the author's declared topic and his quest to define its proper form and values (10). The author's conflict with his topic, as it is described in his writing, becomes a key factor in determining the novel's form.

While talking about the modern English novel, John Bayley had written that "Most of our experience, that is to say, is of mere existence, but there are moments when we are conscious of the thing itself, of *joie de vivre* (the French equivalent) as a positive blessing; and it is these moments which the novelist builds into his art, turning them into a whole language and pattern of being" (14). For Bayley, what we refer to as modernism, is really what drove twentieth-century art in general and the novelists' specific brand of modernism in particular. It lies behind what Virginia Woolf aimed to give her readers in her novels as a continuous and conscious consciousness, what Proust made the purpose and theme of his lengthy novel to recapture, and what Joyce called the Epiphany (14). In contrast to the Victorian writer, who thought he had a coherent self and that his characters could achieve coherence, the modernist writer was aware of the discord in his own life and the environment in which he lives. The writer develops multiple selves. He is both a creator and a seeker, a prophet who seeks to turn others and a tormented sceptic who seeks to persuade himself through introspective self-examination (Schwarz 10).

In this context, Bayley believes that D. H. Lawrence tried to "give the feel of life in its time" (17). The modern spirit, with which Lawrence is inextricably linked, accepted the idea of wholeness—one life, one writing—without creating a distinction between life and literature or between the body and the soul, and the absence of the types of dichotomies earlier writers took for granted set Lawrence and his contemporaries apart from other and earlier novels (16). For Bayley, "The goal of the novelist is to teach his readers how to live" and Lawrence seems to affirm this belief (18).

1.5 About the Author

David Herbert Lawrence was born on 11 September 1885, in Eastwood, a mining village near Nottingham, as the son of Arthur Lawrence, a miner at the local Brinsley Colliery, and Lydia Lawrence. Lawrence spent his early life in the East Midlands growing up as a miner's son in a colliery village in as it underwent rapid industrialization. Lawrence grew up in a household where the relationships between the parents were tense, and his parents had very different educational backgrounds and social aspirations.

Andrew Harrison in *The Life of D. H. Lawrence*, notes how Lydia Lawrence made an effort to distance herself from the colliers' community because she never considered herself a member of it. "Lydia's sense of identity was invested in a determined resistance to the outlook and values of her working-class neighbours" and "with her interest in religious and intellectual matters, insisted on looking above and beyond Eastwood for her fulfilment, fully

intending to lift her children out of their present circumstances. Lawrence grew up then in a family riven by profound divisions … speaking received pronunciation inside the house and the less respectable dialect outside it" (Harrison 4-6).

In 1898, Lawrence, who had previously attended Beauvale Board School, was awarded a coveted Nottinghamshire County Council scholarship to attend Nottingham High School, considered "an extraordinary achievement for the son of an Eastwood miner" (7). Lydia Lawrence constantly pushed her kids to enter more respectable positions in society. The family's transition from a small terraced house with a large shop window in Victoria Street, Eastwood to a larger house in "The Breach" with a garden to a house in Walker Street with a view of the valley below to Lynn Croft on the hilltop represented the improvement in the family's financial situation. Lawrence received his religious education from "the large Congregationalist community of Eastwood which by all means reproduced and reinforced his mother's values of education, self-improvement, and self-discipline" (Becket 10). His childhood friend Jessie Chambers shared his passion for books and imaginative literature.

In 1902, Lawrence started working as a student-teacher at the British School in Eastwood. He enrolled in University College, Nottingham later, in 1906, to pursue a Teacher's Diploma. Near London, in Croydon, Lawrence accepted a position as a teacher in 1908. However, the strain of holding down a full-time teaching position along with the strain of his literary endeavours had a significant negative impact on his health, forcing him to retire from teaching. His primary source of revenue from that point forward was writing.

Lawrence and Frieda Weekley first spoke in 1912. At the time, Frieda was married to Nottingham University professor Ernest Weekley, and the couple had three small children. She moved in with Lawrence and left her spouse and kids behind. Together, they travelled to Europe after leaving England. Traveling to and residing in various regions of Europe, Australia, and America, until Lawrence's death on March 2, 1930, in Vence, France.

1.5.1 Writings

D. H. Lawrence began writing poems in 1905. Lawrence was mindful that the literary efforts of a writer from a working class background were likely to be ignored in the class-conscious society of early 20th-century Britain. Jessie Chambers, who had a great deal of respect for his writing, sent some of his poems to Ford Madox Hueffer, a significant editor. Impressed with his writing, Lawrence was introduced to the London intellectual groups by Hueffer, and published it in *The English Review*.

He quickly started writing *Laetitia*, the first draft of which was later turned *into The*

White Peacock. Lawrence was encouraged to write about his home country and the mining community he was acquainted with by Hueffer. During this period, Lawrence wrote the plays *A Collier's Friday Night*, *The Widowing of Mrs. Holroyd*, and the short story "Odour of Chrysanthemums."

The White Peacock, Lawrence's debut book, came out in 1911. It was set in the East Midlands, like a lot of his other early work. It is the only Lawrence novel with a first-person narrative, and with its focus on relationships, this early book established the bar for later fiction while sharing the same preoccupations as the more critically acclaimed later novels.
The Tale of Siegmund, Lawrence's subsequent book, was finished in 1910 and released in 1912 under the title *The Trespasser*. Although Lawrence subsequently viewed this book as juvenile, Becket notes that it contains concepts that are applicable to his later writing. The book, which is highly inspired by his friend Helen Corke's life, critiques romantic love while being a romance.

This was followed by *Sons and Lovers* which established his reputation as a novelist. The book shall be discussed in depth later on.

Lawrence began work on *The Sisters* in 1913; it subsequently split into two books, *The Rainbow* and *Women in Love*; the former was finished before World War I, while the latter was written during it. When they were first released, many of Lawrence's books caused controversy; perhaps his most well-known book, Lady Chatterley's Lover, is the best example of this. Following accusations of ‘obscenity’, *The Rainbow* was repressed shortly after it was released, and its publisher was persecuted.

Alvina Houghton's existence in Woodhouse, a made-up village modelled after Eastwood, and her journey to Italy are the subjects of Lawrence's later book *The Lost Girl*, one of his works that once more takes place in the East Midlands. The opening of Lawrence's unfinished next novel, *Mr. Noon*, is also situated in the Midlands. Lawrence wrote *Kangaroo* and *The Boy in the Bush* after his visit to Australia in 1922. *The Plumed Serpent* (1926) reflects Lawrence’s interest in primitivism.

Lawrence’s last novel, and perhaps his most controversial, *Lady Chatterley’s Lover* (1928), based on the relationships between Lady Constance Chatterley and the gamekeeper Mellors, once again goes back to the English East Midlands. The novel was banned in England and America, and the full text was published in England, only thirty years after his death (in 1960) after a long trial.

1.6 About the Text

Sons and Lovers is a novel by D.H. Lawrence, first published in 1913. The novel is set in the coal-mining town of Eastwood, Nottinghamshire, where Lawrence grew up. The novel tells the story of Paul Morel, a young man growing up in a working-class family, and his relationships with his mother and two women.

The novel is considered a semi-autobiographical work, as many of the characters and events are based on Lawrence's own experiences. The novel explores themes of family relationships, class, and the search for identity and self-realization.

The novel is divided into two parts. According to Harrison, “While part 1 dealt with the relationships between Mrs. Morel and her sons William and Paul, part 2 concentrates on Paul’s relationships with Miriam Leivers and Clara Dawes.” (30).

One of the main themes of the novel is the destructive nature of Paul's relationship with his mother, who is portrayed as possessive, emotionally demanding, and emotionally dependent on her son. The novel explores the ways in which this relationship shapes Paul's development and his relationships with other women.

Another theme is the struggle for self-realization, as Paul tries to find a sense of identity and purpose, despite the limitations imposed by his class and background.

Sons and Lovers is considered a masterpiece of modern literature, it is a novel that explores the human psyche and human relationships, it's a novel that reflects the nature of human nature, it's a novel that explores the complexities of the human experience, and it's a novel that continues to resonate with readers today.

Overall, *Sons and Lovers* is a powerful and evocative novel that explores the complexities of family relationships, class, and the search for self-realization. It is a powerful and evocative novel that explores the complexities of family relationships, class, and the search for self-realization.

According to Terry Eagleton, “Lawrence wrote novels much more original and ambitious than *Sons and Lovers,* but he never achieved anything so superbly authentic, so magnificently free of false notes” (269).

1.7 Summary

In this chapter, we have introduced the ideas that influenced early twentieth century fiction. The historical and philosophical context for the time period has been discussed, along with introducing the concepts of modernism. We also discussed about the writer D. H. Lawrence and his novel *Sons and Lovers,* which we will look at in depth in the next chapters.

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1.9 Questions

1. How does the novel depict the changing attitudes towards women and their roles in society?
2. How does the novel reflect the influence of the Modernist cultural movement?
3. What is the significance of the novel's ending, and what does it suggest about Paul's future?
4. How does the novel reflect the author's own experiences and perspectives?

MAEM23203T: Modern Novel

Section-A

D. H. Lawrence - *Sons and Lovers*

UNIT II : *Sons and Lovers* : An Introduction

Structure

2.0 Objectives

After studying this unit you should be able to:

- Understand the creative process of D. H. Lawrence's novel *Sons and Lovers,*
- Understand the structure of the novel, and
- Have an understanding of the characters in Lawrence's novel.

2.1 Creation of the novel

D. H. Lawrence began writing *Sons and Lovers* after a suggestion from Ford Maddox Hueffer to write a realist novel. Hueffer encouraged the young Lawrence, "to draw directly on his working class background in his fiction, and particularly on Eastwood, and his knowledge of miners and the routines of a mining community". This novel which was based "on events in Lawrence's own early life, and on the lives of his friends and extended family", was a "kind of provincial working-class fiction" (Harrison). Initially it was titled *Paul Morel* Lawrence wrote to his friend, that unlike the earlier two novels, which were "consciously literary novels", *Paul Morel*, would be based on his actual background, and would be "a novel, not a florid prose poem" (Harrison). The novel marked a departure from his previous romantic novels and an entry into the foray of realist novels.

It took Lawrence about two years to write and revise the book. There were four drafts of the book, and Lawrence changed the title to *Sons and Lovers* in the last copy. The novel's new focus was indicated by the novel's significant title change. According to Andrew Harrison, Lawrence changed the title to move "the emphasis away from his central character and towards the timeless psychological dilemma his situation may be seen to embody" (10).

2.2 Structure and Plot of the novel

The novel is written in two parts: Part 1 has six chapters which describe the early married life of the Morels, the birth and childhood of Paul Morel, the relationships and tensions within their family, and the death of the eldest son William. Part 2 has nine chapters and focuses more on Paul's relationships with Miriam and Clara, and the death of Mrs. Morel.

The first chapter titled "The Early Married Life of the Morels", begins with the famous description of the mining village of Bestwood, the fictional locality based on Lawrence's own village of Eastwood, describing a "sudden change" in the society that happened some sixty years before the events of the novel. The novel spans the transition in the English Midlands from a predominantly agricultural economy to an industrial one. The tone of transition is implied in the very first sentence: "The Bottoms succeeded to Hell Row", which clearly suggests the transition of the cultural landscape from rural-agricultural interspersed with small-scale industry to an industrial capitalist one (Lawrence 9). This also leads to changes in the spatial lay-out of the town when the 'thatched bulging cottages' are replaced by "great quadrangles of dwellings" (10).

The novel's treatment of changes in the local cultural landscape and in the evolution of the setting over time has an impact on the geographical survey and historical perspective. The sense of change in the cultural landscape is consistently heightened in the opening lines. Through a sequence of contrasts, the transition that so drastically changed Bestwood's cultural landscape is constructed. The little gin-pits are contrasted with the new mines; the gin-pits were worked with donkeys, while the new mines rely on a fairly extensive system of railways. Hell Row, with its thatched bulging cottages, clearly contrasts with the Bottoms, with its great quadrangles of dwellings. The "sudden change" has resulted in the small gin-pits being pushed aside by the large mines, completely altering the landscape that had seen little change for years. The railway cuts through the wooded countryside and cornfields, emphasising the contrast between old and new. Whereas the miners who worked in the old gin pits lived in small blocks of cottages scattered throughout the village, the regiments of miners who work in the new mines are housed in massive blocks of standardised company housing. Throughout this section, the contrast between "little ginpits" and "large mines" is suggested, as well as the impact on the landscape and people's lives.

It is suggested that the new cultural landscape is entirely the work of a commercial mining company. The changing landscape reflects shifting economic production and social organisation ideologies. Lawrence's landscape is one that was largely created by the

company, a landscape that has been altered to suit the projects of the most powerful social groups. Lawrence, in a sense, rewrites the landscape by focusing on the elements that contributed to the region's identity in the mid-nineteenth century. Lawrence implies how this change is critical to the novel's concerns by emphasising changes in the cultural landscape. Thus *Sons and Lovers* begins by focusing on the place in which the novel is set and the time in which the action takes place.

The reader is quickly introduced to the dynamics of the Morel family, which at the start of the novel consists of Walter Morel, an uneducated miner, his wife Gertrude Morel, who is educated and was raised in a higher social class, and their two young children Annie and William. Mrs. Morel's dissatisfaction with her life in a colliery village as an ordinary miner, her alienation from the community, and the tense relationships she has with Walter Morel become readily evident. The strained relationship between Walter Morel and his wife is built up through various scenes of conflict: in one of these, we see Walter cutting off their little son William's beautiful hair, which enrages his wife and leads to a quarrel between them. In another well-known scene from the novel, Walter returns home drunk one night and locks his pregnant wife out of the house after a heated argument. The moonlit garden and the scent of the large white lilies in it help to alleviate Mrs. Morel's and her unborn child's suffering.

The conflicts in the family are built up in the following chapters. The novel depicts the daily routine of the miner, the daily drudgery of the colliers' wives, and the support they extended to one another in times of need. The third child, Paul Morel, is born. Mrs. Morel dreams of what her children would achieve, with her support and encouragement, since she herself “had no life of her own”. Mrs. Morel prefers to socialise with the more educated clergyman Heaton, than with the colliers’ families. (48-49). Morel’s interactions with his miner friends influence his view of women, creating ideas of subjugation of women in his mind. Several incidents, such as the one in which Morel hurts his wife by throwing a drawer at her and the one in which he steals money from her, add to the family's problems. When Morel is disturbed, he turns to alcohol, and by the end of the first few chapters, both of his older children have a deep sense of hatred toward him.

In Chapter 3, Mrs. Morel is seen finally losing her love for her husband and turning her affections to her eldest son, William, beginning her first close relationship with one of her children. The Morels' youngest child, Arthur, is born, and unlike the other children, he initially adores their father, though in later Chapters he is shown to despise Morel. William, who is handsome, intelligent, and athletic, is his mother's pride. When William is thirteen, his

mother finds him a desk job; Walter wants William to accompany him to the mining pit, but Mrs. Morel flatly refuses. Her energy is focused on getting her children to escape the mining life, find ‘respectable’ jobs and ‘move on’. All of the children ‘move on’ in life, thanks to their mother's constant encouragement: Annie studies to be a teacher, Paul takes French and German lessons, and Arthur applies for scholarships. William eventually finds a well-paying job in London and relocates there. Mrs. Morel is proud of him, but she is concerned about some of his social commitments and she is distressed at the prospect of losing him.

Chapter 4 slowly moves the focus on Paul while Lawrence shows that he is still concerned with the transfer of Mrs Morel's love from her husband to William – a theme emphasised by the quarrel between father and son and the brilliant evocation of Christmas time excitement when William returns home for five days. Paul is now brought to the fore, and his slightly less passionate, but more subtle, relationship with his mother is developed which is evident when his mother becomes increasingly concerned about his illness. The children are constantly concerned about the potential for trouble in the home. Mrs. Morel and the children mostly avoided Morel, except on rare occasions when Morel was in a good mood and told his children stories about life in the pit. The father is called an ‘outsider’, establishing his position in his own family. The family’s financial situation improves and they move to a better house.

The next chapter begins with news of Morel's serious injury down the mine and Mrs. Morel's visit to him in the hospital, but the chapter's main focus is that Paul is a fairly accomplished artist who wishes to continue painting. He realises that would be impossible because he needs to start earning money, and painting is unlikely to help him do so and he starts working at Jordan's surgical factory. Paul's sensitive, feminine side, as well as his artistic temperament, are important aspects of his character that are highlighted by his interactions with the factory girls.

In the chapter, “Death in the Family”, we are introduced to Wiley Farm and to the character of Miriam Leivers, who becomes an important influence in Paul’s life. When Paul and his mother first walk to Willey Farm to meet the Leivers family, he finds the change in landscape quite exhilarating, in contrast to the drab and ugly landscape of industrial Bestwood. William’s return home with his fiancée is marked by William’s resentment of her frivolous and vain behaviour. The focus remains on William in the chapter as he falls seriously ill, and subsequently dies. Mrs Morel is completely preoccupied with William's death, and it isn't until Paul becomes seriously ill that she realises she is in danger of losing her second son as well. But she now devotes her full attention to him, nursing him back to

health over a seven-week period.

This concludes Part 1 of the novel. The theme of social mobility is developed throughout Part 1 – the family's move from one house to a better one as their finances improve represents their move upwards in the social hierarchy. We also learn about Mrs. Morel's determined efforts to provide a good education for her children, as well as her determination that her sons will not become miners, but will instead advance to a more respectable class. Mrs. Morel's growing rift with her husband, the children's growing hatred of their father, Walter's exclusion from family affairs, Mrs. Morel's close bond with William, and later Paul, are all drawn in clear lines in this section of the novel.

In the Chapter “Lad and Girl Love”, the reader learns about Paul’s illness and that he takes time off work to recover. During his recuperation, Paul begins to pay regular visits to Willey Farm, and a love affair - which is not acknowledged as such - develops between him and Miriam. It is hampered and sometimes perplexed by the two young people's inhibitions and the jealous suspicion of Mrs Morel and Paul's family, but it nonetheless develops, albeit slowly, into an absorbing relationship marked by a series of emotional episodes mark its progression.

The Chapter “Strife in Love” depicts Paul's increasingly troubled relationship with Miriam. Miriam, who is deeply religious, finds Paul's unconventional religious views difficult to accept. Paul's artistic work begins to gain more attention. Through Miriam he meets Clara Dawes, who is a suffragette. She is separated from her husband, Baxter Dawes, who works at the same factory as Paul.

In the Chapter “The Defeat of Miriam”, the conflict within Paul causes him to be increasingly hostile to Miriam. He suggests that they stop seeing each other, and later, because of what others are saying, that they either get engaged or break up. Miriam sees this as the consequence of the influence of his mother. However, their meetings continue. Miriam believes she represents the 'higher' aspects of Paul's love, but she also believes there is a 'lower' aspect. To Miriam it now seems that Paul can indeed 'choose the lesser in place of the higher', and the final sign of her 'defeat' is the letter that he writes to her saying that he can only give her 'a spirit love', not 'embodied passion'.

In the Chapter “Clara”, Paul falls in love with Clara and learns more about her unhappy marriage to Baxter Dawes. He learns about Clara's difficult circumstances and how she and her mother work in the lace industry for very little pay. When Paul pays Clara a visit in her squalid home in a Nottingham suburb barely better than a slum, he finds the little rooms smothered in white lace and cotton, and Paul realises Clara lives a life of drudgery and

poverty.

In chapter 11, he returns to Miriam, only to break up with her permanently. His mother is pleased with his break with Miriam. Paul's success as an artist grows, and the family's financial situation improves. They can now afford a servant and a vacation every now and then.

The "Passion" Chapter is about Paul's involvement with Clara and their passionate relationship. The main focus of this chapter is Paul's affair with Clara and their mutual delight in the satisfaction of the body is a positive contrast to the one-sided, sacrificial union of Paul and Miriam. It is in harmony with natural forces, as suggested by the symbolic details accompanying their love-making in Clifton Grove. The repeated references to the effects of the rain, and especially its swelling of the waters of the Trent, carry associations of fertility and fulfilment; and the animate and the inanimate come together in such images as those of the river ‘travelling in a soft body’ and sliding by ‘in a body, utterly silent and swift, intertwining among itself like some subtle, complex creature’ (Draper 24).

Chapter 13 focuses on Baxter Dawes’s growing animosity towards Paul and the worsening health of Mrs. Morel, which turns out to be the result of cancer. Paul's relationship with Clara shows marked signs of deterioration in this chapter. Paul and Baxer get in a fight and The defeat by Dawes, at a time when Paul appeared to be gaining the upper hand, could be interpreted as Paul losing his will to live, or as an unconscious acceptance that he is guilty and deserves punishment - not just for stealing another man's wife, but for failing to meet the psychological demands of love. Mrs Morel's illness could also be interpreted as retaliation (28).

Chapter 14, the penultimate chapter of the novel, the main theme is Mrs Morel's prolonged death. She fights death with all her might, and her agony torments Paul to the point of desperation. In the end, he conspires with Annie to give his mother an overdose of morphia, and she dies. Mrs Morel's death is the novel's emotional climax, and it is even more disastrous for Paul than the failure of his affairs with Miriam and Clara. The chapter is titled 'The Release,' which has a double meaning for Lawrence. In the most obvious sense, it means that Mrs Morel is given 'release' from her suffering, which has been so agonisingly drawn out that Paul commits what amounts to euthanasia. In another sense, Paul is liberated from the crippling emotional burden of his love for his mother, as well as her love for him, which both now recognise is preventing him from forming a profound and stabilising bond with any other woman.

At the end of the novel, Paul is depressed, but he makes a concerted effort to avoid

the "darkness" of despair. The novel concludes with the famous lines: “But no, he would not give in. Turning sharply, he walked towards the city’s gold phosphorescence. … He would not take that direction, to the darkness, to follow her. He walked towards the faintly humming, glowing town, quickly” (Lawrence 464). Paul's life is devoid of meaning after he fails in all of his relationships with women and, to cap it all, loses his mother. He appears 'derelict'. All creative vitality has apparently left him, including his ability to paint - the painting he did on the day of his mother's death was his last. Without the inner, subjective response that would give it purpose, the external world becomes a mere simulacrum of reality for Paul in a remarkable foreshadowing of the 'absurd' sense of the late twentieth century (Draper 30).

2.3 Characters

Paul Morel: The protagonist of the novel, Paul is a young man growing up in a working-class family in the coal-mining town of Eastwood. He struggles to find his own identity and purpose, despite the limitations imposed by his class and background. Paul's relationships with the other characters are central to the novel, particularly his relationship with his mother, Gertrude, which is portrayed as possessive, emotionally demanding, and emotionally dependent. Though not the only ones available to us, his mental processes and judgements are the ones we share the most fully. According to Draper, “It is possible, in fact, to construct two different portraits of Paul: one heroic, and one less heroic- even un-heroic. The heroic Paul is lively and creative; he has the sensitivity of the artist. In Chapter 5, when he is fourteen and about to look for work, we are reminded that, though small, he was a 'rather finely-made boy' and that his face was ‘extraordinarily mobile’” (60). The implications of this are worked out in his subsequent career in his relationships with Miriam and Clara; he arouses their admiration by his zestful appreciation of the world around him, but when he is harsh or cruel, it is because they are unable to match his flexibility and emotional freedom.

The un-heroic Paul, on the other hand, is a self-centred egoist (60). He becomes a prig as a result of his mother's excessive love and encouragement to side with her against his father; in his relationships with women, he is both demanding and high-handed, and with Miriam, in particular, he is incapable of the sympathetic understanding that might find a constructive way out of their relationship's impasse. He claims the male leadership role (jokingly, in response to Clara's feminism), but is in reality dependent on women, most notably his mother; and his three crucial assertions of independence – his breaking with Miriam, then with Clara, and finally, his mercy-killing of his mother – are all rejections rather

than positive affirmations (60-61). The popular interpretation is that Paul is unable to give himself to another person because his mother has usurped it. Even here, however, Paul demonstrates his deeply ingrained habit of blaming someone else - preferably a woman - for his own shortcomings.

Gertrude Morel: Paul's mother is the dominant figure in the novel, and her possessive and emotionally demanding nature has a significant impact on Paul's relationships and his development. Gertrude's own unhappiness and lack of fulfilment in life also affects Paul's life. Her intelligence is described as lively, and she enjoys intellectual debate. She has a prominent brow, brown curly hair, and blue eyes. She has the brightness and energy of the will, but at the expense of an effort that is painfully, and possibly damagingly, intense, as suggested by the uncomfortable verbs 'baffled' and 'gripped' (Draper 58).

Miriam Leivers: Paul's childhood friend and first love, Miriam is a devout Christian who is opposed to physical love. Her relationship with Paul is tense and strained, and it is affected by social and cultural expectations. She is described as a girl with a dark complexion, short black curls that are 'very fine and free', but she also has rather awkward, maladroit movements that show a lack of adjustment to the world in which she lives. Draper says that "she cultivates a compensatory dream-world of literary romanticism… into which she can escape from the crude, physical realities of ordinary life. Beyond this, however, she also represents a whole tradition of Victorian Christian idealism, which emphasises the spirit rather than the body, and exalts moral duty to a level of religious devotion. For her the noblest achievement is a high-minded communion between man and woman, with sexuality admitted only in the form of self-sacrifice" (58).

Clara Dawes: Paul's second love, Clara is a woman from a higher social class. Her relationship with Paul is passionate and physical, but Paul becomes disillusioned with her and breaks off the relationship. She is described as having high-piled hair and lighter, albeit coarser, skin. She is shown as being a more sensual character than Miriam. Her inner world is less convincingly depicted than Miriam's, and in her love affair with Paul, she may have slipped too easily into the 'poetic' role that Lawrence has created for her. During her final appearances in the novel, she transforms from a sensuously suggestive figure to an ordinary, insecure woman. Her return to Baxter may tie up plot loose ends too neatly, but as an expression of her final dissatisfaction with Paul, it is at least connected to what Lawrence has demonstrated - almost reluctantly, and against the grain of his own developing interests - to be her need for a real and lasting relationship. This lacks the imaginative dimension she had with Paul, but it promises her more permanence and stability (Draper 58-59).

Walter Morel: Paul's father is a miner who is often away at work. He has a distant relationship with his son, and his absence has an impact on Paul's relationship with his mother. According to Draper he “follows natural rhythms, but has little assertive power of his own” (58).

Baxter Dawes: Clara's husband, he is portrayed as a violent and abusive man, and his behaviour causes problems in Clara's relationship with Paul. Despite the fact that he is the one who has already deserted the home and taken a mistress, Baxter's jealousy of Paul's affair with Clara reflects the conventionally masculine view of marriage, and his subsequent violence is motivated more by a sense of injured dignity than thwarted love for Clara. He only becomes a more interesting character when he is hospitalised and subsequently convalescent. His final return to Clara confirms previous hints that they have a bond that was only dormant, not severed, during the Paul affair; however, it is a bond based on submission rather than assertion. The once-swaggering Baxter is now a 'broken,' and in some ways pathetic, figure, but he is not without hope for the future (Draper 59).

Minor Characters

Some of the key minor characters and a brief analysis of their significance:

- **William Morel:** Paul's eldest brother, who is also a miner, he has a strained relationship with Paul.
- **Arthur Morel:** Paul's younger brother, who dies young, his death has a significant impact on Paul's relationship with his mother.
- **Annie Morel:** Paul's sister, she has a strained relationship with Paul.
- **Mrs Morel:** Paul's grandmother, she is a strong and independent woman, and she is the only one who is able to stand up to Gertrude's domineering nature.
- **Mr Leivers:** Miriam's father, is a religious and respectable man, but his adherence to traditional social and cultural expectations causes tension in his relationship with Paul.
- **Mrs Leivers:** Miriam's mother, she is a kind and sympathetic woman, and her relationship with Paul is more positive than that of her husband.
- **Mrs Dawes:** Clara's mother, she is a wealthy and respectable woman, and her social status affects Paul's relationship with Clara.
- **Mr Pappleworth:** Paul's art teacher, he is portrayed as a kind and supportive figure who encourages Paul's artistic and intellectual ambitions.

- **Mrs Pappleworth:** Paul's landlady, she is a kind and supportive woman who provides Paul with a place to live and emotional support.
- **Mr Jordan:** Paul's employer, he is portrayed as a kind and supportive boss, and he helps Paul to develop his artistic and intellectual ambitions.

These minor characters serve to add depth and complexity to the novel, they are portrayed as multi-dimensional, they have their own motivations, desires and conflicts, and they also contribute to the development of the major characters and the novel's themes.

2.4 Summary

In this chapter, we have discussed the plot of the text, with a focus on major events. We have also discussed the personality of the major characters, while also looking at some minor characters in the novel.

2.5 References

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2.6 Questions

1. How does the novel explore the theme of love and desire?
2. How does Paul's sense of identity and self-realization evolve throughout the novel?
3. How does the novel depict the struggles of the working class during a period of social and cultural change in England?
4. What is the significance of the novel's setting, Eastwood, and how does it contribute to the themes of the novel?

MAEM23203T: Modern Novel

Section-A

D. H. Lawrence - *Sons and Lovers*

UNIT III : *Sons and Lovers* : An Analysis

Structure

3.0 Objectives

After studying this unit, you will be able to:

- Have an understanding of the symbolism and themes in D. H. Lawrence's novel *Sons and Lovers*,
- Have an understanding of the style of the novel,
- Understand the critical reception of the text over the years, and
- Critically analyse the novel.

3.1 Themes

Family Relationships: The novel explores the complex dynamics of family relationships, particularly the relationship between Paul and his mother, Gertrude. Conflict and division, which started with Mr. and Mrs. Morel's unhappy marriage, are what characterize the Morel family. When William and Paul attempt to develop relationships with women their own age, they are torn apart within themselves and depend on their mother for emotional support, psychological guidance, and self-validation. This division is most obviously shown in Paul's "battle "like interactions with Miriam and Clara.

The most important psychological conflict in Paul's life—his intense attachment to his mother—is represented by this division between body and spirit, which he has never been able to reconcile. The novel's recurrence of such harmful psychological patterns points to the importance of early familial ties and indicates that these forces frequently influence the choices people make later in life. Relationships that are disruptive or unsatisfying in maturity

may continue if these early familial experiences are polarizing or explosive.

Class and Social Mobility: The novel depicts the struggles of the working class during a period of social and cultural change in England and the desire for upward mobility. Draper states that “Paul associates the middle class with 'ideas' and the working class with 'life itself, warmth'. This awareness of different class values is another aspect of the setting within which the novel operates. It is another manifestation of that duality between intellect and sensuousness which is reflected in the contrast between Paul's parents and between Miriam and Clara.” (36).

The novel, especially in its earlier chapters, is filled with vivid details that communicate directly to the reader, without the need for explanatory commentary, the intense pleasure that the miner derives from the practical business of breakfasting and preparing for work. We hear the 'bang, bang of the poker' as he smashes the coal, and we feel his love of pure physical warmth as he blocks out draughts and piles up ‘a big fire’. And his use of a newspaper instead of a tablecloth, and a clasp-knife instead of a fork; his toasting his bacon in front of the fire, while catching the drips of fat on a thick slice of bread; the way he drinks his tea from the saucer instead of the cup – not only are all these distinctive features of his working-class way of life, but, more importantly, they communicate his delighted satisfaction in enjoying, for the time being at least, a sense of complete freedom from the tyranny of polite convention (37). Mrs. Morel's very different values effectively cut him off from the family. When Mr. Morel needs company, he must go to the masculine society of the public house or down the mine (37).

Mrs Morel, on the other hand, is more closely and consistently linked with her family. She is a middle-class figure in some ways, but a working-class figure in others. Her white-collar ambitions for her sons, as well as her educated interests and preference for the more intellectual companionship of the Congregational minister, give the impression that she is striving to enter a higher class through them (37). Mrs. Morel and her children are keen to avoid the mining occupation, partly because of her bourgeois preoccupation with "getting on," and partly because it is dangerous and insecure. Though the novel provides a fairly clear picture of the region's occupational map, the narrative point of view clearly prioritises the world of business.

Social mobility is one of the novel’s central themes. During the late nineteenth and early twentieth centuries, continuous expansion of educational provision and the gradual re-

structuring of Britain's industrial base resulted in ever greater social mobility and an increase in the importance and influence of the lower middle classes and sections of the skilled and educated working classes (Poplawski 480). As a result, unlike in previous decades, there were opportunities for the working classes to gain education and skills, as well as improve their social standing. *Sons and Lovers* is not only a novel about the working class, but also about social aspiration and the desire to rise through the ranks.

Lawrence uses the local dialect with remarkable ease in several parts of the novel, demonstrating yet again his ability to convey the realities of working class life. According to Terry Eagleton, "His prose here manages to be at once imaginative and workaday, vivid and precise without being self-consciously crafted, he can wonderfully capture in this novel the dry sardonic repartee of the English working class" (Eagleton 269).

In Part Two, the vivid depiction of working-class society gives way to other concerns. For Draper, however, there is a good reason for the change, as "The function of Part One is to give a full, and properly complex, sense of the influences that help to shape the life of Paul Morel, whose more individual sensibility becomes the focus of Part Two" (38). His background is shaped by the intertwining, and sometimes conflicting, strands of class. Lawrence gives us a better understanding of Paul and a more complex standard by which to judge him by allowing us to feel the tensions and satisfactions of the working-class environment and gauging its worth by the middle-class values that also impinge on it. (38).

Psychoanalytic Perspectives: Several critics have pointed out the 'Oedipal' theme of *Sons and Lovers*. Freud's "Oedipus complex" theory, which focuses on the relationships between children and parents and was first explained in a letter in 1897, is one of his most celebrated psychological theories. According to Terry Eagleton, "*Sons and Lovers,* without appearing to be at all aware of it, is a profoundly Oedipal novel" (62). For Rick Rylance too "It is easy to see the connection between Paul Morel's situation and the conditions Freud describes as 'universally prevalent in civilized countries" (Rylance 5). Paul's devotion to his mother is seen to border on romantic desire. His mother as well is shown as being emotionally dependent on her sons in a rather incestuous manner. This relationship is a major reason behind Paul's inability to form intimate relations with other women.

Gender and Sexuality: The novel reflects the operation of issues regarding gender and women's rights in early twentieth century British society. The novel explores the changing attitudes towards women and their roles in society, and how this affects the relationships between the characters. Both Miriam and Clara have been shown as modern women who express this modernity in different ways. Miriam is a contemplative character, a thinking

woman, while Clara is involved in women's suffrage movement. Although Lawrence includes the theme of women's emancipation and the suffragette movement in *Sons and Lovers*, feminist critics have accused him of being anti-feminist in this novel. In *The Second Sex*, Simone de Beauvoir accused Lawrence of seeing women as subordinate to men. Another point raised by feminist critics of the novel is the way Lawrence depicts Clara returning to her abusive husband, Baxter Dawes. For feminist critic Kate Millet, *Sons and Lovers* is interpreted as a 'heroic male romance,' rather than realism.

Semi-autobiographical text: The novel is semi-autobiographical, it reflects the author's own experiences and perspectives, particularly his upbringing in a working-class family in the coal-mining town of Eastwood. The novel clearly draws on Lawrence's own experiences as a young man growing up in a mining village in the East Midlands. The character Paul Morel is based on Lawrence as a child, the character Walter Morel is based on Lawrence's father, Miriam Leivers is based on Lawrence's childhood friend Jessie Chambers, and so on. The novel's setting is also clearly based on the village where Lawrence was born and raised; the novel thus has very clear connections to Lawrence's early life. In fact, considering these connections to Lawrence's own life, many critics have seen this as an 'autobiographical novel', however, it is not a straightforwardly autobiographical novel. As Andrew Harrison points out, there is a "deliberate transformation of autobiographical materials. … Lawrence very deliberately inserts multiple perspectives into the narration, transforming autobiographical elements into a complex work of fiction" (47- 48).

The novel is considered as a 'bildungsroman', that is, an account of the life and character of one nominal character. This means that the novel shows the life and growth of one central character, in this case Paul Morel. Such novels have historically involved depiction of pivotal moments from the life of the protagonist, the various relations that the protagonist might have with other characters which help in growth of the central character, moving from a provincial town to a more urban setting, and so on. This is similar to the previously mentioned *David Copperfield*. Added to this, the novel has also been seen as a 'Künstlerroman' which is a novel that shows the growth of an artist in the novel. Paul's journey as a painter forms the basis for many of his desires, hopes, and aspirations. Andrew Harrison called the novel a 'modernist bildungsroman' with "its psychological emphasis and its focus on the artist and his status as a perpetual outsider suggests comparisons with James Joyce's *A Portrait of the Artist as a Young Man* (1916)" (47).

3.2 Symbolism

Some of the symbols used in the novel include:

- **Nature:** Nature is used throughout the novel as a symbol of the characters' inner lives and emotions. For example, the dark, gloomy setting of the coal-mining town of Eastwood reflects the characters' struggles and hardships.
- **Mirrors:** Mirrors are used as a symbol of self-reflection and self-discovery. For example, Paul looks in the mirror at the end of the novel, reflecting on his past and his future.
- **Art:** Art is used as a symbol of self-expression and self-realization. For example, Paul's painting and drawing reflect his desire to break free from his working-class background and to find his own identity and purpose.
- **Birds:** Birds are used as a symbol of freedom and escape. For example, Paul's dream of flying away on the wings of a bird reflects his desire to break free from his mother's possessive hold and to find his own identity and purpose.
- **Water:** Water is used as a symbol of emotion and the unconscious. For example, Paul's dream of being submerged in water reflects his emotional turmoil and his desire to escape his mother's hold.
- **The mother's house:** The mother's house is used as a symbol of security, but also as a symbol of confinement and lack of freedom.
- **The photograph of Paul's father:** The photograph of Paul's father is used as a symbol of the past and the father's absence, and how it affects Paul's relationship with his mother.
- **Paul's hair:** Paul's hair is used as a symbol of his masculinity and his desire to break free from his mother's influence.

` Thus, a number of symbols have been Overall, symbols are used throughout the novel to convey deeper meanings and themes, such as self-realization, freedom, and the complexity of family relationships.

3.3 Style

D.H. Lawrence's *Sons and Lovers* is known for its distinctive style. Some of the key elements of Lawrence's style in this novel include:

- **Stream of consciousness:** Lawrence uses stream-of-consciousness techniques to give insight into the thoughts, feelings, and emotions of his characters. This allows for a deep exploration of the characters' inner lives and motivations.
- **Vivid imagery:** Lawrence's writing is characterized by its vivid descriptions of nature and its use of imagery to convey the characters' emotions and inner states.
- **Symbolism:** Lawrence uses symbolism throughout the novel to convey deeper meanings and themes, such as self-realization, freedom, and the complexity of family relationships.
- **Psychological realism:** Lawrence's style is characterized by its psychological realism, which means that it portrays the characters' inner lives and motivations in a realistic way, rather than idealized or stereotypical.
- **Language:** Lawrence's language is often dense and complex, which reflects the depth of the characters' emotions and the complexity of their inner lives.
- **Language experimentation:** Lawrence experiments with different forms of language and syntax, which reflects the influence of modernism and his desire to break free from traditional forms.

Thus, Lawrence's style in *Sons and Lovers* is characterized by its psychological realism, vivid imagery, symbolism, and use of stream-of-consciousness techniques, it reflects the influence of modernism and the complexity of human nature and human relationships.

3.4 Critical Reception

Sons and Lovers has received both praise and criticism from literary critics, with some praising the novel for its vivid imagery, symbolism, and exploration of the human psyche, while others criticized it for its lack of exploration of broader social and cultural issues, and for its stereotypical portrayal of the working class. The novel has been the subject of much critical attention since its publication. Here are a few major critics and their opinions about the novel:

- **Virginia Woolf:** Woolf praised the novel for its vivid imagery and symbolism, and for its exploration of the complexity of human relationships. She also praised the novel for its portrayal of the working class and for its exploration of the theme of self-realization.
- **F.R. Leavis:** Leavis praised the novel for its exploration of the human psyche and for its depiction of the working-class experience. He also praised the novel's use of

stream-of-consciousness techniques, which he felt allowed for a deep exploration of the characters' inner lives and motivations.

- **E.M. Forster:** Forster praised the novel for its exploration of the theme of self-realization and for its portrayal of the working class. He also praised the novel's use of symbolism and imagery, which he felt conveyed deeper meanings and themes.
- **Edward Said:** Said criticized the novel for its stereotypical portrayal of the working class and for its lack of exploration of the broader social and cultural issues of the time. He also criticized the novel's portrayal of women as either nurturing or destructive figures.
- **Lionel Trilling:** Trilling praised the novel for its exploration of the human psyche, but criticized it for its lack of exploration of the broader social and cultural issues of the time.

3.5 Summary

In this chapter, we have looked at the novel *Sons and Lovers* from a critical perspective. Different theoretical concepts have been employed to understand the text. We have also looked at some of the major critics of the text and their views.

3.6 References

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3.7 Questions

1. How does Paul's relationship with his mother, Gertrude, shape his development and his relationships with other women?
2. How does the novel portray the relationship between Paul and his father, Walter, and how does this relationship compare to Paul's relationship with his mother?
3. How does the novel depict the theme of class and social mobility?
4. What is the role of nature in the novel and how does it reflect the characters' inner lives

M.A. (English)
MAEM23203T: Modern Novel
Section-B
Joseph Conrad *Heart of Darkness*

UNIT I : Joseph Conrad *Heart of Darkness*

Structure

1.0 Aims And Objectives

In this unit, Joseph Conrad's *Heart of Darkness* will be discussed. Firstly, a general introduction will be given to the writer and the literary age he belongs to. Next, some biographical details of the author will be discussed. In the subsequent sections of the unit, the plot of the novel and a detailed summary of the novel.

After reading the unit, the students will be able:

1. To acquire knowledge of the biographical details of the author.
2. To understand the plot and detailed story of the novel.
3. To learn about the major and minor characters of the novel.
4. To form an understanding of the major issues in the text

1.1 Introduction To The Author

Author – Life and Works

Joseph Conrad was born of December 3, 1857. He was Polish by birth. Conrad is considered to be one of the greatest writers of the English Language. He is regarded as an early modernist as most of his works were written either during the last years of the Victorian Era or during the first two decades of the twentieth century. His works usher in a new age of fiction as his works deal with some unexplored areas of human experience. A notable feature of his works is that they show a very incisive consciousness of the socio-political and cultural attributes of a world dominated by Europe. The existence of the Empire is like an inescapable fact and looms in the backdrop of some of his most important works.

Conrad grew up in a family of educated and cultured people. His father, Apollo

Korzeniowski, was a translator and writer. His mother's name was Ewa Bobrowska. His parents were of Polish stock and members of the native Polish landed gentry. The community became a target of persecution during Russian occupation of Poland. Conrad had a lonely childhood as both his parents died early as a result of the hardships faced in Russian prison camps as they were suspected of being involved in anti- Russia activities. Early exposure to political oppression and the loss of his parents to the atrocities of a superior political power left Conrad's mind troubled for life. His early childhood experiences were responsible for his peculiar outlook on human life. Such themes as the inherent darkness of the human heart which gets variously manifested in evil -in isolation and alienation - and in the trials of the human spirit in an inscrutable universe find repeated resonance in his works. Time tested values and ethics are set against wilful forfeiture of freedom and sinister tendencies of the subconscious forces. Although, the stories have the power of shaking a civilized mind out of its smugness, one should not be led into believing that the works of fiction produced by Conrad are ungainly narratives of brooding and dark aspects of life. The rich elements of romance and adventure appeal to the reader as much as the underlying themes related to the contradictions and complexities of human life. Conrad's art of storytelling and consummate craftsmanship also enhance the appeal of his fictional works. Conrad's most productive phase as a writer extends from 1897 to 1911.

List of major works

1. *Almayer's Journey* 1895
2. *An Outcast of the Islands* 1897
3. *The Nigger of the 'Narcissus'* 1897
4. *Lord Jim* 1900
5. *Heart of Darkness 1902*
6. *Nostromo 1904*
7. *Under Western Eyes* 1911

1.2 Background

Most of the stories and novels of Conrad, including the novella *Heart of Darkness* have a nautical setting. Conrad was fascinated by the sea and by the far flung and unexplored regions of the earth right from early childhood. This fascination with the sea would have a highly profound effect on his career as a writer. Conrad was a sailor for quite a long period in his life. He served on several French and English Merchant ships. He undertook several sea voyages between 1874 and the last decades of the 19th century. After giving up his vocation

as a seaman, Conrad became a British subject and settled down in England. It will be discussed below how the sea acts as a metaphor for life and how the journeys out of Europe to the different parts of the world put the moral conventions of European civilization to test.

The novel *Heart of Darkness* is based on Conrad's own journey into Africa. Conrad was fascinated with Africa right from his childhood. Originally, this fascination was the outcome of the uncanny sense of curiosity possessed by a child. Conrad himself wrote about this urge to travel to distant places for no clearly defined reason but to satisfy one's thirst for the wonder of this life: 'It is well known that curious men go prying into all sorts of places (where they have no business) and come out of them with all sorts of spoils' There is also a well known account of the episode when Conrad as a young child of nine, almost impulsively on a blank space on the map of Africa and announcing ' When I grow up I shall go there'. As one reads Conrad one comes to terms with the ways in which he seems to coalesce travelling and discovery of both the external and internal realities.

Conrad went to the Congo in Africa in the year 1890 as captain of a steamboat. This journey into the heart of Africa was like the coming true of a long cherished dream. However, Conrad came back from Africa after receiving a firsthand experience of colonial system. What was being projected as a humanizing and civilizing mission in Europe was actually the worst and the most ruthless system of exploitation. He returned completely demoralized and disillusioned with the European project ostensibly for humanitarian and philanthropic work in other parts of the world. Gene M. Moore in his introduction to *Heart of Darkness and Other Stories* writes that when he was nearing the end of his life, Conrad looked back at his journey into Africa with great regret and described African colonialism as 'the vilest scramble for loot that ever disfigured the history of human conscience and geographical exploration'.

In fact Conrad's *Heart of Darkness* is one of the first accounts of the corruption and loot carried out by the Europeans in the Congo. The Congo had been brought under the control of King Leopold a few years before Conrad's visit. Congo remained Leopold's private colony till 1908. Conrad's account of the conditions in the Congo conforms to historical developments and circumstances. King Leopold II was given the right to rule the Congo by the colonial nations of Europe. In 1885 he founded the Congo Free State. However, the native inhabitants of the Congo suffered the worst atrocities and oppression under him. Millions of Congolese died during this period as Leopold set into motion a rapacious system of extraction of Congolese wealth and natural resources in the form of ivory and rubber. While critiquing the oppressive side of colonial exploitation, Conrad looks at the human implications of this very dark chapter of human history through the figure of Kurtz.

There are many details related to Marlow's own visit to Central Africa in 1890 and that match with its fictional rendition in *Heart of Darkness.* Marlow recorded some of his experiences in the Congo. While travelling from the Company Station at Matadi to the Central Station at Stanley Falls he was witness to some bizarre sights such as seeing two dead bodies along the trail and a skeleton tied to a post. Conrad is also reported to have encountered a trader called Leon Rom. According to one report this trader called Rom had decorated his bed with twenty one human skulls. At Stanley Falls, Conrad also took on board another trader named Klein. This trader was severely ill and died on the way back to the Company Station. These details match with the progress of the story. There is also a suggestion that the enigmatic figure of Kurtz may have been loosely modelled on these people Conrad encountered in the Congo.

1.3 Critical Reading of Part One

Please notes all references to the text given in inverted commas are from *Heart of Darkness and Other Storeis* published by Wordsworth Editions.

Part one of *Heart of Darkness* opens on board the Nellie, a cruising yawl. A little while into the story when we hear Marlow speak his opening lines, "And this also ... has been one of the dark places on the earth" we realise that Conrad is using Marlow to tell the story. Thus, the story is a first person narrative told by one of the characters in the story. The opening of the novel contains a description of Marlow sitting on the deck of Nellie a cruising Yawl anchored on river Thames. On one side is the sea stretching to the horizon and on the other side is the 'mournful gloom' hovering over London. There are four people - the Director of Companies, the Accountant, the Lawyer and the Narrator - on the deck apart from Marlow who is sitting cross legged. Marlow is introduced as having 'sunken cheeks, a yellow complexion, a straight back, and, with his arms dropped, the palms of hands outwards, resembled an idol' (31). This description places Marlow in a distinct light. It is apparent that he is presented as someone enlightened - like Buddha, or, as one possessed of wisdom, knowledge and experience 'And this also...has been one of the dark places of the earth', are Marlow's first words. His words seem to have a prophetic ring as they break a brooding spell of mournful meditation during which the narrator has had occasion to make some quick statements about the progression of history as the march of the bearers of the sword and the torch. The bearers of the sword and torch allude to the founders of empires - first the Roman Empire and then the British Empire. The remarks made by the narrator obviously display a cogent sense of history. According to him, conquerors have both floated in and out of the

European continent borne by the currents of river Thames. Before Marlow launches on his account of his journey to Congo, portrays the march of civilization as the conquest of the earth. First the Romans conquered the British island and later some two thousand years after that other European power like the British, the French, the Portuguese and the Belgians conquered the other parts of the earth.

Marlow describes this conquest as : ‘ The conquest of the earth, which mostly means the taking it away from those who have a different complexion or slightly flatter noses than ourselves, is not a pretty thing when you look at it too much. What redeems it is the idea only’ (34). The earlier conquests were marked by the use of brute force whereas the later ones have other more sophisticated justifications in more noble and idealistic ideas. This marks the beginning of Marlow’s tale about his real and metaphorical journey into the heart of darkness. At his juncture Marlow takes over the reins of the narrative from the unnamed narrator.

Marlow’s tale of his journey into the Congo region can be divided into three parts. Part one or the prelude to the journey deals with Marlow’s visit to Brussels to the office of the company that did trade on the Congo River in the heart of Africa. The novel is set in the late 1890s. By this time, Africa had been explored by Western explorers like Dr. David Livingstone and Sir Henry Morton Stanley. Subsequently trading posts had been established for the Belgian king, Leopold II. Conrad has selected King Leopold II’s Congo as the setting of the text.

As discussed above the first part of Marlow’s story deals with his visit to the company office in Brussels that did trade in Africa. Marlow provides a detailed background to his decision to sail to Africa. It was a time when he had returned to London from his journey to the East that kept him away from home for almost six years. He tells the four people present on the deck that he had been fascinated by Africa right since his childhood and now in search for a new venture he was reminded of a very big company that has set up trading posts along the river Congo. This struck him as a good way of fulfilling his childhood dream. He managed to get appointed skipper of a river steamboat through an aunt of his. Finally, he goes to the company office to get his appointment letter. He was to go to Congo as the replacement of a captain called Fresleven who had been killed in a scuffle.

However, the visit to the company office is significant in many ways - first as a precursor to Marlow’s journey and second as a premonitory experience. A chain of bizarre encounters with the employees of the company foreshadow the macabre incidents that are going to take place in the deep recesses of Africa. Marlow observes that the atmosphere in

the company was marked by an air of eerie secrecy. It is clear that the people there are a part of some deep rooted conspiracy. They seem to withholding something from those who are headed to Africa to work for the company. On entering the company office Marlow meets two women knitting black wool who are quite prophetically described as two attendants guarding the 'door of Darkness, knitting black wool as for a warm pall' (38). There are at least two instances when Marlow associates the city with images of death. At one point he says that the city reminded him of a white sepulchre and a little later he says that the company office was like a 'a house in the city of the dead' (39) However, this uncanny sense of an inexplicable mystery becomes even stronger when Marlow goes to visit the doctor for a mandatory health check up before leaving for his assignment in Congo. It is his meeting with the doctor which is the most grotesque. Doctor's tone is ironical and his interview with Marlow is aimed at finding out if Marlow is of sound mental health. The doctor insists on taking the measurements of Marlow's head and asks him if there is any history of madness in his family. The visit to the company office is a little unsettling for Marlow. Although he has a moment of hesitation, he resolves to go ahead with his plan to take up work as the skipper of a steamer in Congo. 'The best way I can explain to you is by saying that, for a second or two, I felt as though, instead of going to the centre of the continent, I were about to set off for the centre of the earth' (40) These are the words with which Marlow winds up the story of his visit to Brussels to get his appointment from the company office.

Marlow leaves for Congo in a French steamer that sailed along the coast of Africa. Soon signs of European presence make their appearance. These are counterbalanced by the sight of native Africans setting the stage for the colonial encounter. As far as Marlow's account of the colonial rule in Africa is concerned it is clear that he looks upon it as characterized by absurdity and wastefulness quite inconsistent with the idea of progress and the civilizing mission of the White man. He spots a French man-of-war firing in a bush with no one in sight. And a little while later is told by the the captain of a steamer he takes to reach the company station that he took on board the body of a man who had committed suicide.

Marlow's first stop is at the company station. The company station is a scene of desolation and wastefulness. The company station consists of a 'three wooden barrack-like structures on the rocky slope'(43) It is an outer trading post which acts as a link between the inner stations and the company. It is also a transit point from where manufactured goods are sent to various other stations deeper inside the mainland and where all the ivory fetched from the interior is collected from before being taken away to Europe. While walking to the company station, Marlow comes across strange sights which startle him. It is important to

note that Marlow's portryal of the people and places he encounters is impressionistic. It is equally important to remember the words with which Marlow began his tale, ' I don't want to bother you much with what happened to me personally...yet to understand the effect of it on me you ought to know...It seemed somehow to throw a kind of light on everything about me...and into my thoughts. (35). The statement made by Marlow at the outset clearly indicates that partly the story is about the effect of all that happens around him during his jouney to Africa on Marlow's mind – how the experience transforms his understanding of life.

While climbing the slope on his way to the company station Marlow spots stray pieces of decaying machinery. There are detonations as though parts of hills are being blown off to make way for new roads but everything is shrouded in a futility. A little way up Marlow he passes what is described as a 'chain-gang'. The chain gang is a group of six black men each with an iron collar on his neck who chained together and is walking in a straight line with baskets full of earth on their heads. Apparently they were criminals undergoing some kind of punishment.

After this Marlow passes through the grove of death where he finds 'black shadows of disease and starvation' . These, as Marlow explains, are native Africans were brought from different places to work for the company. However, they have been abandoned as of no use once they grew sick as a result of excessive and forced labour and being exposed to conditions not suited to them. Marlow responds to this piteous sight of figures crouching in the darkness of the grove with horror.

At the company station, the first person he meets is the chief accountant. The chief accountant is remarkably well dressed and his impeccable appearance contrasts with the vileness of the colonial set up that he has seen till now. It is from the lips of the the chief accountant that he hears the name of Kurtz for the first time. Kurtz, we are told, is the chief of the inner station in charge of a very important trading post in the interiors. He lives in the true ivory country and sends more ivory than all the other agents put together. We are further told that he has a very promising future and is expected to rise to a very important position in the administration of the company. Marlow stays in the company station for ten days before leaving for the central station. He reaches the central station after a fifteen day tramp through forest and wild undergrowth.

On reaching the central station, he given the news that the steamer he was supposed to command was sunk. The person simply called the manager is incharge of this station. He is introduced as a hollow man with no entrails because of his capacity to stay healthy in the

most insalubrious conditions. He is informed that the manager and his men had started up river on the steamer under some volunteer steamer. The urgency to leave was ostensibly because of the reports that Kurtz was seriously ill. However, the steamer had sunk a few miles up the river. It was Marlow's job not to salvage the steamer and repair it before they set out again. It is much later that Marlow is able to understand that the sinking of the steamer was part of conspiracy to delay the rescue of Kurtz. A little while in the central station Marlow can smell intrigue. 'There was an air of plotting about the station...' (52). The behaviour of the manager and the brick maker is quite suspicious. Once there is an unexplained conflagration that burns down a grass shed full of cloth.

The subject of Kurtz comes up for the second time when Marlow sees a painting of a woman carrying a torch in the Brick Maker's room. He is told that the painting had been made by Kurtz. This time, Kurtz is described as an emissary of progress and man with higher intelligence. However, for Marlow till now Kurtz is just a word for him. The name Kurtz 'didn't bring any image with it... (54). However, by the time the first part of the novel comes to an end Kurtz is becoming an obsession with Marlow.

1.4 Issues and Themes (Representation of Africa and Africans)

As the representation of Africa and Africans is a major issue in the text let us take a few passages from the text and pay attention to the nuances of the portrayal of Africans. Note the following passages taken from the first part of the novel.

1. 'We passed various places – trading places – with names like Gran' Bassam, Little Popo, names that seemed to belong to some sordid face acted in front of a sinister backcloth' (41)

2. ' Now and then a boat from the shore gave one a momentary contact with reality. It was paddled by black fellows. You could see from afar the white of their eyeballs glistening. They shouted, sand; their bodies streamed with perspiration; they had faces like grotesque masks – these chaps; but they had bone, muscle, a wild vitality, an intense energy of movement, that was as natural and true as the surf along their coast. They wanted not excuse for being there. They were a great comfort to look at' (41)

3. 'I've seen the devil of violence, and the devil of greed, and the devil of hot desire; but by all the stars! these were strong, lusty, red-eyed devils...' (44)

A reading of passages quoted above clearly reveals a rather derogatory description of Africans. There is little doubt that Africans are homogenized. The emphasis on their colour and physical features and allusions to their vital strength are quite significant. The expressions such as 'black fellows' and comparison of their faces with 'grotesque masks'

also appear to arise from a rather prejudiced way of approaching the native Africans.

1.5 QUESTIONS FOR PRACTICE

1. Summarize the experiences of Marlow when he goes to the company office in Brussels.
2. What is Marlow's impression of the Manager of the Company Station?
3. Who is Kurtz?

1.5 SUGGESTED READINGS

Allen Walter: *The English Novel*

Albert Guerard: *Conrad the Novelist*

Chistopher Cooper:*Conrad and the Human Dilemma*

David Daiches:*The Novel and the Modern World*

Frederick Karl: *A Reader's Guide to Joseph Conrad*

Marvin Murick:*Conrad, A Collection of Critical Essay*

MASTERS OF ARTS

Semester-II

COURSE: BRITISH NOVEL-II (MAEM213T)

UNIT -II: Joseph Conrad *Heart of Darkness*

STRUCTURE

1.0 AIMS AND OBJECTIVES

In this unit, Part II of Joseph Conrad's *Heart of Darkness* will be discussed. The section is devoted to the an intensive study of the progress of the narrative in part II of the novel. There will also be discussion on the various thematic aspects which get foregrounded in this section of the text.

After reading the unit, the students will be able:

5. Form an understanding of the development of plot and the progress of story as it takes place in Part II of *Heart of Darkness*
6. To understand the plot and detailed story of the novel.
7. To learn about the major and minor characters of the novel.
8. To form an understanding of the major issues in the text

1.1 Critical Reading of Part Two

Part two of *Heart of Darkness* is about Marlow's journey up river Congo– from the Central Station to the Inner Station. It takes the steamer two months to complete the journey. This part of the text can be read at two levels. At one level it is an account of the difficulties faced by Marlow and his fellow passengers during the journey up the river towards the Inner Station. The course of the river is not easily navigable. The streamer has to wade through shallow waters and pass through shoals. It also has close shaves with

hidden underwater snags. Marlow has a tough time steering the streamer as it sails along empty reaches and still bends on the meandering course of river Congo. The streamer has the manager, some pilgrims and around twently cannibals that have been enlisted as crew. However, in the second and more significant way the story progresses towards it ideological goal. The most important element that drives the story towards its ideological goal are the various references to Kurtz. From a rather incidental presence in the text, Kurtz now seems to get transformed into an abiding interest for Marlow and an almost menacing figure for the reader. One of the early mentions of Kurtz in Part II takes place in the conversation between the Manager and his Uncle (who has come to the Central Station as the leader of the Eldorado Expedition). The imperiousness and power of Kurtz are brought home to the reader when the Manager tells his uncle that some time back Kurtz had sent his assistance to the Central Station with the note saying 'Clear this poor devil out of the country, and don't bother sending more of that sort. I had rather be alone than have the kind of men you can dispose of with me'(59). A statement of this nature borders on arrogance. However, Marlow hears more about Kurtz once he starts his journey up river. It won't be an overstatement to say that Kurtz looms over the scene like a larger than life figure as Marlow continues to go up the river making his way on the river to the inner station. Another rather astounding fact related to Kurtz is revealed by the Manager during his conversation with his uncle. The Manager tells his uncle that on one occasion Kurtz had led a fleet of canoes full of ivory down the river to the central station but after travelling three hundred miles had suddenly returned all alone in a dugout with four paddlers. The image of the solitary figure of Kurtz flashes before Marlow's eyes as he imagines him turning his back to a place where he could come into contact with his fellow men and receding into the depths of wilderness. With this report a very strong sense of enigma and mystery gets attached with the name of Kurtz in addition to an imperiousness of character noted earlier. There is also a hint of Kutrz's fixation with the wilderness. Marlow marvels at this inexplicable and almost compulsive yearning to return to the depths of the forest after having left it once: ' …the lone white man turning his back suddenly on the headquarters, on relief, on thoughts of home – perhaps; setting his face towards the depths of the wilderness, towards his empty and desolate station' (60)

As the story progresses Kurtz's obsession with the wilderness assumes darker and darker shades but at this stage Marlow is unable to make much sense of this. There are other things that enhance the mystique surrounding Kurtz. Long before Kurtz actually comes on the scene reports of his genius and extraordinary qualities. In part one Marlow

had seen a painting of a woman carrying a torch made by Kurtz in the room of the brickmaker. He is described by the brickmaker as a prodigy and as 'an emissary of pity, and science and, and progress …' He is considered to be a man of higher intelligence who epitomises the ideas behind the colonial project known as the civilizing mission. A vital piece of information divulged by the Manager reveals that Kurtz is seriously unwell.

At the beginning of the journey, Marlow avers ' I was then rather excited at the prospect of meeting Kurtz very soon' (61) Slowly but surely, Kurtz has now become the main reason for undertaking the journey. A little later Marlow himself confesses that desire to meet Kurtz had relegated everything else into insignificance: 'Where the pilgrim imagined it crawled to I don't know. To some place where they expected to get something, I bet! For me it crawled toward Kurtz …'(63).

The journey on the river from the central station to the inner station is for Marlow in an equally important way a journey inwards. A journey into his own conscious and unconscious mind. While commanding the streamer, Marlow gets time to ponder on humanlife and existence. His sense of being at a place which bears a primeval aspect is particularly strong and he tries to understand the all the implications of this journey to a remote and less explored corner of the earth. The dense vegetation and quietude of the ancient forests is very different from the hustle and bustle of city life to which he is accustomed. The ghastly feeling of being away from the civilization where one is 'moored with two good addresses…a butcher round one corner and, a policeman round another…(75) can be a very strange feeling.

As a modern man Marlow grapples with the whole notion of pre-modern life Marlow describes the stillness surrounding the in the following words: ' And this stillness of life did not in the least resemble a peace. It was the stillness of an implacable force brooding over an inscrutable intention. It looked at you with a vengeful aspect' (63) Marlow has a sense of being in the midst of a big and sinister presence that has the potential of shattering one's illusions of stability and security associated with modern living. Marlow is equally conscious of having ventured into a primitive world, 'We were wanderers on a prehistoric earth, on an earth that wore the aspect of an unknown planet … we were travelling in the night of the first ages, of those ages that are gone, leaving hardly a sign- and not memories' (63) From this statement, it is clear that Marlow equates Africa with primitiveness. For him it is a part of the earth that is still untouched by civilization. From a historical point of view, Africa representages the past when men were savages and lived in wilderness. It is due to this orientation that Marlow's description of

the native Africans makes them embodiments of savagery. They belong to an ancient and dark world. They are rarely seen as the streamer glides along on the river but their presence can be felt in highly ominous ways. Burst of yells or the sound of feet stamping behind the high walls of tall undergrowth and foliage are the most common signs that these custodians of the wilderness are lurking unseen close to them. However, something that disturbs Marlow and destroys his complacency is his feeling the people of this primitive world represent an old way of life or an early stage of human development. Before becoming civilized and before the light of knowledge transformed life human beings were subject to uncivilized modes of living. One could not call these inhabitants of darkness inhuman or bestial – rather one had to own them as one owns one's past.

' It was unearthly, and the men were – No, they were not inhuman. Well, you know, that was the worst of it- the suspicion of their not being inhuman. It would come slowly to one. They howled and leaped, and spun, and made horrid faces; but what thrilled you was just the thought of their humanity - like yours- the thought of your remote kinship with this wild and passionate uproar' (63-64). It is for this idea of remote kinship that Marlow's journey has been compared with a regression into one's unconscious mind. The journey is like revisiting the collective past of mankind, or, like resurrecting the instincts that reside in the deep recesses of human mind. If modern life is defined as the age of reason the pre-modern times can be described as an age when man's intuitions controlled his life. It is not insignificant that Marlow describes his fireman is extremely derogatory terms. The fireman is described in the following words: ' He as an improved specimen; he could fire up a vertical boiler. He was their belowme, and, upon my word, to look at him was as edifying as seeing a dog in a parody of beeches and a feather hat, walking on his hind legs…he had filed teeth too, the poor devil, and the wool on his pate shaved into queer patterns, and three ornamental scars on each of his cheeks' Obviously, such an uncharitable description a native African who has been somehow trained to handle the boiler raises our suspicion that Marlow is giving a very stereotypical portrayal of the Africans. He is also homogenizing their identity by confirming the European stereotypal branding of all Africans as savages. Marlow does not give any credit to these native Africans for having the ability to think or of come anywhere near being human. He further reveals that the fireman had been instructed that if the fire in the boiler disappeared an evil spirit would rise from inside it 'and take a terrible vengeance'(64-65)

Seen from another perspective the Africans are embodiments of nature and people like Marlow and Kurtz are emissaries of culture.

Some distance up the river, they come upon a deserted hut with a pile of wood close to it. There is a message written on a small board written in pencil which say 'Wood for you. Hurry Up, Approach cautiously.' (65) Inside the hut, Marlow finds a book about seamanship titled *An Inquiry into some Points of Seamanship.* However, before they realize the pile of wood disappears as mysteriously as it had come their way. This is the first one in a series of mysterious incidents that that place during their approach towards the inner station. The appearance and disappearance of the pile of wood is suggestive of the fact that there is a counterbalance of forces that want to hasten their approach to the inner station as well as forces that want to delay and prevent their approach. Eight miles from the inner station with about three hours of steaming left, another equally unexpected incident takes place. Early in the morning while they are stuck in a dense fog they hear a clamour of terrifying screams from the jungle at the edge of the river. A little later when the steamer is about one and a half mile from Kurtz's station there is an attack which is described less as a desire to harm and more as 'an attempt to repulse' (71) While they are wading through a shallow part of the river arrows start flying in their direction. There is a rush of naked human breasts and limbs in the bush from where the arrows are being shot. The white men on board the steamer also start firing in the bush with their guns. During this attack a spear catches a black helmsman in the ribs and the fellow dies after some time. However, the attack comes to a sudden end when Marlow blows the steam whistle several times.

The attack leaves them apprehensive and dejected. They fear that by the time they reach the inner station, Kurtz would be dead. Marlow has a sense of dejection at the prospect of losing the opportunity of hear Kurtz speak. For Marlow, at this stage, Kurtz is more a voice than a body: 'The man presented himself as a voice'(75). The actual encounter with Kurtz almost confirms this notion of Marlow that more than being a man or a human being, Kurtz is a voice: 'You should have heard him say, "My Intended, my ivory, my station, my river, my-" everything belonged to him.' (76) It soon becomes evident that Kurtz the emissary of culture and civilization has been claimed by the wilderness. At a place where the rules of culture and civilazation do not endure he seems to have succumbed to the lure of darkness: 'Everything belonged to him- but that was a trifle. The thing was to know what he belonged to, how many powers of darkness claimed him for their own…He had taken a high seat amongst the devils of the land'(77). A common man's world is made up of the rules of life as handed down to us as part of our cultural life. A normal human being lives in fear of scandals and asylums. When the

restraining power of culture is removed man has to fall back on some innate sources of moral strength to save himself from becoming a savage. In the case of Kurtz, the fall from eminence involves a collapse of his inner strength in the face of darkness. Remember, he is at a place where the policeman and the butcher are not around. He cannot hear any 'warning voice of a kind neighbour…whispering of public opinion' (77)

Marlow finds out that Kurtz could speak in English. He had received part of his education in England. His mother was half-English, his farther was half-French: 'All Europe contributed to the making of Kurtz' (77) Given his extraordinary abilities he had also be entrusted with the job of preparing a report for the International Society for the Suppression of Savaga Customs. The report itself was quite eloquent and was a justification of the need to civilize the savage races. It waxed eloquent about the responsibility of the civilized cultures to bring the light of civilization to the races that are still subject to backwardness. However, the report ended with a rather brief but sudden extortation: 'Exterminate all the brutes' (78). It is learnt that Kurtz has acquired the stature of a deity in the region where he lives. He presides of midnight dances and there is a suggestion that he participates in some arcane rituals in which the savages offer rites to him.

Part two ends with the arrival of the steam boat at the Inner Station. The inner station is in a clearing visible from the river. The first person Marlow meets at the inner station is the harlequin. Marlow gives him the name harlequin on account of his young age and his dress that is covered with bright patches of red, blue and yellow. Marlow learns that he was a Russian who had run away from school and taken a job on Russian and English ships. At the time Marlow meets him he had been wandering about aimlessly along river Congo and had finally come to live at Kurtz's station. He is full of admiration for Kurtz. He tells Marlow that it was he who had kept a pile of wood for them some eight miles from the station. About the attack on the steamer he says that the attack was not meant to harm them. Rather, it had been made to repulse them. The reason given by him is, 'They don't want him to go' (82)

Thus, part two ends with Marlow, the manager and the other passengers reaching the inner station. Before Marlow actually meets Kurtz, he gets an account of his personality from the harlequin. It is clear that the harlequin is a follower of Kurtz. When Marlow asks him, 'Don't you talk to Mr. Kurtz?' his answer is, 'You don't talk with that man – you listen to him' (81) This further strengthens the image of Kurtz as someone who is in control of this place.

Themes and Issues:

a. Unnamed Characters

Conrad leaves most of the characters unnamed. He deliberately does not give names to them. Kurtz is the only one among the main characters who has been given a name. Note the appelations with which some of the characters are addressed.

Chief Accountant: Vision, Miracle
Manager: Chattering Idiot
Brickmaker: Papier-mache Mephistopheles.
Russian Boy: Harlequin
Black Natives: Black Fellows, Devil, Creature, Savages

Not giving names to the characters and addressing them by titles and appelations can be seen as an important artisitic choice. It is quite possible that Conrad wants to make Kurtz the centre of attraction. The name of Kurtz keeps echoing at almost every point in the narrative. By keeping the other characters unnamed Conrad seems to be relegating them to less important places. Secondly, it is quite apparent that by addressing characters by titles and epithets and not by their real names Conrad seems to be denying them the status of human beings. *Heart of Darkness* is a scathing critique of European imperialism. It is one of the first novels written on the theme of colonialism. By addressing these characters by such names as Mephistopheles, Idiot and Miracle the writer is giving expression to his disgust with the people who are involved the loot being carried out in Africa. Somewhere, for Conrad, these people do not qualify to be treated as fully evolved humans because for someone to be seen as a human being he or she must possess a very cogent moral sense and a sense of right and wrong. By participating in a mindless plunder of the resources of Africa these characters seem negating their own existence. The question that arises is why is Kurtz given greater importance in the structure of the narrative. The answer to this question can be found in a statement in part two of the text: 'I take it, no fool ever made a bargain for his soul with the devil: the fool is too much of a fool, or the devil too much of a devil- I don't know which' (77) Unlike the other characters who seem to be 'too dull even to know you are being assaulted by the powers of darkness' Kurtz seems to have consciously bartered his soul for all the acts of orgiastic nature in which he is indulging at a place far away from civilization. In this sense his evil and his fall are different from the corruption commited by other characters. It is for this reason that Kurtz is the most debased as he is not a fool to not know what he is doing. Kurtz debasement and his fall are the greatest and the most tragic on account of the fact that he is a man of higher intelligence with a fully evolved moral sense or the sense of right and wrong.

2. Theme of Colonial Rule

It is quite apparent that *Heart of Darkness* is a critique of colonial rule or the European imperial system in the Congo region of Africa. We all know that colonialism was a universal phenomenon. Major European powers ventured out to different parts of the world and established their rule over vast territories in the rest of the world. The colonial rule of European powers like England, Spain, France and Begium has been variously defined as a system of political hegemony, economic exploitation and cultural subversion. In *Heart of*

Darkness Conrad portrays the Belgian control of the Congo reason first and foremost as a systematic and well organized system under which the natural wealth of Africa is looted. Most of the White characters are shown to be part of a mad scramble for ivory. The native Africans are subjected to the worst forms of oppression. The episodes related to the chain gang and the grove of death give the reader a glimpse into the frightful conditions under which the native Africans suffer.

However, Conrad treatment of the subject of colonial rule is focused more on the moral corruption, decripitude and debasement of Europeans. As disucussed above, he does not give names to most of the characters. Moreover, he presents them as morally corrupt and intellectually hollow. Whether is the Accountant, the Manager or the Brickmaker all of them are shown to be highly depraved. At one point during the journey to the Inner Station Marlow wonders why the cannibals who had been engaged to work as crew on the steamer did not eat them even though they were terribly hungry. To his own astonishment, Marlow realises, 'how unwholesome the pilgrims looked' (69)

Kurtz, the chief interest in the story, is a symbol of both European enlightenment and material progress. His fall from grace is the greatest as he succumbs to the forces of darkness and becomes irredemably perverted. Kurtz's slide into the cesspool of derpravity is a moral defeat of Europe which cannot withstand the allurements of primordial forms of life.

3. The Journey Motif

We have seen in the discussion of Part II of *Heart of Darkness* that this part mainly covers the journey of Marlow from the company station to the inner station. However, it is important to note journey is used as an important motif in the text. According to the *A Glossary of Literary Terms* by M.H.Abrams 'A motif is a conspicuous element, such as a type of incident, reference, or formula, which occurs frequently in works of literature.' Journey has very rich symbolic meanings and connotations. At the superficial level the text deals with the multiple journeys of Marlow –first to Africa from Europe and then one station to the other. However, as for as the direction of his movement is concerned, he travels from the centre of civilization to the deepest and darkest parts of Africa. Secondly, his express reason for going there as the narrative progresses takes the form of an irresitible urge to meet Kurtz. Lastly, as the text suggests at various levels, it can also be seen as a journey back in time – from a more advanced period of history to almost pre-historic times. Kurtz has also undertaken this journey and has been patted by the darkness as Marlow puts it. Some critics blend all the levels of looking at journey given above to say that actually at the deepest level this journey is a journey into our unconscious mind.

Check Your Progress-1

What impression of Kurtz do you get after reading Part Two?

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Can you give a list of characters that are not addressed by their names but by their postion in the company?

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Check your progress-II

Who is Kurtz?

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What kind of place is the grove of death?

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1.5 QUESTIONS FOR PRACTICE

4. Summarize the experiences of Marlow when he goes to the company office in Brussels.
5. What is Marlow's impression of the Manager of the Company Station?

1.5 SUGGESTED READING

Allen Walter: *The English Novel*

Albert Guerard: *Conrad the Novelist*

Chistopher Cooper:*Conrad and the Human Dilemma*

David Daiches:*The Novel and the Modern World*

Frederick Karl: *A Reader's Guide to Joseph Conrad*

Marvin Murick:*Conrad, A Collection of Critical Essays*

MASTERS OF ARTS
Semester-II
COURSE: BRITISH NOVEL-II (MAEM213T)

UNIT –III : Joseph Conrad *Heart of Darkness*

STRUCTURE

1.0 AIMS AND OBJECTIVES

In this unit, Part III of Joseph Conrad's *Heart of Darkness* will be discussed. The section is devoted to the an intensive study of the progress of the narrative in part III of the novel. There will also be discussion on the various thematic aspects which get foregrounded in this section of the text.

After reading the unit, the students will be able:

9. Form an understanding of the development of plot and the progress of story as it takes place in Part IIIof *Heart of Darkness*
10. To understand the plot and detailed story of the third part of the novel.
11. To learn about the major and minor characters in Part III.
12. To form an understanding of the major issues in the text

1.2 Critical Reading of Part Three

Part III of *Heart of Darkness* focuses on the character of Kurtz. Various nuances of his character are explored in this part of the narrative. Marlow's long wait to meet Kurtz comes to an end. As discussed at the end of the last chapter, the Harlequin is the first person Marlow meets at the inner station. His meeting with the Harlequin is significant for various reasons. The Harlequin offers a new and distinct perspective on the character of Kurtz both for Marlow and for the reader. Before long, the reader can make out that his relationship with Kurtz is built on both admiration and fear. It is clear that he is among the few people in whom Kurtz confides. Evidently, he has had some opportunity of spending time with Kurtz and he stands in awe of him.

The Harlequin makes many revelations about Kurtz that help to dissipate the cloud of mystery surrounding him and make one gauge the extent of his dehumanization. Through oblique allusions Harlequin hints at Kurtz's preoccupations in the wilderness. The first piece of information provided by him is that Kurtz is obsessed with ivory. He spends his time raiding villages for ivory in the depths of the wilderness and uses cruel and unscruplous methods to extract as much ivory as he can. He has risen to the stature of a cult figure for the tribes residing in the villages around a nearby lake. There is also a suggestion that he spends most of his time away from the station keeping himself busy not only in the raids but also in some other arcane rituals. The Harlequin also reports that Kurtz is seriously unwell but in spite of his illnesses he is not ready to leave the station. It is apparent that the Harlequin is a devotee of Kurtz and considers him to be a great man. However, the contrast between Kurtz and the Harlequin should not be lost on anyone who reads the text closely. The Harlequin is described by Marlow as a personification of the spirit of adventure: 'If the absolutely pure, uncalculating, unpractical spirit of adventure had ever ruled a human being, it ruled this be-patched youth,'(83). If the young Harlequin embodies an innocent desire to explore the world; Kurtz epitomizes the experience and knowledge of the whole of Europe. Kurtz is described at several places in the text as a man of genius and an extraordinary individual who had come to Africa as an emissary of the civilized world with the power to transform the barbarous races by showing them the light of culture. His eloquence is his greatest gift that sets his apart from the rest of the characters representing the colonial system like the manager of the accountant. Just as his gift is the greatest; his fall is greatest too. Rather than Kurtz is himself claimed by the darkness: 'The wilderness has patted him on the head…it had caressed him…it had taken him, loved him, embraced him, got into his veins, consumed his flesh, and sealed his soul to its own by the inconceivable ceremonies of some devlish intiation' (76). There is no better proof of Kurtz's bestiality than the sight of the ruined house on the hill at the inner station. When Marlow looks at the house through his binoculars, to his astonishment, he spots human heads stuck on half a dozen poles which supported a fence around the house. The fence is no more there but the heads have been impaled on the stakes surrounding the house. This sight proves beyond doubt that Kurtz has bartered his soul with the forces of darkness. He has given in to some atavistic urges the irrepressible force of which had completely overpowered him to the extent that now he 'lacked all restraint in the gratification of his lusts, that there was something wanting in him…'.(86) 'But the wilderness had found him out early, and had taken on him a terrible vengeance for the

fantastic invasion. I think it had whispered to him things about himself which he did not know, things of which he had no conception till he took counsel with this great solitude – and the whisper had proved irresistibly fascinating. It echoed loudly within him because he was hollow at the core…' (86)

The Harlequin's account of Kurtz also brings out Kurtz's endless and insatiable lust for ivory. According to the Harlequin he had been raiding the country with some men from a tribe that followed him and collecting ivory from nearby villages. It is while the Harlequin and Marlow are standing on the deck of the steamer discussing the escapades of Kurtz that Kurtz is seen for the first time. His skeletal emaciated frame is being borne on an improvised stretcher. He is about seven feet although his name Kurtz means short in German. For a while he talks to the natives who are seen surrounding him in quite a large number. Thereafter, he is brought on board the steamer and made to lie in a small cabin. It is in this little cabin that Kurtz spends his last days before his death. During his last days Marlow becomes the recipient of Kurtz's confidences. However, at this stage is stuck between nightmares of two kinds. It is obvious that his is disgusted with Kurtz but his revulsion towards the other figures that play a role in the exploitation of Africa is even more. He finds people like the brick maker, the manager and the accountant to be vile to the extent of being devoid of human traits. It is a conscious choice on the part of the writer to leave them unnamed and reflective of his disapproval of these characters. It is significant that Marlow calls Kurtz the nightmare of his choice. However, for Marlow (the narrator) as well as for the writer Kurtz is an enigma that needs to be decoded. Kurtz's motivations that lead to his dehumanization are a mystery. After Kurtz is brought aboard the steamer, the Harlequin, before leaving the station for good for reasons of his safety confides in Marlow that the attack on the steamer a few miles from the inner station had been carried out at Kurtz's behest. This seems to deepen the mystery about the inner susceptibilities and compulsions that are forcing Kurtz to damage his own interest. The Harlequin describes this move of Kurtz in the following words: 'He hated sometimes the idea of being taken away…' (91) Kurtz's obsession with the wilderness is brought out in his midnight attempt at escaping from the steamer. The same night that he is brought on the steamer Kurtz makes a bid to escape. Marlow finds Kurtz missing from his cabin and a little late on chasing him on the shore he finds him crawling on all fours in the undergrowth. Kurtz is clearly in the grip of some monstrous instincts that seem to be exercising an irrepressible force drawing him back into the forest. Even at this stage Marlow knew that Kurtz knew what he was doing, his intelligence was intact 'But his

soul was mad. Being alone in the wilderness, it had looked within itself, and, by heavens! I tell you, it had gone mad' (94) Marlow can perceive his inner struggle with himself but it seems he has succumbed to some primitive urges which have erased all the lessons of civilization. Marlow drags him back to the steamer in the dead of the night by supporting his tall frame and helping him walk back to his cabin.

The steamer breaks down and they have to halt the journey for repairs. This interruption in the smooth course of the journey shatters Kurtz's confidence. Marlow hears him say, 'I am lying here in the dark waiting for my death'. (97) It is evident that he has mentally given up and his fight is over. A little later Marlow observes a change in his features. Marlow notices a rapid succession of despair, pride and terror on his face. Then suddenly he utters the words "The Horror! The Horror!" (97). These happen to be his last words because a little while later as Marlow is having is dining in the mess room with the Manager and the rest of the passengers the Manager's boy announces: "Mistah Kurtz – he dead."

Kurtz's death marks the end of every hope and desire for Marlow's. Kurtz was a figure of great interest for Marlow. He was an enigma that he wanted to decode. For Marlow Kurtz was someone who had peeped into the absurdity of life and pronounced his judgment through his last words: 'The Horror! The Horror!' Kurtz's dehumanization forms one of the major concerns in the text. As a witness to his horrible degradation, Marlow considers him both a subject of his sympathy as well as him contempt. It is clear that Kurtz had turned into an animal. He had abjured the refinement of civilization and learning which at one time he wanted to purvey to the less civilized people. However, the biggest failure of Europe's civilizing mission lies in the degradation of the people who were the purveyors of the culture and civilization of the mission. The fall of Kurtz is the greatest because he had come to Africa equipped with some noble and lofty ideals. The rest of the functionaries of King Leopold's company are hollow men. They are ivory hunting mercenaries and Marlow is disgusted with them. Kurtz incites interest in him as he epitomized all that was good about the culture and civilization of Europe. By the time Marlow meets Kurtz he has been reduced to a beast. He has abandoned all his idealistic notions of carrying the torch of civilization to the farthest corners of the earth. Rather, he has been consumed by his own primeval instincts, he own atavistic urges and his own subconscious desires. When Marlow catches him crawling on all fours trying to escape the steamer to join the natives as they are participating in a nocturnal ritual, he appears to be helpless person who has succumbed to the forces of darkness of some dark, abysmal

proclivities and tendencies which resurfaced in the wilderness when he was away from the pressures of cultural life. It was a sad fate for a person so accomplished that he would write, paint, and play music apart from speaking eloquently. Kurtz was perceived as a universal genius by his peers.

Marlow's journey ends from where it began. In the last and concluding part of the story, Marlow is back in Brussels. Almost a year has elapsed after his return from Africa. He goes to meet the woman whom Kurtz intended to marry. He has a packet containing letters written by Kurtz which are to be delivered to the lady. Marlow ends his story with an account of his visit to the lady.

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Check Your Progress-1

Comment on the ending of *Heart of Darkness*?

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Can you give a list of characters that are not addressed by their names but by their postion in

the company?

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Check your progress-II

Who is Kurtz?

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What kind of place is the grove of death?

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Themes

"The Horror! The Horror!"

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1.5 QUESTIONS FOR PRACTICE

6. Summarize the experiences of Marlow when he goes to the company office in Brussels.
7. What is Marlow's impression of the Manager of the Company Station?

1.5 SUGGESTED READING

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Marvin Murick:*Conrad, A Collection of Critical Essays*

M.A. (English)

MAEM23203T: Modern Novel

Section-C

E M Forster's A Passage to India

UNIT I : E M Forster's A Passage to India : An Introduction

Structure

1.0 Objectives

After studying this Unit you will

- Get a brief idea of the life and works of E M Forster
- Have a clear understanding of the plot and summary of the novel

1.1 E M Forster: Life and Works

E M Forster is regarded as one of the major English authors of the 20th century. He has usually been regarded as old-fashioned and uncomplicated in comparison to the more 'modern' Virginia Woolf, D H Lawrence and Joseph Conrad. E M Forster authored six novels and numerous short stories, as well as two travel books – *Alexandria: A History and a Guide* (1922) and *The Hill of Devi* (1953) – and two biographies, one of his friend Goldsworthy Lowes Dickinson and another of his aunt Marianne Thompson, in 1956. Apart from these, he made a notable contribution to criticism in *Aspects of the Novel* (1927) and the many pieces in *Abinger Harvest* (1936) and *Two Cheers for Democracy* (1951). Not a champion of the 'graver and the grander streams of criticism' in *Aspects* Forster has contributed one of the most significant twentieth century critical study of English fiction. It is a comprehensive study of various aspects of the novel, 'the story', the plot', 'people', 'fantasy', 'prophecy', and 'pattern and rhythm'.

Forster has often been described as a 'Late Victorian'. The tone, the manner, the old-

fashioned setting which seemed to be inherited from the nineteenth century perpetuated this idea about his works. Later criticism of Forster demonstrated the more complex nature of his works and there was greater emphasis on gender, national identity, colonialism and post-colonialism, and the homosexual dimension with the emergence of queer theory.

1.1 E M Forster: Life and Background

Born on New Year's Day in 1879 in London Forster was christened Edward after his father, who passed away when the child was two years old. Forster was brought up by his widowed mother, and was surrounded exclusively by his female relatives – his great-aunt Marianne and her niece Henrietta, his maternal grandmother and his mother's sisters among others. His great aunt left him a legacy of £8000 in 1887 that afforded him some amount of independence. He found school uncongenial at the very beginning. His school years proved to be quite a miserable experience with great deal of bullying; an experience reflected in Sawston School in *The Longest Journey.* Forster's Post-Cambridge travels gave him the opportunity and the resources for his creative output. His trips to Italy, Germany, Greece, Africa, the Middle East and India served as the stimulus for his novels, *A Room with a View* (1908), *Where Angels Fear to Tread* (1905), *Howards End* (1911), and *A Passage to India* (1924) and a collection of short stories, *Celestial Omnibus.*

Forster's encounter with Syed Ross Masood, a young Indian Moslem, to whom he was introduced as Latin tutor was not just the beginning of a valued relationship but also opened new vistas for him and led to his 'Indian' experience. In 1912 he first visited India. During this visit he saw both the Anglo-India and the native states. He visited Bankipore, Barabar Hills and caves, Chattarpur and Dewas. The impressions he returned home with found an expression in his *A Passage to India.* In 1921 he again returned to Dewas in India as the Maharaja's Secretary. Consciously or subconsciously his experiences shaped his novel, its plot, characters and setting. Eventually, he was able to complete his 'Indian Novel', *A Passage to India* in 1924. It was perhaps the 'final link in the chain of creation'.

1.2 *A Passage to India*: Introduction

A Passage to India was first published in 1924. It was well-received and widely reviewed. The novel was appreciated not just for the story but also for the characterization, and the presentation of Anglo-India. It was also acclaimed for its style and structure.

As mentioned earlier, it was Forster's 'Indian novel' which took almost a decade. Forster's visits to India in 1912 and 1921 gave him a glimpse of the British India and the native states. His first-hand experience enabled him to give a realistic portrayal of the British in India, how

they despised and ostracized the natives, as well as the mistrust the Indians harbored for the British. The novel presents the somewhat unbridgeable and ever widening gap between the ruler and the ruled.

The novel is set in Chandrapore, Marabar and Mau. Chandrapore is drawn on Forster's experience of Bankipore, while Marabar Caves give a glimpse of the Barabar Caves. The legend of Kawa Dol is borrowed from the Barabar Hills. Forster's observations of the Indian festivals during his visits helped him to describe the festivals of Muharram and Gokul Ashtami.

Forster was an ardent supporter of freedom for India. At times Aziz voicing his displeasure is very much a spokesperson for the author. Critics believe that Aziz and Fielding's friendship might have been modelled on Forster's long relationship with Syed Ross Masood.

The title of the novel is borrowed from Walt Whitman's poem. The novel is a social and historical document firmly placed in British India, and explores the relationship of the colonizer and the colonized. It tries to unravel the muddle and mystery that India is. But the novel is more than just a passage to India as it explores man's relations with man and with the entire universe, laying bare in the process the futility of man's attempts to understand the universe. The limitations of an amiable relationship between the West and the East, the British and the Indians, reflects the limitations of man to 'connect'.

1.3 Plot

E M Forster's last and the most extraordinary novel, *A Passage to India* is set during the period of the British rule in India. Set in Chandrapore, the novel revolves around the friendship of Aziz, an Indian Moslem and Fielding, an Englishman, the Principal of the College. The novel is divided into three parts – Mosque, Caves and Temple – corresponding to the cold weather, the hot summers and the rainy season. The Mosque is also symbolic of Islamic brotherhood and suggests hope for the possibility of relations to flourish. It creates an affable atmosphere for Aziz'z meeting with Mrs Moore, which throughout the novel is the relationship that sustains despite tensions and distrust. The setting of Chandrapore with the city clearly demarcated into the filthy and mean Indian city where even the 'Ganges is not holy', and the British Civil Station washed by 'a noble river' reflects the colonizer-colonized equation.

Adela Quested, an English woman has recently arrived India with Mrs Moore, an elderly lady, with the intention of marrying her son Ronny Heaslop, the city magistrate. The

novel opens with a chance meeting of Aziz and Mrs More at the mosque soon after Aziz has had an unpleasant experience at the house of Major Callendar. There is a mutual recognition of intense affinity between the two. Both the ladies express the wish to see 'real India'. Fielding suggests that for this they should "try seeing the Indians". How difficult it is for the British to see the Indians is evident from the comment of Mrs Callendar, "Why, the kindest thing one can do to a native is to let him die". All attempts to bring Indians and the British together prove futile. The Bridge Party arranged by Turton proves a non-starter, and, while the second opportunity, Fielding's tea party is more realistic, the harmony is very short lived and is rudely broken up by Ronny Heaslop.

At the tea party Aziz proposes a visit to the Marabar Caves which lie twenty miles outside the city. The outing has an ominous beginning as both Fielding and Prof Godbole, a Hindu who was supposed to join the party, miss the train. Aziz is left with his unreliable cousin Mohammad Latif, to take care of the English women. Mrs Moore has a disturbing experience at the first cave on account of a terrible 'echo' and a sort of 'boom'. She rests while Adela Quested and Aziz go to explore the best of the caves, the Kawa Dol, along with a guide. Adela's experience at the cave forces her to flee as Fielding meets her 'running straight down the face of a precipice.

The situation becomes tensed as back in Chandrapore Aziz is arrested and imprisoned on the charge of assaulting Adela as he is accused to have followed her into the cave and made insulting advances. Enemy lines are drawn up and the underlying disharmony and distrust raise their ugly head as both the Indians and the British gather forces to fight this case.

The Bridge Party and tea party take place in winter while the visit to the Marabar Caves happens in hot weather, and the 'Caves' seems to mock the attempts at friendship in the 'Mosque'. The efforts to ignore the nihilism, the emptiness of the hollow caves leads to the catastrophe which brings forth in open the reality of 'fists and fingers', the fissures, the racial tensions and the social-political equations tainted by doubt, distrust and fear. The echoless silence of the Marbar caves culminates in the very unpleasant experience and leaves Mrs Moore feeling ill and Adela Quested with a sense of having been attacked. Both are left with an 'echo' which undermines their normally sane approach to life.

The caves episode shatters the fragile semblance of harmony and disrupts all attempts to build relations between the Indians and English. Doubts and suspicions erupt between Aziz and Fielding, even though is Aziz is vindicated at the trial. At the very crucial juncture during the trial Adela Quested realizes that she did not have any clear idea if anybody followed her

inside the cave or not. The second part, 'Caves', ends with all hopes for a harmonious relationship dashed to the ground as Adela and Ronny's engagement is called off, Mrs Moore dies on her voyage back to England, and Fielding and Adela leave for England separately, and Aziz leaves Chandrapore a very disillusioned man.

Part III of the novel, 'Temple', is set in Mau two years later and miles away from the Marabar Caves. The protagonists of the 'Mosque' once again gather in this part set in a Hindu 'Temple', in a Hindu state of Mau where the British influence is much lesser. Aziz is the court physician and Prof Godbole the Minister of Education while Fielding who has married Stella, Mrs Moore's daughter, comes to Mau to inspect the education of the States of Central India. Mrs Moore's presence is very much there in her son Ralph. The part is marked is marked with chaos, mystery and muddle characteristic of India. 'Temple' opens with the celebration of Gokul Ashtami with Professor Godbole singing bhajans and dancing in spiritual ecstasy. Aziz meets Fielding and Ralph at the Shrine, and realizes that Fielding is married to Stella and not Adela as he had thought. Mrs Moore's memory inspires him to be kind to her children Stella and Ralph. As the novel ends, Fielding and Aziz share moments of friendship but everything around them sounds that the time to connect is 'not yet, not now'.

1.4 Summary

A) Part 1 – Mosque

Chapter 1

The opening of the novel sets the tone of the novel. The very setting, Chandrapore, reflects the gap between the British and the Indians. The first chapter introduces the setting of the novel and makes way for the theme, the issues, the characters, the motifs and the underlying antagonisms. The meanness and the filth of the native area is contrasted with the order of the British Civil Station. Through motifs, images and linguistic devices Forster introduces the themes with the chapter ending with the 'extraordinary' caves at the Marabar Hills, the 'fists and fingers that disrupt the endless expanse. The theme of emptiness and nothingness is reinforced through references to 'no bathing-steps…not to be holy…. So abased, so monotonous". The negativity overshadows the positive impact of the 'overarching sky', the 'dome' and the 'vault'.

Chapter 2

Chapter 2 introduces some of the major characters. Aziz and Mahmoud Ali are at the house of Hamidullah to spend the evening. The talk centers around whether or not it is possible to be friends with an Englishman. While Mahmoud Ali believes that this is not

possible, Hamidullah disagrees and says that it is possible in England. They all agree that their experiences clearly indicated that the Englishmen or women might be very friendly towards Indians when they initially come to the country but after they have been here for a while their behaviour changes for the worse as it gets tainted by racial prejudice.

During the course of dinner, the chuprassy of the Civil Surgeon comes with a message for Aziz. Distrust comes to the fore as Aziz sees this interruption as a 'show of power'. Hamidullah tries to pacify him to pave 'way for obedience'. Aziz reluctantly leaves and rushes towards Civil Lines. The tidiness of the British area depresses him. He reaches the bunglow of Major Callendar only to be told that the latter had left. He is snubbed by the English ladies – 'his bow ignored, his carriage taken'. He prefers to walk to the mosque in an attempt to shed of the unease caused by the hostile environment, 'to shake the dust of Anglo-India off his feet'. As he sits and reminisces, he feels at home in the mosque embraced by his faith. He is startled by the presence of an English woman, Mrs Moore and is angry at first. The presence of an English woman at the mosque seems like an encroachment. But soon his anger dissipates and he warms upto her when he comes to know that she had removed her shoes before entering. Her comment, "God is here", completely disarms him and both experience the warmth of friendship. Aziz apologizes and Mrs Moore introduces herself and tells him that she had come from the club where they were doing a play, *Cousin Kate,* and that she was in India to visit her son, the City Magistrate. Soon a bond develops between the two and Aziz feels the affinity when he realizes that like him she also had two sons and a daughter. When she expresses that she did not find Mrs Callendar charing, Aziz is quick to reveal his dislike for her. Mrs Moore's confession that she doesn't understand things but only knows if she likes or dislikes them forces Aziz to recognize her as an 'oriental'. He accompanies her to the club. Both have to part ways at the gate as Indians are not allowed inside the club, even as guests. Even the affinity between the two cannot help to cross the barriers between the ruler and the ruled.

Chapter 3

Mrs Moore returns to the club but does not join the audience watching *Cousin Kate.* Instead, she goes to the Billiards Room where Adela's desire to see 'real India' greets her and brings her to the situation around her. Adela has come with her to India to get to know Ronny Heaslop better with the view of probable marriage with him. Mrs Moore is surprised at the Collector, Mr Turton's view that Ronny was dignified and the kind of Sahib they needed. Adela is not sure if she liked dignified men. When both the ladies voice their wish to see real India, Ronny asks Fielding how one sees real India and fielding comments, "Try seeing

Indians". The Collector offers to organize a Bridge Party, a party to 'bridge the gulf between the East and the West'. Ironically, this is immediately followed by the statement that the British and the Indians don't meet socially. On the way back Mrs Moore tells Adela and Ronny of her meeting with Aziz, which raises the curiousity of Adela while it leaves Ronny ruffled and concerned. Mrs Moore's calms him down and promises not to discuss Aziz with Adela, lest Adela started questioning the way the English treated the Indians. As she retires to bed, Mrs Moore sees a wasp and says aloud, "Pretty Dear".

Chapter 4

Mr Turton issues an invitation to the 'Bridge Party' to Indian gentlemen in the neighbouhood. The invitation is received with suspicion by the Indians, but the express their intention to join once the Nawab Bahadur, an influential businessman and philanthropist decides to accept the invitation. Forster uses the 'echo' image to reflect upon the multitudes to whom the invitation is not extended. The chapter ends with the devoted missionaries, Mr Graysford and Mr Sorley, who believed that the multitudes would be welcomed in God's house, but here too the divine hospitality which Mr Sorley was sure would extend to the mammals, the monkeys and even jackals would not embrace the wasp, the plants and the bacteria.

Chapter 5

The chapter begins with the statement that the Bridge Party was not a success, at least for Mrs Moore and Adela Quested. Instead of brdging the gap between the East and the West, the Bridge Party accentuates the gulf. The two communities mostly remain to their sides and little attempt is made to communicate. Indians have their suspicions and one also drives his carriage over the flower beds. Among the English men Mr Turton, Mr McBryde and Mr Fielding are the only ones who attempt to interact with the Indians. Mrs Moore and Adela Quested are also not very successful much due to the attitude of the Club women. Two invitations are extended suggesting the possibility of knowing the Indians better. The first is from Mrs Bhattacharya, and the second is by Mr Fielding to a tea party at Government College to meet Prof Godbole and Dr Aziz.

The Bridge Party is followed by a dinner hosted by Mrs Moore, Adela and Ronny for Miss Derek and the McBrydes at their home. After the guests leave and Adela has retired for the night, mother nad son have a conversation. Mrs Moore voices her doubts about Adela ever would be like the other English women in India as she felt that the Anglo Indians did not behave pleasantly towards the Indians. Mrs Moore is disturbed by Ronny's unsympathetic comments about India and feels that one touch of regret on the part of the British would have

made the situation different. She emphasizes that God is love and present even in India, and the desire to behave pleasantly pleases Him. The chapter ends with the images of arch and 'echo' giving a sense of unease that she feels.

Chapter 6

This chapter runs parallel to the earlier one. Aziz plans to go to the Bridge Party with Dr Panna Lal. But the day finds him in a despondent mood as it is the death anniversary of his wife, and he decides not to go. He reminisces about his marriage and how his wife passed away shortly after he started loving her. After her death he realized that no other women could take her place, and the vacuum could at the most be filled by the presence of a friend. Aziz gets sentimental when he goes home and takes out his wife's photo from the drawer. Meanwhile Panna Lal has arrived and left again. Aziz's goes to Hamidullah's house but the latter has gone to the Bridge Party. He takes Hamidullah's pony and polo equipment and goes to the Maidan. He is joined for a casual game by a young subaltern and for a brief moment there is perfect accord between the two.

As the Bridge Party ends, an irritated and annoyed Panna Lal confronts Aziz. Dr La's day is ruined as it was his horse that had spoiled the flower beds at the club. Aziz is no mood to relent and both argue and Panna Lal's horse bolts. Later Aziz wonders if it was wise to make an enemy of his colleague. He returns home to find an invitation from Fielding to a tea party.

Chapter 7

The chapter begins with a brief introduction about Feilding. Aziz arrives at Feilding's house just as he is getting ready for the tea party. Rapidly a sense of intimacy develops between them and Aziz even gives him his gold collar stud. Mrs Moore and Adela Quested arrive. They speak about their disappointment in the morning as the kept waiting for the carriage from the Bhattacharyas which never came. Aziz suggests that this could have been because they were Hindus or maybe they were ashamed of their house. Aziz feels comfortable in their presence and even invites them to his house. He is horrified at the thought of the English ladies in his small one room house in the bazar. The arrival of Professor Godbole, a Deccani Brahmin, does not dampen the enthusiasm of Aziz. He invites them visit to the Marabar Caves. When Adela wishes to know more it becomes clear that Aziz doesn't know much and Godbole who does is not ready to reveal. The warmth of the moment is disturbed as Ronny drops in and is irritated to see Adela sitting smoking with two Indians as Fielding was showing the grounds to Mrs Moore. As the party is about to end, Godbole sings a religious song about a maiden calling out to the God to come, and God

'neglects to come'.

Chapter 8

On the way back to the bunglow Adela Quested thinks how India seems to have brought out the less admired side of Ronny. She tells Mrs Moore that Aziz had invited them to a visit to the Marabar Caves. Ronny does not like this as he would prefer the two ladies "not messing about with the Indians any more". They drop off Mrs Moore and go to watch a game of polo. Adela tells Ronny that she cannot marry him. The decency with which he accepts her decision makes her feel ashamed. Ironically, they feel closer to each other after she has announced and it and even accept the Nawab Bahadur's invitation to ride in his new car. Ronny directs the driver to take the Marabar Caves Road instead of Gangavati as suggested by the Nawab. On the way the car meets with an accident, a slight one. Adela says that they ran into an animal. The whole incident leaves the Nawab quite flustered who loses his usual calm. Ronny regards this as a sign of Indian weakness. As they wait for the chauffer to mend the car, Miss Derek arrives in the car she has taken from her Maharaja and offers a lift. Ronny, Adela and the Nawab accept the ride back to Chandrapore. Ronny and Adela patch up and decide to get engaged to be married. They inform Mrs Moore of this decision. Mrs Moore says 'a ghost' when she is told about the accident. It is revealed that nine years back the Nawab had run over a drunken man and killed him. He had more than the compensation necessary but the man continued to haunt him in different forms. The incident adds to the mystery that is India. There is reference to the approaching festival of Muharram and the hot weather.

Chapter 9

Aziz is taken ill and his friends – Hamidullah, Mr Haq, Syed Mohammad and his nephew, Rafi – come to visit him. Rafi's information that Godbole is also ill immediately creates the suspicion that reason might lay in the tea they had at Fielding's tea party. On hearing that Godbole has diarrhoea they suspect if it is an early case of cholera. The discussion that ensues brings to fore the rift between the Hindus and the Muslims. Panna Lal's arrival further highlights the antagonism as he finds himself in a 'den of fanatics'. An argument ensues as they realize that Rafi's information is not correct, and amidst this chaos Fielding arrives leaving Aziz quite embarrassed about his dirty room and quarrelling friends. The Indians are bewildered by Fielding's comments that he does not believe in God and his unusual remarks about the English in India. The very unusual gathering of four Mohammedans, two Hindus and an Englishman breaks up. Fielding is left thinking about his friendship with Aziz and a little disappointed as he had hoped for some developments.

Chapter 10

This short chapter paves the way for the coming hot weather and the complications that are going to arise in Part 2, 'Caves'. Aziz's visitors feel burdened by the approaching bad weather as they leave his house. Everything feels suffocating and tiresome. All over Chandrapore and most of India the horror of the summer sun 'with power but without beauty' loomed large as the humans, the trees, the animals, the birds and the insects herald the sinister sun of the scorching summers.

Chapter 11

As Fielding waits outside Aziz house for his horse to be brought he is called in again. Aziz shows him his photo and Fielding feels flattered by the trust reposed in him. Both share a close moment free from the prejudices that surround the British India as Fielding sits on the bed if Aziz. Fielding ponders over the 'queer nation' that defies any logical explanation. He confides about the lady he like fifteen years back and she wouldn't marry him. They discuss Mrs Moore and Adela. Aziz even suggests that Fielding could marry Adela. Fielding does not hesitate in voicing his opinion about Adela whom he considers to be 'one of the more pathetic products of Western education' attempting so hard to understand India and life. Aziz expresses fears for Fielding's wellbeing and asks him to come to the Indians if ever he was in any trouble. The two part as friends, bothers, giving hope for some positive relationship between the Indians and the English.

B) Part 2 - Caves

Chapter 12

The first chapter of this part describes the setting, the caves. The 'extraordinary' caves offer neither an interesting nor a dull experience. References like dark, empty, hollowness, fists and fingers create a very negative impact. Nothingness is emphasized as there is nothing to see inside the caves. The image flames attempting to meet each other only to touch one another and expire hint at negation of all attempts at relationships.

Chapter 13

Aziz thought that the English ladies must have forgotten his invitation to visit the Marabar Caves but the word reaches him that they had been waiting to hear from him. He is quite perturbed by all the arrangements involved – taking leave from the hospital, getting the cutlery, transport from the station to the caves, food as per the preferences of all, especially keeping into consideration Prof Godbole's food habits who was a vegetarian, and would have vegetables and rice only cooked by a Brahmin. He faces numerous such challenges, maybe

because he was challenging the very spirit of Indian earth which kept men in compartments. To avoid getting late he spends the previous night at the railway station. Mrs Moore and Adela arrive with their Goanese servant, Antony, who is sent back by Mohammad Latif, Aziz's relative as Aziz has borrowed servants from his friends. The ladies were not very enthusiastic for the trip earlier but they sincerely get into the spirit of the moment and all decide to be 'moslems together'. Fielding and Prof Godbole unfortunately miss the train as they are held up at the level crossing. Fielding tries to jump onto the train but falls. He is not hurt though. Mrs Moore cheers up Aziz as both the ladies decide to make the most of the trip. Aziz is overwhelmed with Mrs Moore's kindness.

Chapter 14

On the train Adela ponders over the events of the last few days. Both she and Mrs Moore had lived inside their 'cocoons' ever since they had heard Godbole's 'queer' song in which the God does not 'come'. The trin journey was uneventful, the dullness intercepted with Aziz's attempts to enliven the mood through his hospitality. Adela tries to become enthusiastic about the situation, and thinks of her upcoming marriage to Ronny at Simla in May. Mrs Moore is in low health but pulls herself together for the sake of her companions. The 'pomper, pomper' of the half asleep train, the morning sky which was a 'profound disappointment', the sunrise without splendour and the 'gray and isolated' elephant add to the dullness of a moment that completely lacks enthusiasm, and set the tone for what is to come. They make their way to the caves on an elephant followed by villagers and children. Despite so much happening the scene had no color, nor vitality… 'there was no romance'. Again, confusion was created as Adela thought that she saw a snake but realizes that it's just the stump of a toddy-palm. They reach the place where they are to camp and Mrs Moore finds it horrid and stuffy. The dead and quiet granite and the sky which seems unhealthily near add to the suffocation. Aziz feels grateful that the English ladies had put their trust in them and does his utmost to provide them with best hospitality. They are again served poached eggs and tea with the promise of a breakfast on return from the caves. Aziz talks about the glory of Mughal emperors. Adela expresses her fears that she might be labeled an Anglo-Indian once she marries Ronny whereas she is very much different from other English ladies. Aziz reassures her that this would never be the case. They set out to see the first of the caves, The experience is disturbing for Mrs Moore as she finds herself lost and struggling in the dark with lack of air, a 'vile naked thing' strikes her face and there is the terrifying 'echo'. As they come out she forces herself to smile but decides not to visit the second one. She sits down to write to her children, Ralph and Stella, but cannot take her mind off the indescribable 'echo',

the crush and the smell. “Everything exists, nothing has value” seems to sum up her state of mind as she feels too ill and disturbed to continue with the letter and withdraws to herself.

Chapter 15

Aziz and Adela continue towards the next cave with the guide. Aziz’s mind runs over the arrangements, the menu for the breakfast. Adela is preoccupied with the thoughts of her marriage, and suddenly realizes that though she and Ronny had lots of common sense and goodwill, essentials of a good marriage, they did not love each other. She continues the climb. As they reach the cave, she asks Aziz about his marriage. Aziz tells her about his wife and three kids, but is quite shocked when she asks him if he has three wives. He takes it as an affront to the educated Indian Moslem that he is. To recover his balance, he just enters one of the caves. Adela is still lost in her thoughts and thinking about her marriage as she enters one of the twelve caves not really seeing where Aziz went.

Chapter 16

Aziz comes out of the cave after smoking a cigarette. He finds the guide there and they hear the sound of a motor car and try to get a better view. Aziz wants to tell about it to Adela and goes in search for her but is unable to find her. He and the guide search for her in the caves but without any success. Aziz is very much distressed and even angry with the guide who runs away. On the way to the camp area, he finds Adela’s field glasses with the strap broken. He finds that Fielding has arrived at the camp with Mrs Derek and looked for the camp while she drove away. Mrs Derek’s chauffer informs them that she has left for Chandrapore with Adela. Fielding is annoyed with Adela at her impolite behavior. There is a certain tension between Mrs Moore and Fielding. He tries to kindle her enthusiasm while she feels that he is blaming the women for all the trouble when he himself missed the train. They leave for Chandrapore and are in for a shock as Mr Haq, the Inspector of Police, is there to arrest Aziz. Aziz’s first reaction is to attempt an escape which Fielding prevents and pacifies him. As they come out of the station Fielding is called off by Mr Turton and Aziz is taken to the prison.

Chapter 17

Fielding is taken to a waiting room where the Collector is sitting and is told that Miss Quested was insulted in on of the caves. He can feel the madness rising and engulfing all when he realizes that the charge has made against Aziz by Adela herself. He is sure that Aziz is innocent. But the Collector remarks that any attempt at intimacy between the English and the Indians is bound to have such disastrous results. He tells Fielding that the matter would be

discussed at the Club in the evening. Emotion rather than reason dominates the scene. Though for a short while the sense of justice prevails as the Collector stops the looting of Aziz's possessions, he is clear that Indians shall "pay for this…shall squeal".

Chapter 18

Mr McBryde, the District Superintendent of Police tries to calm down Aziz and tells him that soon his friends will arrange a bail for him. But he certainly does not believe that Aziz is innocent. He tells Fielding that the charge against Aziz is that he followed Adela in the cave, made 'insulting advances. She hit at him with her field glasses and the strap broke when he pulled at them. They were found in his pocket, a clear-evidence against him. He also mentions that there was an 'echo' in the caves that frightened her, and as she was running down the hills, she met Miss Derek. Fielding still believes that Aziz is not guilty but McBryde tries to convince him that in India the Mutiny records should be his bible rather than the Bhagavad Gita. Hamidullah arrives and is allowed to meet Aziz, but Fielding's wish to meet is rejected. Fielding is disturbed to see the policemen rummage through Aziz's personal belongings. McBryde distrusts him when Fielding tells him that the woman's photo in Aziz's table-drawer is his wife's.

Chapter 19

Fielding meets Hamidullah outside McBryde's office. Hamidullah appreciates his open support. He does not show complete trust in Aziz's innocence as he talks of 'evidence'. He intends to involve everyone as he plans to get the Nawab to stand bail and prefers to have a Hindu lawyer, Amritrao. Amritrao is notorious for his aggressive anti-British stance. Fielding tries to cool him down and hopes that things get sorted with minimum racial hatred. He sends a message to Aziz to keep calm.

Fielding meets Professor Godbole at the College later. It's a 'queer' meeting as in the midst of this crisis Godbole talks to him about very unimportant things, and asks him if the trip to Marabar caves was a success even though he knew about Aziz's arrest. Talking about the incident the Brahmin sates that "when evil occurs, it expresses the whole of the universe. Similarly, when good occurs". Later Fielding meets Aziz who remarks, "You deserted me". Fielding strongly believes that Adela was a sensible girl and the last person to accuse an Indian wrongfully.

Chapter 20

The long chapter brings to the fore the racial hatred and fear of the Anglo Indians. Their disdain of all Indians and fear of a repeat of 1857 is highlighted. The Englishwomen

regret that they had not treated Adela better. The Collector assures them that all is under control and there is no cause for alarm. The men discuss the situation after the women leave the smoking room. The Civil surgeon arrives with Mrs Turton and gives a report on Adela's health. It seems that she was never as sick as he had made others to believe. Callendar tries to provoke Fielding and later when Ronny arrives and Fielding remains sitting, a verbal attack is heaped upon him by the subaltern. Feilding resigns from the club after announcing that he believes that Aziz is innocent. He leaves the room after a slight scuffle.

Chapter 21

Fielding ends the day with a visit to his new allies, the Indians. He spends the time with the Nawab, Hamidullah, Mahmoud Ali and other cofederates. The preparations for Muharram are in full swing. Amritrao had been sent a telegram and he had accepted. Feilding wished to speak with Godbole about the blunder he might have committed by being rude to Heaslop but the Professor had retired to bed and escaped the scene when in next few days he left for his place of new posting.

Chapter 22

For days Adela was at the house of the McBryde's. Her body heling after the touch of the sun and the cactus spines that had to be picked from her flesh. She tried to think about the incident and oscillates between sense and hysteria. The echo haunts her and she waits to meet Mrs Moore who does not visit her. Ronny takes her home when she is better. They talk about the trial on the way. The trail is to come up before Das, Ronny's assistant and Mrs Bhattacharya's brother. Ronny gives her a letter from Fielding which he has already opened and also tells her that Fielding had joined the enemy ranks. The letter suggests that Aziz is innocent. Adela regrets all the troubles she has caused. She is eager to meet Mrs Moore but finds her quite unhelpful and strangely irritated by the questions of the young people. She speaks about her decision not to attend the trial. Adela cries as Ronny is irritated by his mother's unwelcoming attitude towards Adela. Adela cries and as she stops crying, she says that Aziz is innocent and there shouldn't be any trial. The echo which had been disturbing is gone. She believes that Mrs Moore also said so. Ronny tells her that those were the words in Fielding's letter and not Mrs Moore. On being questioned Mrs Moore says that she never mentioned Aziz's name but says, "Of course, he is innocent". Mrs Moore is irritated when Ronny questions her and is certain that Aziz did not assault Adela. Adela begins to doubt whether Aziz is guilty. Ronny decides to send his mother to England before the trial comes up.

Chapter 23

The Lieutenant Governor's wife offers accommodation to Mrs Moore in her own cabin as she was sailing to England. Mrs Moore is able to escape the trial and the hot weather. As she takes the train to Bombay, she is happy to be unaccompanied by anyone who would remind her of the past as neither Ronny nor the Goanese servant could accompany her. She embarks on her journey home with Lady Mellanby.

Chapter 24

After Mrs Moore's departure Adela had shifted to the house of the Turton's. On the day of the trial. Mrs Turton tries to calm her down when she says that she fers that she might break down in the court. Her echo has returned. They gather in Ronny's chambers at the court. They abuse Fielding and exhibit hatred for the Indians. As the case is called, the first person whom Adela notices is the punkah puller, the humblest of all. The 'untouchable' with his physical perfection, his ignorance of the situation and complete aloofness impressed Adela. Mr McBryde gave the details of the case and enunciated that the darker races were attracted to the fairer. It invited an ugly comment from the audience which upset Adela. A request is made to accommodate her on the platform which is granted and all the English present, except for Fielding, climb on to the platform. Mahmoud Ali, defending Aziz objects to this and Das has to instruct them to leave the platform. McBryde tries to present it as a premeditated act and says that Mrs Moore was deliberately ill treated in the first cave so that she did not follow them in the next. Mrs Moore's mention causes an uproar as Indians feel that her testimony might have saved Aziz and knowing this she had been deliberately sent to England. Mahmoud Ali leaves the court handing over the papers to Amritrao. The crowds outside repeats Mrs Moore's name like a charm and it gets Indianized as "Esmiss Esmoor" and Mrs Moore is deified as an Indian Goddess.

Adela is cross-examined and as she recounted the details she reimagined the day at the Marabar Caves and realizes that nobody followed her inside the cave. All pandemonium breaks lose when she had made a mistake. Das takes this opportunity to close the case and releases Aziz "without a stain on the character". The judgement is received with shouts of rage, derision, screaming and cursing. Aziz faints in the arms of Hamidullah.

Chapter 25

Utter chaos breaks out outside the court. Adela finds herself alone in the crowd and is thrown against Fielding. He puts her in his carriage and wishes to send her home. But he is not able to leave her. His horses are not there, but his students take the carriage to the college. Fielding arranges for some tea for Adela. Meanwhile, Aziz misses his English friend at the

victory celebrations. Mahmoud Ali suggests an attack on Major Callendar at the Civil hospital and creates stories about the ill treatment being meted out to the Nawab's nephew. Panna Lal prevents an attack on the hospital through some buffoonery to pacify the Indians. Nawab Bahadur announces his decision to give up his British-conferred title, and invites all for a celebration dinner at Dilkush.

Chapter 26

Fielding woke up in the evening to find Miss Quested still at the College. She tries to explain her actions to him even though he is a little reluctant to hear her side of the story. They discuss various possibilities how the events might have occurred on that day. Either Aziz was guilty or Adela invented the charge, or it was a hallucination or maybe it was the guide or some Pathan. Hamidullah comes to invite Fielding to Dilkush and is not pleased to see Adela there. Adela is not able to call her friends a s the phone lines have been broken. Fielding suggests that she could stay at the College but Hamidullah warns it might be unsafe if the college was attacked. Ronny arrives to take Adela. They come to know of Mrs Moore's death at the sea. It is decided that she will stay at the college as Turtons would not welcome her. On the way to Dilkush, Fielding is disturbed to hear that Amritrao plans to get twenty thousand rupees compensation from her.

Chapter 27

After the victory dinner Aziz and Fielding get talking. Fielding tries to persuade Aziz to not extract exorbitant sum from Adela. He tries to explain Adela's behavior but Aziz is in no mood to listen and speaks about consulting Mrs Moore about this. Fielding is not able to hide the news of her death any longer from Aziz but the Indian regards it as some kind of a practical joke.

Chapter 28

The death of Mrs Moore distresses Lady Mellanby who had offered her accommodation in her cabin on way to England. In Chandrapore legends were woven around the English lady who died saving an Indian and even tombs were marked for her. Ronny regrets having treated his mother badly, but justifies his actions on account of his mother's tiresome behavior and her closeness with the relatives. He cannot marry Adela who is no longer welcome at the Civil Station and continues to reside at the college.

Chapter 29

The Lieutenant Governor visits Chandrapore, praises Fielding and condemns some who had mishandled the situation, and does not concern himself with the damages Adela has to pay. Fielding suggests to Adela to write a letter of apology which she does. Aziz doesn't

relent and refuses to treat Miss Quested generously. Fielding persists in his attempts and repeatedly reminds him of Mrs Moore till Aziz yields and renounces all compensation money from the girl who was to marry Mrs Moore's son. Ronny ends his engagement with Adela. She leaves for England.

Chapter 30

Hindus-Muslim affinity was a positive outcome of the trial. Meeting of Das and Aziz highlights this, but also underlines the unsurmountable differences. Das requests Aziz for a remedy for shingles and a poem for his brother-in-law's magazine. Aziz gives him a prescription and promises to write a poem, which never gets written. But the attempt to write one and the events of past few weeks make Aziz decide to leave for an Indian state. Hamidullah tells him that he would earn less. He also shares the local gossip about Fielding's visits to Adela at night at the college. Though Aziz rubbishes it but is certainly affected by it more than he shows.

Chapter 31

Aziz is disturbed by the rumors about Fielding's relations with Adela, and after a while accepts them as true. He meets Fielding when he returns from the conference and tells him about the gossip. Fielding is angry when he realizes that Aziz might be believing it to be true. Though Aziz is appeased, he tries to backout of a dinner with Fielding but Fielding insists. Fielding goes to the club at the insistence of Mr Turton and meets the new Civil Surgeon and the Civil Magistrate. He realizes that though the persons might be different, nothing much had changed. At dinner he and Aziz discuss poetry. He tells him about his decision to return to England. Aziz is convinced that Fielding might marry Adela in England.

Chapter 32

This short chapter is about Fielding's visits to Egypt, Crete, Italy and Venice. He enjoys the beauty of form in Europe, much different from the temples and hills of India. He sends picture-postcards to his Indian friends. His heart rejoices at the sight of buttercups and daisies in June as he journeys northwards.

C) Part 3 - Temple

Chapter 33

This part of the novel is set hundreds of miles away from the Marabar caves in an Indian state of Mau and two years later. Prof Godbole, Minister of Education in Mau, a princely Indian state, celebrates Gokul Ashtami, the festival of the birth of Krishna. The chapter begins with India as a muddle, "a frustration of reason and form". Godbole sings the

hymns accompanied by his colleagues with cymbals, drums and harmonium. As the moments of spiritual warmth melt into universal love, Godbole is reminded of Mrs Moore and a wasp. Like her, Godbole's love extends to the wasp. The Ruler of the State, aged and sick is brought to the celebration, much against his physician's wishes, just as the God is born and the baby is named Krishna. Rajah is taken back to his quarters and we realize that the physician is Aziz. The celebrations continue and Godbole is once again reminded of Mrs Moore and the song he sang in her presence. As he steps out of the temple it is raining.

Chapter 34

Aziz meets Godbole and is informed that Fielding has arrived in Mau at the European Guest House. Fielding is on a tour of Central India to see the state of education in Indian states. Aziz believes that he is married to Miss Quested. At Mau, Aziz has dropped mush of his western ways and allowed his medical instruments to rust. For some time he received post cards from Fielding and after the letter that he was marrying someone Aziz knew, a letter he did not read through, Aziz completely disconnected with the English, retreating to a Hindu State. He destroyed subsequent letters from Fielding without reading them.

On reaching he home he receives Fielding's note, which Godbole has sent to him, that he has arrived with his wife and her brother. He tears up the note and has no desire to entertain Miss Quested.

Chapter 35

Mau boasts of a Shrine of the Head and Shrine of the Body dedicated to a Mohammedan saint who had died in his attempt to fee prisoners. Aziz takes his children, Jamila, Ahmed and Karim, for a walk around the Shrine of the Head. On being asked about the Rajah's health by the guard he answers that the ruler was improving. The rajah is dead but the news is being concealed to avoid disturbing the celebrations.

The boys see Fielding and his brother-in-law entering the Shine, but the two rush out to avoid a swarm of bees. It starts raining and the bees disappear. The incident amuses Aziz who greets the two English gentlemen. He pulls a couple of stings out of the wrist of the brother-in-law. Feilding asks him why he did not answer his letters. Aziz is prevented from answering as the downpour drenches them. Aziz realizes his mistake when he discovers that the brother-in-law is Ralph Moore and not Mr Quested, and Fielding is married to Mrs Moore's daughter. But Aziz does not wish to patch up with Fielding or be friends with the English. He is reminded of the goodness of Mrs Moore and his promise to be kind to her children, Stella and Ralph.

Chapter 36

The festival celebrations continue. As promised, Aziz decides to the embrocation to the guest house himself. On the way he meets Godbole and realizes that the Prof knew that Fielding had married Stella and not Miss Quested. At the guest house he reads two letters – one from Ronny to Fielding and from Miss Quested to Stella. It irritates him that the English are closing ranks against the aliens. Ralph Moore is alone at the rest house. He senses the unkindness in Aziz's touch as the doctor examines his stings. Aziz realizes that Ralph shares his mother's intuitive understanding like the Orientals and warms up to the young boy. He confides to Ralph about the Rajah's death and takes him out in the boat. Their boat collides with that of Fielding and Stella and all four are flung into the shallow waters.

Chapter 37

Aziz and Fielding are friends once again. They go for a ride in the Mau jungles much aware that this might be their last meeting. Fielding realizes that the King Emperor George Fifth High School existed only on paper. Aziz expresses his gratefulness for Miss Quested because of whose courage he was a free man. Both realize that though the misunderstandings had been cleared up, there was no 'meeting-place'. They discuss Hinduism and Aziz gets excited. Aziz wants India to be a free nation. Half kissing Fielding, he declares that they would continue to be friends. But Nature – the horses, the birds, the temple, the tank, the rocks – did not want it, "not yet…not there".

Questions

1. E. M. Forster's *A Passage to India* is "an interpretation of India, traditionally a land of mysteries and muddles". Discuss.
2. *A Passage to India* is an authentic record of the colonized India. Comment.
3. Discuss the plot of *A Passage to India.*

1.6 Suggested Readings

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M.A. (English)
MAEM23203T: Modern Novel
Section-C
E M Forster's A Passage to India

UNIT II : E M Forster's A Passage to India

Structure

2.0 Objectives

After studying this Unit you will

- Have a clear understanding of the novel and contextualize the novel against the colonial backdrop
- Have an idea of the intricate structure and symbolism of the novel and how they contribute to the understanding of the novel

2.1 Theme

E M Forster wrote in a letter to Syed Ross Masood in 1922 that he had thought of the book, his Indian novel, as "a little bridge between the East and the West, but this conception has had to go", as his "sense of truth forbade anything so comfortable". At the time of its release, *A Passage to India* was hailed as a 'political novel'. It was regarded as an attack on the British imperialism. *A Passage to India* has generally been recognized as an important historical document apart from a philosophical treatise on man's relation with man and the entire universe and, of course, a great literary work. It interrogates race, colonialism and reads the relationship between the British and the Indians. In the process it brings to the fore the underlying fear and antagonism. But the novel is simply not a colonial discourse questioning the Imperialist structures or justification for the British presence in the Indian subcontinent. It explores the possibility of relationships – political, social, sexual and personal; of man's relations with fellow humans but also with nature and universe. As such, it

ceases to remain simply a novel on the colonial situation in India based in the last few decades of the British hold over India.

2.2 Main Theme: The Theme of Relationships and Separation

Forster's *Howards End* ends with epigraph 'only connect', and this attempt to 'connect' is the major theme of *A Passage to India* Forster's major concern is with man's relations with man across the divisions of class and race. He studies the possibility of positive relationships between man and man despite the divisions, the barriers that create a gulf between class and class, race and race, religion and religion. Forster earlier novels also dealt with relationships and the yearning of humans to connect, and there is some hope for positive relations in novels like *A Room With a View* and *Maurice.* The European setting permitted some room for successful relations beyond class barriers. But in *A Passage to India* the colonial situation negates the possibility of any positive relationships beyond doubts, fear and racial hatred which mark the ruler-ruled relations in the British India.

The opening of the novel with the description Chandrapore introduces the reader to city designed to reflect the colonizer-colonized relations. The native area has mean streets and filth that deters all. Even the Ganges "happens not to be holy here". Everything is abased and monotonous, and humans seem to be rotting. But the city continues to thrive like some "low, indestructible form of life." In contrast to this the Civil Station defines the power and the status of the English. Chandrapore turns into a city of gardens sensibly planned and 'washed by a noble river'. The demography highlights the power relations between the two communities. The theme of relationships is highlighted in the very second chapter as Aziz and his friends discuss at the house of Hamidullah whether or not it was possible to be friends with the English. Each one present speaks from his own experience. While Mahmoud Ali completely rejects any such possibility, Hamidullah who has been to England feels that it is possible there. Forster here presents the views of the Indians about the ruling class, their experiences and their reservations against any possible relationship with the rulers. The racial bias that the ruled are always aware of is highlighted when Majaor Callendar's servant comes with a message that Aziz has been called. Aziz feels that this is just a ploy on the part of the Englishman to interrupt his dinner in order to exhibit his power over the Indian. Later we are told that the Major was delayed as some native subordinate had let him down. The distrust between the British and the English is very much evident.

Numerous instances in the novel present the racial tensions and the distrust which is and inevitable part of ruler-ruled relations. But Forster attempts to explore the 'connect' on

various levels and in Aziz's relationship with Mrs Moore the author presents a connection which is not just the most enduring relationship in the novel but is beyond all barriers of race, religion and gender. The relationship begins on a jarring note as Aziz is quick to point out religious differences. His nerves are soothed by the easy manner in which Mrs Moore sets aside his fears with her religious tolerance and the belief that God is in the mosque too. She accepts Aziz without any reservations about his race, sex or age. Aziz responds to her warmth and her complete lack of prejudiced behavior. Soon an inexplicable bond is created between them, a certain affinity that is sustained throughout the novel. Later, Ronny tries to warn her about Aziz and tries to convince her that his behavior might be far from innocent. But Mrs Moore is convinced that this not true, and Ronny's views about Indians which he has adopted from other Englishmen don't essentially describe Aziz.

On the way to the Marabar Caves Mrs Moore tries to reassure Aziz that they will have a great trip as he is quite disturbed when Fielding and Godbole miss the train. Despite her ill health she keeps up her enthusiasm for his sake. It is her firm belief in the innocence of Aziz that makes Adela re-think about the sequence of events and to doubt her accusation against Aziz. The warmth of the bond between Mrs Moore and Aziz is sustained against all odds, beyond her physical presence and even after her death. Her memory inspires Aziz to treat her children, Ralph and Stella, with kindness. It is because of her that Aziz waves off the compensation that he could extract from Adela. Throughout the novel Aziz's relationship with Mrs Moore has a very ennobling effect on the narrative and the actions of the protagonists. It also shows that the Indians are quick to respond to the untainted love shown by Mrs Moore, and her attitude free from racial prejudice. The crowds chanting her name at the trial, the Indianized 'Esmiss Esmoor' and the deification of this old English lady presents the triumph of love over all barriers of race, religion and sex. It survives beyond death and time as it more than any usual concepts that define a relationship.

Another relationship crucial to the novel is of Aziz and Fielding. As seen by his fellow Englishmen, Fielding is not a 'pukka'. He has not accepted the views about the Indians entertained by the rest of his community without questioning them. He freely mixes with Indians, and even though he is not ignorant about their drawbacks, he is ready to be friends with them. Fielding refuses to treat all Indians as the same and interacts with them as individuals rather than as a subordinate race that has to be distrusted. Fielding is not influenced by the herd-instinct. Therefore, he stands out among the rest of the English. He found it pleasant to mix with the Indians. Aziz-Feilding relationship begins on a highly positive note when Fielding's unpremeditated remark, "Please make yourself at home"

completely refutes any barriers of race or colonial power equations. This interaction even before the two see each other sets the tone for a friendship that transcends the divisions of class, race and status. Aziz responds to Fielding's unprejudiced behavior and finds it easy to share confidences with him, even showing him his wife's photo. Fielding openly supports Aziz and the Indians during the trial. Misunderstandings crop up when Aziz suspects Fielding's closeness to Adela. Nevertheless, the affinity shared by the two hints at the possibility of a closer relationship which is not possible in the present circumstances, vitiated by the colonial set up.

The title of the novel is taken from the poem "Passage to India" by Walt Whitman, a poem that centers around the journey of the soul, rather than any physical voyage:

> Passage to more than India!
> Are thy winds plumed indeed for such far flights?
> O soul voyagest thou indeed on voyages like those?
> Disportest thou on waters such as those?

The novel speaks about universal love, and explores man's relations with the universe, with nature, animals, birds and even insects. Mrs Moore and Adela undertake a passage to more than India and the events as well as the setting makes them undergo a journey of self-exploration. Premeditated or forced relationships do not succeed as is evident in the superficiality of the Bridge Party where the gulf between the two communities is more pronounced. The inexplicable bond between Mrs Moore and Aziz, and Aziz and Feilding hints at a heart to heart connect that transcends the norms laid down by humans. Mrs Moore, Aziz and Fielding relate to each other not as representatives of a race or class but as free individuals who communicate with each other beyond the divisions of the society that governs most of the human interaction around them. Mrs Moore's sense of universal love even extends to the wasp. Ironically, Mr Graysford and Mr Sorley the local missionaries who teach universal brotherhood could not imagine the divine love to extend to the wasps, the plants or the lower forms of life. In the third section of the novel Forster celebrates this sense of universal love in the festival of Gokul Astami. In spiritual ecstasy Godbole is able to embrace the old Christian lady, Mrs Moore, and the wasp. The protagonists are able to 'connect' beyond the norms of human reason. Mrs Moore's memory reminds Aziz of his promise to be kind to her children, and Ralph's intuitive awareness of the cruelty in his touch forces the doctor to recognize the 'Oriental' in Ralph just like his mother, Mrs Moore.

Every hope for a close relationship is followed by disillusionment. The theme of separateness, of fission and fusion, rolls out as attempt after attempt to ignore the divisions

only ends in highlighting the barriers till the whole universe announces that it is not yet time for such affinity.

2.3 Theme – Colonial Situation

Initially the novel was regarded as a commentary on the British India. Benita Parry states that this novel on the British Raj "has a deep social and historical sense…in the historical situation of a British Raj ruling a subject people at a particular point in time". Andrew Ruther ford also comments on the novel being recognized as a "telling attack" on the British imperialism. Though it cannot be regarded as a political novel, nor does it exhibit any reformist ideology, the novel certainly challenges the imperialist structures and their assumptions. Appearing in the last phase of the British control over India it raises serious doubts about the idea of 'white man's burden' and the justification of the British hold over the Indian sub-continent. Forster's first-hand experiences in the British India and the native states made filled him with disgust at the way with which the British administrators conducted themselves in India. His distaste for the individual behavior and the public attitude of the British is conveyed in the novel. The ruler-ruled relations are presented in the demography of Chandrapore. Foster's satirical dissection of the British arrogance and the complete lack of empathy made a persuasive argument against the British presence in India. Even though *A Passage to India* is not intended to be a political novel, it succeeded as a comment on the political situation.

Aziz feels suffocated as he enters the Civil Station at the beginning of the novel. He feels that he is 'caught in the meshes' of the entire network of lanes which seem like the net thrown over India by the British. He experiences the 'inevitable snub' by the English ladies when his bow is ignored and his carriage is taken. Fielding, who seems to be the author's mouthpiece, suggests, "Try seeing the Indians", when Adela expresses her wish to see India. This highlights the British attitude to completely ignore the natives. The segregation of space is again seen when Aziz cannot enter the Club, and has to part with Mrs Moore at the entrance.

Two attempts are made to bridge the gulf between the ruler and the ruled. The Collector throws a Bridge Party, which he is at pains to explain is to build a bridge between the East and the West. The Party just seems to reinforce the impossibility of any such connection between the colonizer and the colonized. The Indians are suspicious about the invitation and wish to ignore it, but when the Nawab Bahadur expressed his decision to attend, they decide to attend the party. At the Bridge Party the British and the natives keep to

their sides and very little attempt is made to communicate. Each community is conscious of its status on the lawns and don't wish to disturb the colonial equation. Fielding is an exception as he is not colored by the herd mentality, and Miss Quested who is excited at the thought of meeting the Indians. The Indians at the Bridge Party are uncomfortable and conscious of the disdain the English had for them. The "European costume had lighted like leprosy". Both the Indians and the English hate this farce but they go through this to keep up the pretense. There is no genuine communication between them.

Fielding is for a time is able to manage fairly well between being friends with the English men and also the Indians, but he is perfectly aware that English women could never accept his moving among the Indians. He invites Mrs Moore and Miss Quested to tea thinking that they might be different from the rest of the English ladies as they had just arrived in India and might not be tainted by the racial prejudices of the rest. Fielding's informal gathering again raises some hope for an amiable interaction between the two races as it beings on a note of an easy friendship that develops between him and Aziz, but this hope is soon shattered as the tea party is disrupted by Ronny Heaslop who finds Adela's sitting with two Indians very disturbing. He criticizes Aziz for his collar that keeps springing up and regards it as usual sloppiness of the Indians all the while being quite unaware that it is so because Aziz has lent his collar stud to Fielding. Ronny's reservations about the visit to the Marabar Caves and the extent to which Aziz prepares to for flawless arrangements reflects the low opinion the British have of the Indians and the Indians' efforts to avoid giving them a chance for such criticism. When Ronny voices the Englishman's opinion of the colonial situation, Mrs Moore realizes that one touch of regret might have made the situation different. Fielding's comment, "Indians know whether they are liked or not", underlines the fact that for a want of a generous heart the British lost the opportunity of holding onto the Empire. The antagonisms between the English and the Indians are more pronounced in Englishwomen who are the crudest in their behavior and the most callous in dealing with the natives.

The pattern of hope and disillusionment continues till hope for any relations between the ruler and the ruled is completely destroyed with the Caves episode. Adela's accusation against Aziz and his subsequent arrest and trial brings all tensions, fears and distrust to the foreground. All attempt is made by the British authorities to make Fielding standby his countrymen, but he doesn't abandon his friend, whose innocence he never doubts, even when the lines are clearly drawn between the British and the Indians. Fielding has much of a liberal humanist in him. If he deplores the arrogance and the unjustified behavior of the English, he doesn't even like the extreme response of the Indians who engage Amritrao, the lawyer

known for his anti-British stance. It is Adela's realization that nobody followed her in the cave and her courage to speak the truth much to the disconcertment of the English that stops the situation from getting ugly. The subaltern renounces Aziz and at the same time is reminded of the pleasant game of polo with an agreeable native, little realizing that both are the same.

In his discourse on the Imperial India, Forster makes repeated allusions to the shared past of the British and the Indians. The events of 1857 are referred to as well as the incident at the Lucknow residency and the Marcella Sherwood incident of Amritsar when the Indians were made to crawl in the lanes of Amritsar. Forster suggests that in this discourse of power and fear the distrust stems from many such incidents in history which form an essential part of the 'collective memory'. Some critics have criticized this presentation of semi-hysteric British community as far from truth. But critics agree that even though, as far as facts are concerned, the novel might not be a reflection of historical reality, yet it is as much an authentic account of the British Raj at a particular time in a particular place as Dickens' London is London of the reign of Queen Victoria.

2.4 Modern Interpretations of the Novel

In recent years the novel has also been approached by critics as an account of colonialism and of homoerotic male friendship, a queer text. Benita Parry in her essay "The Politics of Representation in *A Passage to India"* questions the critical view of the novel as merely "an authentic portrayal of India and a humanist critique of British-Indian relations during the last decades of the Empire". Postcolonialist readings of the novel look at the intricacies of language and explore how the 'Oriental' is presented in the world that he understands little and wields an alien language, mistakes hospitality for intimacy and is never free from suspicion. Parry notes that the "other is designated within a set of essential and fixed characteristics". Following this there are critics who see this pattern of othering in the novel.

The novel is also read in the context of queer theory. Sara Suleri Goodyear, Joseph Bristow and Christopher Lane emphasize that the issues of race and colonialism are connected with that of the homoerotic and the queer. The queerness of the novel is evident in the first meeting of Aziz and Fielding as Aziz offers his collar stud to the English man. Foster's choice of the title also hints at an allusion to the homoerotic poetry of Whitman. Bristow feels that this alone should have signaled Forster's intent to explore the same-sex desire. The ending with Aziz half kissing Fielding, and the impossibility of relations between

man and man till the Empire comes to an end is also seen as a sure sign of a 'queer' novel. Moreover, there is repeated use of the word 'queer' throughout the novel. Adela is a 'queer' girl; Fielding a 'queer chap', Mrs Moore is 'disagreeable and queer' Godbole sings a 'queer' song and even the victory at the trial is a 'queer one'. Joseph Bristow also sees in 'queer' a strong sense of sexual disharmony in a socio-political environment where the heteronormative culture does not permit such relations.

A Passage to India is not just a political novel. It is 'intensely personal' and 'intensely cosmic' as suggested by L P Hartley. Forster himself comments:

> the book is not about politics, though it is the political aspect of it that caught the general public and made it sell. It's about something wider than politics, about the search of the human race for a more lasting home, of the universe as embodied in the Indian earth and the Indian sky, about the horror lurking in the Marabar Caves and the release symbolized by the birth of Krishna. It is – or rather desires to be – philosophic and poetic…

2.5 Symbolism and Structure

The structure of the novel contributes to the theme. The novel is divided into three parts – Mosque, Caves and Temple – which a definite form to the theme of 'India'. The three parts are variously associated with the three major seasons of winter, hot summers and rainy season, are seen to depict hope, despair and reconciliation. Mosque is associated with arch, Caves with echo and Temple with sky. As the novel weaves the theme of relationships and separation, fission and fusion, Part 1 is compared to thesis with the attempts to bridge the gulf between the East and the West like the Bridge Party and the Tea Party; Part 2 is an antithesis where all attempts to 'connect' are negated, the forces of reconciliation are completely overshadowed by hostile and evil forces. Part 3 'Temple' is a synthesis where once again some hope is raised for some kind of reconciliation on the human level. We witness the cancelling of the nihilism of the Marabar Caves. The structure of the novel is underlined by a sense of order and disorder, mystery and muddle, which is characteristic of India as well as the colonial situation.

Part 1, 'Mosque', is associated with cold weather. It is also symbolic of the Islam and its message of universal brotherhood and oneness. It creates an environment in which personal relationships can flourish. Major symbol in the Mosque is the overarching sky. The sky, the dome and the arch are repeatedly used to hint at a 'connect', a circle, a meeting point, a harmony. "The sky settles everything". Along with the sun it showers the city of

Chandrapore with beauty and strength. Sky is symbolic of the positive forces. It is significant that the entire expanse covered by this benevolent sky is interrupted by the 'fists and fingers' in the south, the 'extraordinary' caves which are going to spell the failure of all attempts to 'connect'. John Colmer feels that through its well-placed references to the earth and the sky and also the 'extraordinary caves', this part sounds the major themes of the novel. Very early in the novel Forster declares his intent as the Indians discuss the possibility of being friends with the English. The entire part 1 presents various occasions and options to explore the possibility through a chance meeting of Aziz and Mrs Moore, the superficial attempt at the Bridge Party followed by a more sincere effort at Fielding's tea party. Despite the barriers of race, class, religion and sex, this part kindles hope for harmonious relationships through good will, kindness and love. It ends with hope for a triumph of brotherhood. Gertrude M. White comments, "The omens are auspicious: East and West have met and embraced; friendship and love are in the ascendent". But April is approaching with the horrors of the Indian summer.

Part 2, 'Caves', is symbolic of the hot summers and is associated with echo and is a sort of antithesis. All attempts to connect in the first part come to nothing. Nothingness is repeatedly emphasized in relation to the caves. In the first part the Marabar caves are described as 'fists and fingers' and as 'extraordinary'. The 'Caves' part lies at the structural and the thematic center of the novel. It is set in the hot summers, the oppressive weather. The experience of the two women Mrs Moore and Adela Quested to the Marabar Caves is central to the novel. The caves shatter all attempts at order and harmony. Gertrude White regards Marabar "as the very voice of the union which is the opposite of divine; the voice of evil and negation", while Trilling compares it to "wombs". All the various interpretations hint at the dark, mysterious and negative character of the caves. They symbolize evil, nothingness and nihilism. The visit to the caves is preceded by days of apathy as a strange mood overtakes Mrs Moore and Adela. Their experience at the caves leads to a complete physical breakdown, mental hysteria and even death. The setting is perfectly in sync with the caves. The sun ushers in a false dawn, the sky is 'insipid' the granite is 'very dead and quiet'. The surroundings lack enthusiasm just like the visitors. This part symbolic of the hot summers is also marked by the absence of water which is an important symbol in the novel. Caves not just cancels all possibilities of friendship between the English and the Indians but it also finds Adela questioning her marriage with Ronny. As she thinks about her upcoming marriage to Ronny, she becomes aware that a marriage without love which would be reduced to a mere carnal embrace. The caves negate the possibility of all constructive relationships.

The echo in the ‘Caves’ represents the nothingness associated with the caves The echo, the sound of ‘Boum’ is dull and reduces everything whether it is hope or politeness of the blowing of a nose to a ‘boum’. The caves do not permit any man-made distinctions and the echo symbolizes this complete negation of all distinctions. The echo is completely beyond the human mind that classifies, differentiates and looks for an order all around. It is as such beyond the understanding of all those who imagine a well-ordered universe with a fixed hierarchy, and wish to grasp its meaning. It has no effect on the villagers or Aziz and the guide who don’t look for logical explanations. The westerners are disturbed by it, and the two English ladies are haunted by the echo. Mrs Moore find the caves horrid and stuffy. She is terrified by the echo which is ‘devoid entirely of distinction’. Her experience shatters her Christian belief in the kindness of God. She no longer wishes to write to her children or communicate with anyone, not even with God. The caves and the echo seem to end everything for Mrs Moore as she gets into a state of mental apathy and loses all interest in everything, even Aziz. The echo leaves Adela completely shaken. She remains haunted by the echo. The attempts of Adela’s logical mind to grasp the incident, to ‘understand’ the whole sequence of events, are thwarted by the ‘echo’ that flourishes ‘raging up and down like a nerve in the faculty of her hearing”. To her western mind this sound is so “unimportant intellectually” had covered her life since she had struck the polished wall in the cave and persisted. The moment Adela doubts her accusations against Aziz in the presence of Mrs Moore, she is relieved of the haunting echo, but it returns when she is with the Turtons and following the dictates of the English regarding the case. The ‘echo’ emphasizes the ‘nothingness’ of the caves, the futility of the human mind to create distinctions and compartmentalize everything, the mystery of the universe which is beyond the logical explanations of the human brain, and the mystery and muddle that is India. That the British fail to recognize this is reflected in their decision to number the caves.

Part three, ‘Temple’, is associated with the rainy season, the sky, Hinduism and synthesis. Aziz is continuously aware of the pattern of ‘mosque and caves’, hope and disillusionment, but he cannot stop himself from responding to the positivity around him. This section begins with the celebrations of Gokul Ashtami, the birth of Krishna, the God of love. Godbole sings and dances, and in a state of spiritual ecstasy he extends the divine love to the Christian lady, Mrs Moore and even the wasp. Forster attempts a harmony that transcends religious divisions and the barriers between Hindus, Muslims and Christians are not that pronounced. The relations between Aziz

Rains and water are an important symbol in this part. Water purifies, cleanses and

rains provide relief. Both are symbolic of life, rebirth and rejuvenation. Rains are a harbinger of positivity and harmonious relationship. Water also comes to be associated with oneness when the boats collide and Aziz, Ralph, Fielding and Stella are all thrown in the shallow waters. At that very moment the "rain settled in steadily to its job of wetting everybody and every thing through". Rain like the sky does not permit any divisions and symbolizes oneness. So much so that Aziz writes a letter to Miss Quested to express his appreciation for the courage she had exhibited at the trial because of which he is a free man.

In his Introduction to the Everyman Edition (1957), Peter Burrra says that the three parts are:

… planned like symphonies in three movements that are given their shape and their interconnections by related and contrasted localities…. They (Marabar Caves) are the key note in the symphony to which the melody always returns.

Apart from this tripartite structure with their major symbols, there are many others that contribute to the "pattern and rhythm" of this exquisite novel which can be read on many levels and interpreted variedly. The wasp appears again and again in relation to Mrs Moore, Godbole and the missionaries. The repetition creates rhythm and also becomes symbolic of universal love that does not exclude anything, not even the wasps. It very much reminds one of Coleridge's *Rime of the Ancient Mariner* where the albatross is lifted when the mariner is able to bless the slimy sea creatures. The punkahpuller with his physical perfection and aloofness from the court proceedings at the court stands apart from "the thin-hammed, flat-chested mediocrities of Chandrapore". This 'untouchable' belonging to the lowest strata of the society makes Adela aware of the pettiness of the issues at hand the uselessness of the entire proceedings. The punkahpuller becomes a symbol of the futile human divisions.

2.6 Forster's Style

Due to the tone and setting of his novels Forster has often been regarded as a late Victorian. Critics have not been sure of his place among the Modernists. Later criticism demonstrated his novels were intellectually and structurally more complex than it was assumed earlier. Forster himself has spoken about his immense debt to Austen, Proust and Samuel Butler. The application of literary aesthetics as elaborated by him in *Aspects of the Novel* (1927) is very much visible in his novels, especially in *A Passage to India.* Critics have noted the 'pattern and rhythm' in his novels. Frank Kermode in his essay, "Mr. E M Forster as a Symbolist" stressed the symbolist nature of Forster's literary aesthetics. Forster conceived novel as having a world of its own where the narrator presents his own "point of

view", has access to his characters, their minds, their inner most secrets, feelings and thoughts. His *A Passage to India* runs on many levels presenting the workings of the conscious and the subconscious mind of his characters through the use of language, setting and a 'pattern' which a reader can easily read into, and still continue to unravel the subtext with every reading. It explains the popularity that the novel continues to gain. Forster's narration of the novel, its tripartite structure provides him with the framework to present the varied shades of the colonial situation. Oliver Stallybrass sees in *A Passage to India* a:

> …masterly fusion of realism and symbolism, of the personal and the cosmic, its incredibly intricate structure, its wit and wisdom, the subtlety of its psychological and political insights, its superb atmospheric and descriptive power, and the sheer virtuosity with which Forster handles the English language…it represents his masterpiece and a fitting climax to his novelist's career.

Forster remains true to his theme, India, as he structures his novel, as he presents the British and the Indians, and as he captures the mystic element of the country. The deeply spiritual experiences of Mrs Moore, the mystery that surrounds the caves, the echo and the apathy that the two ladies experience, all lend to the idea of India as a mystery and a muddle. It baffles the logical mind as does the caves episode that lies at the center of the novel. Forster accepted that he has deliberately kept it shrouded in mystery because his theme was India, something he would not have attempted with any other country. He also felt that much of the spiritual reverberation is because he employs this 'trick' to keep the sequence of events at the Marabar caves a mystery. It lends itself to various interpretations just as Forster's theme, India.

Critics also see a pattern of separateness and connection in the tripartite structure of the novel. The three parts are quite separate from each other in their setting, their mood and emotion, but they are also connected through various references. 'Mosque' begins and ends with a reference to the caves. 'Caves' ends with a reference to Mau where the third part is set. 'Temple' begins with a reference to the Marabar hills and ends with the sky which is there in all the three sections. Through such repeated references Forster creates 'pattern and rhythm' so crucial to the novel. The snakes, the owls, the kites, Godbole's song where he yearns for the God who does not "Come", Mrs Moore's belief that God is love and the chants of 'Esmiss Esmoor' create a leitmotif that creates a rich fabric with references and cross-references to add multiple layers to the novel. Same is true of the use of words like 'queer', 'extraordinary' and 'nothingness'.

The echo is so skillfully woven in the novel, and many phrases and words also become an echo as they get repeated in the novel. The echo signifies nihilism. It signifies evil and nothingness. Devoid of any distinction it reduces everything to a 'boum'. It destroys Mrs Moore's understanding of life is destroyed and she is no longer interested in anything around her. She completely withdraws for the world. Adela is haunted by the echo, it becomes less terrifying when she is with Mrs Moore, but returns just before the trial and it is only when she recognizes the innocence of Aziz that she is free from malice of the echo. The echo signifies evil. It emerges as a strange phenomenon in the novel and adds to the mystical element of the novel.

Forster's allusion to the 1857 Mutiny, Jallianwallah Bagh, Lucknow residency, special trains and General Dyer's orders to make the Indians crawl after the Marcella Sherwood incident in 1919 help in creating the historical background for the novel and in also explaining the fear and distrust that overshadows the ruler-ruled relations. Forster's use of words and phrases like 'chota hazri', 'Burra Sahib', 'Maidan' and Aziz'z use of idioms like 'in the same box' show Forster's first-hand knowledge of the British India.

The structure, the language, the characterization and the 'pattern and rhythm' of the novel makes *A Passage to India* a masterpiece and a socio-historical document, a political treatise, a philosophical novel and a deep psychological insight into human relations as he goes on to explore man's relation with man and with the entire universe.

2.7 Questions

1. Discuss the major theme/s of *A Passage to India.*
2. Discuss the significance of the tripartite structure in *A Passage to India.*
3. E M Forster's *A Passage to India* is an artistic rendering of the "Hegelian Thesis-Antithesis-Synthesis". Discuss
4. Comment on the symbolism in *A Passage to India*
5. Forster is an expert in capturing the feel and tone of his background. Discuss this in the context of *A Passage to India.*
6. *A Passage to India* questions the ideology of 'white man's burden'. Comment.

2.8 Suggested Readings

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MAEM23203T: Modern Novel

Section-C

E M Forster's A Passage to India

UNIT III : E M Forster's A Passage to India : Characterization

Structure

3.0 Objectives

This Unit will

- Give you an understanding of the major and minor characters in *A Passage to India.*
- Introduce you to the portrayal of 'flat' and 'round' characters.

3.1 Character Analysis

In *Aspects of the Novel* E M Forster defines the novels as fundamentally telepathic structures. A novel, he believes, is about "people whose secret lives are visible or might be visible; (while)… we are people whose lives are invisible. And that is why novels…can solace us: … they give us illusion of perspicacity and power". This stems from his belief that a novelist creates a world that in which the reader and the writer are submerged. Forster's novels are more about ideas rather than about people, and this is also true about *A Passage to India.* He presents his characters more in relation to the theme and the ideas purported, the situation and their response to the situation, rather than a giving a detailed study of the qualities of each character. His novels create a 'mental climate'. He goes beyond 'flat' and 'round' characters to reveal the inner workings of the minds of his characters, their inner most secrets, their thoughts and feelings. Forster presents what he calls a 'point of view'.

Forster's conception of the novel as a world of its own is stated in his essay "The Art of Fiction" where he writes:

> So next time you read a novel do look out for the 'point of view' – that is to say, the relation of the narrator to the story. Is he telling the story and describing the characters from outside, or does he identify himself with one of the characters? Does he pretend that he knows and foresees everything?

Forster's *A Passage to India* is also a space created by the writer to explore the colonial situation and man's relation to man and to the universe. This space is inhabited by characters whose secrets lives are visible, as the writer gives us a peek into their conscious and unconscious thoughts. Forster provides the reader an access to the secret thoughts and feelings of his characters. The reader knows that Aziz fears a gross snub as he enters the compound of Major Callendar and though he restrains himself from getting down the tonga and approaching the house on foot, he stops it just before the veranda. The reader gets a peek into the conflict in Aziz's mind between appearing too servile or too bold that it invites trouble. Similarly we are aware of the inner most thoughts of Mrs Moore and Adela Quested, their confusion, apathy, their doubts about the justification of the behavior of the British towards the Indians. It is the 'mental climate' created by Forster just before the events at the Marabar Caves that forewarns the reader of what is to come. His protagonists are well defined, very real but they seem to exist only the world created by him, the readers cannot imagine Mrs Moore's life in England, while she is a very familiar figure in India. So is true of Adela Quested or even Fielding. The characters are very real in the situation and the surroundings, the space, of the novel.

Forster's visits to India and his association with Syed Ross Masood, had given him a first-hand experience of the British in India and the Indians. His characters in the novel borrow a great deal from his experiences. Like Fielding, Forster was able to balance between the Anglo-Indians and the Indians and spent as much time with one as with another. He too "felt miserable in a Club and almost always felt happy among Indians". This accounts for his portrayal of the Indians as more than just caricatures. There were some British readers who resented that the community had been maligned and some Indian nationalists who saw Aziz and the Nawab Bahadur as 'inverted toadies' and Godbole as a 'clown'. But the fact that his characters, especially the Indians, are not just caricatures is vindicated from the views expressed by an anonymous Indian who wrote,

> When I read *A Passage to India,* I was filled with a sense of great relief and of and almost personal gratitude to Mr Forster…. It was because for the first time

> I saw myself reflected in the mind of an English author, without losing all semblance of human face.

This clearly reflects the skill and sensitivity with which Forster has drawn his characters in *A Passage to India.*

3.2 Major Characters

a) Aziz

The character of Aziz has been drawn with lots of sympathy and sensitivity by Forster. Aziz is an educated Indian Muslim, a doctor by profession. As admitted by Forster, Aziz has been modelled on Syed Ross Masood, but critics believe that Aziz shares many of his characteristics and attitude from Abu Saeed Mirza and his love for practical jokes from Maharaja Dewas Senior.

Aziz is a man of good intentions and character. This is evident from his behavior with his friends who hold him in high regard and in Fielding's complete trust in his innocence even when all the evidence suggested otherwise. Aziz is the main protagonist of the novel and the novel if not built on such a scale might have been just his story. Not much details have been given about his physical appearance. We are told that he is tall for an Indian, five feet nine inches tall, with a slim and athletic built and usually wears western clothes which he feels might help him to avoid any confrontation with the law.

Right in the beginning of the novel we see him in the company of his friends very much at ease in the familiar surroundings. He doesn't contribute much to the discussion and leaves it to Hamidullah and Mahmoud Ali to voice their views on whether an Indian can be friends with the English or not. His interaction with Hamidullah Begum reveals that he has lost his wife and has two sons and a daughter who live with their maternal grandmother. As a dutiful father Aziz sends his salary to them and lives like a 'low grade clerk'. His loyalty towards his dead wife who died just when he had started loving her is evident from his decision to never marry again as nobody could take her place. He is also quite shaken by Adela's question about how many wives he had.

Aziz is a gifted and skillful surgeon who works at the civil hospital under the Civil Surgeon, Major Callendar. Like many educated Indians, Aziz easily combines his trust in modern medicine with the traditions and culture of his country and his religious beliefs. He is an emotional person, sensitive to people and situations, but his good sense prevails at the most crucial of times. Despite his Western education and insecurities emerging from a subject status, Aziz is a very impulsive person. He easily confides to Mrs Moore his unpleasant

experience with the English ladies and condemns their behavior. He is quick to respond to the warmth of Mrs Moore's heart. His meeting with Mrs Moore is one of the most significant events in the novel as well in his life. It brings out the best in him and he relates to her without the barriers of race, religion, sex and age. The memory of Mrs Moore is enough to inspire him to wave off the compensation that he could extract from Adela. It is once again his promise to be kind to her children that changes his behavior towards Stella and Ralph, and it is the recognition of an 'Oriental' in Ralph, a trait that he shares with his mother, that releases Aziz from the pain of his past. A release symbolized by the release of the prisoner at that very moment. His experience with Mrs Moore restores in him the trust in the finer human qualities and hope for friendship and love that transcends all divisions of race, religion, class and sex. It helps him to overcome the fear and distrust which color all interaction in a colonial situation. Adela's accusation and the trial force him to embrace India and leave for the Indian state Mau despite economic loss, and makes him conscious of a pattern of hope and disillusionment, 'mosques, caves mosques, caves', yet it is his bond with Mrs Moore and Fielding that his 'heart is too full to draw back' and he commits himself to a last act of 'homage' to Mrs Moore's son.

b) Fielding

Though most of the Anglo-Indians in *A Passage to India*, like the Turtons, are mere caricatures of the typical English Sahibs and Memsahibs with their arrogance and disdain for the native and everything Indian, Fielding is not a stereotypical Englishman as he draws a lot from Forster himself, and from Malcolm Darling. He carries Forster's vision of India, the author's lack of racial prejudice, and Forster's ability to balance his time between the English and the Indians. Club, which stands as a symbol of the colonial discrimination and the draws a clear line of separation between the two races, is not one of his favorite places, and he has no regrets when he is removed from the Club.

Fielding is an easy-going English man without the airs of a Sahib. He is an intelligent man in his forties, the age Forster was when the novel was published. Fielding is the Principal of the Government College, and his position gives him the opportunity of mixing with the Indians. He deals with them not as representatives of a race abut as individuals. He carries Forster's liberal humanism. Probably, because of his different background, he is not driven by the herd instinct. He is popular with the students who are completely devoted to him when he stands for Aziz during the trial. Fielding doesn't let anything cloud his sense of judgement even in the face of all situations which easily threaten any normal person and makes him take sides. He sides with the Indians openly during the trial when the lines are clearly drawn

between the races. He doesn't lose his conviction in the innocence of Aziz even when all evidence is against him. At the same time his love for Aziz and his irritation at Adela's behavior doesn't dissuade him from advising Aziz against taking undue compensation from Adela. He can easily balance supporting Adela, giving her a sympathetic ear and a space to deal with the situation by arranging for her stay at the college.

Fielding doesn't hesitate in voicing his opinions, whether it is at the Club or with the Indians. At Aziz's house shocks the Indians when he tells them that he doesn't believe in God. His kindness does not derive from some religious belief, like Mrs Moore, but from his humanism. He travels light, and appreciates Adela for her courage to speak the truth at the cost of earning the displeasure her community.

Fielding has a clear understanding of India. He is generous in accepting Indians with the obvious cultural and behavioral differences. He appreciates the confidence that Aziz puts in him and responds by sharing some incidents from his life. He is pained to see the policemen rummaging disrespectfully through the personal belongings of Aziz. At the end of the novel, he returns to India a married man. Despite Aziz not answering his letters he doesn't hesitate when he meets his Indian friend. He trusts Aziz's good kind heart to overshadow all distrust and doubt that has clouded their relationship. He laughs at the disclosure that the High School that he has come to inspect has been turned into a granary, something which Godbole, the Minister of Education, is too embarrassed to tell his former Principal. He is disconcerted by such a waste of energy and the impact of this non-serious attitude towards education as it directly impacts his income and the comfort of his family. Now he travels less lightly than before as he has the responsibility of a family. Still, he avoids commenting upon it, lest it might affect his reconciliation and friendship with Aziz. The rift between them is healed but both realize that it is not the time yet for a close relationship untainted by the colonial set up.

f) Mrs Moore

Mrs Moore is an old English lady who comes to India with Adela Quested. Her son, Ronny Heaslop, is the City Magistrate in Chandrapore. Mrs Moore lends the mystic element to the novel along with Godbole. It is the warmth in her heart and her complete refusal to acknowledge man made divisions, and her firm Christian belief in universal love. Mrs Moore is an enigmatic character who influences the plot at many levels. At her very first meeting with Aziz, she is able to overcome his initial roughness by her comment, "God is here". The fact that she had removed her shoes before entering the mosque even though she was not aware of someone's presence shows her intrinsic faith in the omnipresence of God. She meets

Aziz without any reservations or prejudices.

Mrs Moore is 'fair minded' and her sense of judgement is never clouded by the situation and the events. She realizes the insensitivity in the remarks of the English women at the Club, especially when Mrs Callendar, the Civil Surgeon's wife, comments that the kindest thing to do to a native is to 'let him die'. Mrs Moore's witty rejoinder is, "How if he went to Heaven?" Ronny's justification of the actions of the British does not convince her, and she is pained at the way he has imbibed the impressions from his seniors. She strongly feels that despite all difficulties that the Anglo-Indians face in dealing with the Indians their behavior was not justified, and "one touch of regret… would have made him a different man, and the British Empire a different institution".

India makes Mrs Moore question her religious and spiritual beliefs. She meets Aziz again at Fielding's tea party. Ronny's ill-timed and ill-mannered interruption and Godbole's song where the God does not come leave her tired and passive. There is almost a mystic silence as, "No ripple disturbed the water, no leaf stirred". Hereafter, Mrs Moore seems physically and spiritually exhausted. She refuses to accompany Adela and Ronny to the match of Polo and is irritated at their querulous behavior. Much against Ronny's objections she decides to go to the Marabar Caves. Despite her low health she tries to raise the spirits of Aziz when he feels handicapped by the absence of his friend, Fielding. Mrs Moore's experience at the caves shatters her sense of order, and undermines her understanding of life. She feels totally disinterested in the vents and the people, even Aziz. The 'nothingness' of the caves makes everything seem meaningless. She doesn't even reach out to Adela, and as she travels to Bombay without Ronny or her servant, Antony, she is happy to leave her past behind. It is significant that in this state of apathy and disconnect also Mrs Moore is very clear about Aziz's innocence and doesn't hesitate to mention that.

Much after her death, Mrs Moore continues to impact the events in the novel. In the trial scene her presence is very palpable, and the chants of 'Esmiss Esmoor' by the Indian crowds awake Adela from her stupor. The invocation makes her speak "more naturally and healthily than usual". In the last section she appears to Godbole as a kindred spirit, and it is her memory that triggers a sense of kindness and gratitude in Aziz. Mrs Moore's spirit connects Aziz, Fielding, Stella, Ralph and even Godbole. Mrs Moore's continues throughout the novel as a very positive and mystical presence.

d) Adela Quested

Adela Quested is a young English woman who has recently arrived in India, accompanied by Mrs Moore. She is here to explore the possibilities of marrying Ronny

Heaslop, Mrs Moore's son and the City Magistrate, and thereby, settling in India. She is an educated upper middle class young ordinary looking English lady. There are numerous references to her lack of physical beauty, he 'angular body and the freckles on his face' are serious defects in the eyes of Aziz. She across as a sensible person, and is very confused by the power equations in India. She is unable to grasp why the English do not mix with the Indians socially, and is quite disappointed that she is not getting to see the 'real' India. Her marriage to Ronny doesn't interest the reader who cannot imagine it happening. No wonder she announces at Fielding's tea party that she will leave for England. It is her guilt and the physical closeness of the moment in the Nawab Bahadur's car that makes her change her opinion.

Adela is a curious young girl who is interested in experiencing the 'real' India and meet the Indians without the barriers created by the colonial situation. She is interested in the when Aziz issues an invitation. Later, like Mrs Moore we find her quite unenthusiastic about the trip to the Marabar Caves. She has also been in a state of dullness and apathy since the tea party. This could be her subconscious mind alerting her to the danger that lurks there. Throughout the journey Adela remains preoccupied with the preparations of her upcoming wedding. She also dreads becoming like the typical memsahib – 'ungenerous and snobby about the Indians'. As she is about to enter the second cave with Aziz, she realizes that her marriage to Ronny, although a very comfortable arrangement, would be devoid of love. She asks Aziz about his marriage and shocks with her question about how many wives he had.

It is in this state of confusion that Adela enters the cave. Its later in the novel that Forster reveals what happened there while not really doing so. It remains shrouded in mystery as to what exactly happened there. Even Adela and Fielding, when they discuss it after the trial about the possibilities cannot understand it much. Forster's theme was India, and the mystery, the chaos and the horror of the Marabar Caves gave him a perfect setting for his novel. Adela and what happens to her is the tool that the writer uses to present the colonial relations and the mysterious India that remains beyond the grasp of the Western mind.

For a while after the incident at the caves, Adela remains in a stupefied state bordering on hysteria. She is an intelligent and sensible woman and is aware that Mrs Moore is the person who could help her. Mrs Moore's comment that Aziz is innocent makes her doubt her charge against him. This relieves her of the terrifying echo, which returns when she is with the Turtons. Adela is nervous before the trial and also feels guilty about all the trouble she has caused.

Adela is a sensitive and a highly observant woman. She might not exhibit the warmth

and the intuitive abilities of Mrs Moore, but her behavior is also not prejudiced like that of other English women. She notices the punkahpuller in the court who is completely oblivious of all the proceedings around him. It is his total indifference to the trial, his aloofness that impresses her and makes her aware of the 'narrowness of her sufferings'. The invocation of 'Esmiss Esmoor' reminds her of her companion and she faces the situation more energetically and healthily.

Adela exhibits extraordinary courage to speak the truth when she realizes that Aziz might not have followed her in the cave. It is her honesty that averts a major crisis. She is deserted by her community, and finds herself completely isolated, except for Fielding. Fielding admires her for her courage and speaks for her with Aziz. He even arranges for her stay at the college.

Adela ceases to exist once she is back in England but her character is significant to the novel, and provides Forster with the opportunity to present India and the colonial conflict.

e) Professor Godbole

Professor, a Deccani Brahmin, teaching at the Government College when the novel opens, is one of the most enigmatic, perplexing and mystical characters that Forster has created. With a fair complexion, grey-blue eyes and grey moustache, he is very much a European in looks. His western attire with a turban 'suggested harmony'. Godbole's presence at the tea party doesn't disrupt the congenial environment. His religious beliefs that make him take tea at a little distance from others is not obtrusive and does not create any sense of separation. He remains enigmatic and mysterious, offers to send sweets to the ladies, and remains unresponsive when Adela wants to know more about the caves. Aziz feels that he might be hiding something. This begins to create a sense of mystery around the caves. He surprises everyone when he breaks into a song just when the ladies are about to leave. His song expresses the yearning for God to come, God who 'refuses to come…neglects to come'. Both the ladies are deeply affected by his song. It sets in doubts in the mind of Mrs Moore about her understanding of life and her spiritual beliefs. In the last part of the novel it is revealed that Godbole was aware that Fielding had married Stella and not Miss Quested as understood by Aziz but he had made no attempt to dispel the doubts of Aziz or help in building bridges. At the same time he forwards Fielding's note to Aziz to take care of his stay in Mau very well knowing the doctor's wish to stay away from Fielding. Godbole's complete non-involvement in the plot hints at his total acceptance of the events around him and also a sense of detachment.

Godbole remains a part of the narrative without really being involved. But his

distance from the events is more of a renunciate's than out of any sense of separation or divisions. It is because of his miscalculation of the length of the prayer that both he and Fielding miss the train. His secrecy about the caves and his missing the train give the reader a hint of the dangers or the evil that they represent. He is able to distance himself from the situation. Fielding is surprised that Godbole could ask him about the success of the trip even though he knew about the charges against Aziz. At a moment of crisis, he also engages Fielding in the most insignificant discussion about choosing a name for the high school in Mau. To Fielding he seemed sly and charming as he asks if Aziz was innocent or guilty. When Fielding questions him about it, Godbole gives a very philosophical explanation:

> … nothing can be performed in isolation, All perform a good action, when one is performed, and when a n evil action is performed, all perform it…. When evil occurs it expresses the whole universe. Similarly, when good occurs.

He abruptly ends his philosophical discourse and narrates the legend of the 'Tank of the Dagger'. Godbole is almost redundant to the plot, but his character is very significant to the scheme of things, to the tripartite structure of the novel and the mystical aspect of the novel. He represents Hinduism and in the last section of the novel is seen celebrating Gokul Ashtami, the birth of Krishna, the God of love. He effortlessly extends the divine love to include Mrs Moore, a Christian lady and even the wasp. Unlike the missionaries Godbole's concept of divine love allows no exclusion. At the end he simply slips away just as he had done earlier when he left Chandrapore for Mau.

3.3 Minor Characters

Forster has created numerous characters to fill in his novel apart from the protagonists. Most of them are stereotypical and are used as representatives of their community.

a) Ronny Heaslop

Ronny Heaslop, the city magistrate, is Mrs Moore's son. In him Forster gets an opportunity to present a young Englishman who has spent few years in India, but has been here long enough to adopt the ways of those who have spent decades, and also has picked the language of the Anglo-Indians, the phrases and arguments like 'Of course there are exceptions' and 'increasing the izzat' from his seniors. The Ronny in India is much different from the Ronny in England. Adela notices that India had brought out the less admired qualities in him. "His self-complacency, his censoriousness, his lack of subtlety, all grew

vivid beneath a tropic sky." Ronny is a sahib, as Turton declares. The change in him that India has brought about even surprises his mother. His consciousness of the power equations in the British Raj color his behavior. His presence at Fielding's tea party disrupts the harmony. He surely loves his mother but he wishes to dictate her actions. The British official in him is always cautious and always suspicious of the native. Unfortunately, the caves episode proves all his fears to be true. As his mother leaves for England, he feels happy that she would be accompanying the Lieutenant Governor's wife, Lady Mellanby, and is hopeful that this might make stamp his name on Lady Mellanby's imagination. He feels a rush of tenderness for his mother only at thought of her being instrumental in furthering his ambitions. When she dies at the sea, he feels guilty but his sense of guilt is short lived. In the wake of events he has to end his engagement with Adela. He is relieved to know that Fielding has asked her to stay at the College.

Ronny Heaslop is a stereotypical Indian official with his arrogance. He is too quick to judge the Indians, and finds them sloppy, easily excitable and totally unreliable. It is only for the few moments that he spends with Adela after Fielding's tea party that we get a glimpse of what he might have been, gentle, sensitive and caring, had he not been tainted by the colonial mindset.

b) Hamidullah

Hamidullah is educated, well-to-do Indian Muslim. He is a cultured and wise man. As a leading barrister in Chandrapore he is highly respected. He spent years in England when studied at Cambridge and enjoyed good relations with some English men. Usually, he is moderate in his views and avoid extreme opinions. He shares his pleasant experience with the Bannisters in England to prove that it is possible to be friends with the English away from India. He pacifies Aziz, 'paving the way for obedience', when he is disconcerted at being called by Major Callendar.

He is very disturbed by the arrest of Aziz but remains deferential towards the English. He appreciates Fielding's open support for Aziz. Hamidullah is more concerned about the legal aspects of the case, the evidence and in gathering support from all. He is conscious of the danger that Aziz might be in, and plans to draw maximum community support for his friend by roping in the Nawab Bahadur and calling Amrit Rao, a Hindu lawyer, notorious for his anti-British stance. He fails to understand the reasons behind Adela's conduct, is surprised to see her with Fielding, ignores her and does not like her staying at the college. He deliberately tries to inflict pain on Ronny by asking about Mrs Moore's death. Even Fielding

is shocked at his brutality. It is the result of the pain he has felt on account of the charges against Aziz, and due to the behavior of the English in general during the trial. He wishes to extract huge compensation from Miss Quested. He points out to Aziz a certain coolness in Fielding's attitude towards the Indians. The caves episode and the trial seem to have affected him deeply and his views and behavior towards them is clouded by suspicion.

c) The Turtons

In Mr Turton, the District Collector, and his wife, Forster presents stereotypical English who have been in India for decades and imbibed the arrogance, the insensitivity and the snobbishness that defines the power relations in the imperialist structures. Like many other Turton had also come to India intending to be a perfect gentleman, could even offer a ride in his carriage to an Indian, show him his stamp collection, but soon he adopted the ways of the ruling class. There is also a hint at his being corrupt.

Mrs Turton is a presented as a caricature of a Memsahib, an English woman in India. She exhibits the stereotypical rudeness, snobbery, insensitivity and the sense of isolation associated with the English woman in India. As Turton says that it is the women who make it more difficult in India. Mrs Turton is quick to assess Adela and declare that she is not a pukka, not one of them, as she does not display similar snobbish attitude towards the natives that stems from the understanding that all in India were inferior to them except for the Ranis who were at par. Later when Adela is ill after the Cave episode, the Turtons graciously provide her a place to recover. Now when Adela represents all that is at stake for the British in India, and her condition justifies all their opinions about the Indians and their distrust of the natives, Mrs Turton is moved to tears at her condition. The Turtons represent the colonizer in the novel. As the representatives of the Crown in Chandrapore they were the demi Gods who demanded their due.

3.4 Criticism

There is no doubt that in *A Passage to India* has a string of characters that faithfully allow the author to present a situation, to tell a story which he wishes to tell and to present different 'points of view' that is he has set out to express and that are essential for the proper exposition of the theme. The novel boasts of well-defined and 'round' characters and also characters who are generalized caricatures so essential to a novel this proportion. In *A Passage to India* Forster is dealing with the theme of Imperialism, and using the colonial situation and the attitude of people in an arbitrarily defined power equation which spells of unfairness, injustice and insensitivity, he studies the man's relation to man and to the entire

Universe. As the theme is India, he also gets an opportunity to present the mystery and muddle that life is, and to look for attempts to 'connect' beyond human divisions. The religious and cultural diversity of India, the varied topography, the power structures of the British Raj gave him the opportunity to present his theme of separation, of 'fission and fusion'. He fills his novel with characters who enable him to not just depict the socio-political scene but also to dive deep into the psyche of his protagonists to reveal the hidden depths of their subconscious.

3.5 Questions

1. In Forster's *A Passage to India* the characters are "people whose secret lives are visible". Discuss.
2. In *A Passage to India* Fielding is a spokesperson for Forster's liberal humanism. Discuss.
3. Critique the delineation of female characters in *A Passage to India.*
4. In *A Passage to India* E M Forster has portrayed 'flat' and 'round' characters to present a theme of immense proportions.
5. The Anglo-Indian characters in Forster's *A Passage to India* are merely generalized caricatures. Discuss.
6. Discuss the friendship of Aziz and Fielding in view of the statement that the English cannot be friends with the Indians.

3.6 Suggested Reading

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MAEM23203T: Modern Novel

Section-D

William Golding: Lord of the Flies

UNIT I : William Golding : Lord of the Files

Structure

1.0 Objectives

- To understand the superficial nature of civilization and social structures
- To contemplate human nature and its ethical codes, moral system and to analyse how social collapse is moral collapse
- To examine historical context of the novel and its impact on the characters present in the novel
- To understand critical perspectives of the novel in the light of Marxism and Psychoanalysis
- To study the major symbols used by the writer to signify his ideas

1.1 Author's Introduction

Sir William Gerald Golding, more popularly called, William Golding – was a British playwright, poet & novelist. He was born in 1911 in Cornwall. He attended Marlborough Grammar School. He tried to write his first novel at the tender age of twelve. However, he followed the wishes of his parents and pursued a career in the natural sciences but during his time as a second-year student at the University of Oxford, he chose to switch to English Literature as his major. He wrote poems once completing his graduation from Oxford and for some time after that, he worked for a while as a director and actor in a theatre company and

later became a teacher. Golding entered the Royal Navy in 1940, a year after England joined the war. His military service had a significant impact on how he perceived mankind and the horrific things it was capable of. Golding began writing novels and returned to teaching after the war. His first novel *Lord of the Flies* became a big success in the United States and the United Kingdom after being rejected several times by publishers. Although his first book is best remembered, he also wrote and published twelve additional works of fiction during his lifetime. Golding was the recipient of the Booker Prize in 1980 which he won for writing the novel *The Rites of Passage* which was the first in a trilogy. Sales of the book allowed Golding to stop teaching and concentrate solely on writing. Other works by Golding are *Pincher Martin* (1956) and *The Brass Butterfly* (1958). He, in 1983, won the Nobel Prize in Literature. He had already become a renowned and respected author internationally, but his other works were never as much famed as *Lord of the Flies* was. Because he served in literature, he was named a fellow of the Royal Society of Literature. Golding died in 1993 after leaving behind a legacy which defined twentieth-century British literature.

1.2 Historical background

Whatever Golding witnessed in the second World War affected how he perceived mankind and the evils that it was capable of. *Lord of the Flies* published in 1954 was his most successful novel although at first it was rejected by many publishers. Less than ten years after World War II and in the heart of the Cold War, in 1954, Golding authored *Lord of the Flies*.

In the novel, *Lord of the Flies*, Jack, and the hunters, who are responsible for providing the luxuries of a dictatorship and the luxury of meat, play that part. The other boys give up whatever moral objections they may have to his rules in exchange for his protection, and they actively persecute the boys who don't want to join his tribe. These conditions partially resemble the economic hardship Germany experienced, in the years that followed World War I and through the Great Depression of the 1930s. Golding during the second world war was working as a marine in the British Navy. While working there he witnessed, the Nazis' ability for utter brutality was not unique to Germans or, in fact, to any one group. Golding believed that none of the countries was too far from performing crimes of the same magnitude, even though the news of the Nazi death camps terrified the whole world. According to Golding, the "psychology of fear" combined with humanity's tendency for evil and violence causes people to act in horrible ways. Two atomic bombs were dropped on Japan by the United States, killing more than 100,000 people in three days. In conclusion,

World War II resulted in the deaths of 55 million people. Golding was not unaware of such horrific violence and human loss. Instead of focusing on societal reform to rid humanity of its brutality, Golding believed that social collapse, such as that seen in *Lord of the Flies*, may be directly linked to moral collapse at the individual level. As a melancholy satire of Coral Island, Golding developed Lord of the Flies, transferring savagery from outside sources like sinners and strangers to residency in each person's heart.

1.3 Summary

Ralph and Piggy are introduced in the first chapter of the novel. The context of their situation is revealed by their conversation: A plane is shot down from the sky on an isolated island. The passengers in the plane were school-going children. Now, many of them have fallen on the island at different places. Ralph, the protagonist meets Piggy because they both fell close to each other. They get acquainted and begin to walk across the shore to find others. On the way, they find a conch shell. Piggy suggests that the shell could come useful as a whistle. Slowly, all the boys meet together at one place. For survival purposes, they decide to choose a leader. This was the first attempt by these young boys to establish a society with rules. Ralph is chosen to be the leader by the boys and he names Jack as his successor/second-in-command and gives him the responsibility of hunting for food. Jack is not happy about the fact that Ralph is the chosen leader, but this time, he relents.

Later, Jack, Ralph, and Simon go to explore the island. Ralph instructs the rest of the boys to start a fire so that any passing ships could notice them. By using refraction from Piggy's goggles, they ignite a fire. The boys get preoccupied as they are enjoying themselves in the wild environment with no supervision and don't notice the spread of the fire into the jungle. Due to the fire spreading in the woods, one of the younger boys goes missing. No one cares about it.

Soon it becomes apparent that the boys choose to have fun instead of paying attention to rescue activities as they play in the pool. But Ralph is stubborn about igniting and watching the signal fire as well as making huts for shelter. Jack, on the other hand, becomes increasingly obsessed with catching a wild pig as he realises that he is quite good at hunting.

One day a ship is seen on the horizon but it cannot be signaled as Piggy and Ralph find out to their shock that the hunters who were supposed to take care of it, had not paid attention when the fire had gone out. Jack and Ralph have a fight but at that moment Jack and

the hunters had just returned from their hunt and the vigorous hunting activity made them behave with some sort of weird enthusiasm for this reason, instead of figuring out the issue with the signal fire, they began a wild dance.

But Piggy is adamant about it so Piggy gets punched by Jack as Piggy insults him. To quickly make things in order, Ralph blows the conch shell and gives a speech. During the speech, it becomes obvious that many are scared. The young boys are being plagued by nightmares of what they believe is haunting the island and spying on them - some kind of creature or monster. The older boys try to calm them by reasoning with the younger boys about the logical argument of the creature's hiding place during the day if it indeed exists. Because if there was a creature, it would have been easily seen during the day. But their fear does not go away. Some decipher that the beast could be hiding in the sea during the day, which only increases their fear.

After some time, numerous militia aeroplanes appear in the sky and they are in some sort of a battle so there are lots of explosions in the sky. But on the island, the boys are fast asleep and hence do not witness anything even when one dead person from one of the aeroplanes, a parachutist falls on the island. Amongst the boys, there are a pair of twins - Eric and Sam and they witness the explosions but do not see the dead parachutist land as it was still dark. So, when the next morning, they see the parachute’s shadow and hear the ruffling sound it makes because of the wind, they believe that the beast has haunted them and they inform everyone else about what they believe.

The group of boys decide to create a hunting party to find and kill the monster. Because the fear of the beast is only increasing. On the search, Jack and Ralph's differences and disagreements grow a lot. Jack and Ralph can see the parachute from afar but think that it is some sort of a giant monkey. In a meeting later, they recount the same to everyone else. But the conversation shifts to Jack's reluctance about keeping Ralph in power and he tries to persuade everyone to remove Ralph from his leadership position but the rest of the group is not interested in doing so. So, Jack runs away to form a tribe of his own.

Later, Ralph teaches every boy in the group about how to create a bonfire on the mountain. The boys are inspired to work together and they do, but many of them run away to join Jack’s group. Ralph inspires the rest of the boys to make another bonfire, this time on the beach instead of the mountain. They work together, but before they are done, most of them

have already run off to join Jack’s tribe and Ralph’s group has very few boys left.

In the new tribe, Jack installs himself as the leader without any election. To celebrate and mark the occasion, he ritualistically kills a sow and a hound. The rest of the tribe then takes the sow's head and offers it to the beast in a particular sharp spot in the forest.

Sometime after this, Simon sees the sow's head during the day and it appears to be talking with him and tells Simon that he will never be able to get rid of it as it lives inside everyone. Simon faints due to fear and when he wakes up, he runs off to the mountains where he finds the dead parachutist. After seeing this, Simon goes back to his group to tell them that the beast does not exist physically, its only existence is in everyone’s minds. As Simon emerges from the forest, Jack’s tribe, which for now also includes Piggy and Ralph temporarily, see him and since they are in some sort of a blind restless enthusiastic celebration, they kill Simon with their hands.

While contemplating their actions Ralph and Piggy realise that they followed their temptation and in doing so, killed Simon. Because of this realisation, they are attacked by Jack's tribe. Although they end up escaping, Piggy’s glasses are left behind which Jack’s tribe takes. Therefore, afterwards, Ralph's group members go to talk to Jack at his fortress, in order to make him understand so that he can return Piggy’s glasses. But Jack responds violently as he ties up Sam and Eric and tries to fight with Ralph. Roger, one of Jack's tribesmen, throws a large rock down the mountain during the fight which ends up crushing and brutally killing Piggy and it also destroys the conch shell.

The next day, Ralph is on the run from Jack's tribesmen who are hell-bent on finding him. Following Jack's idea, they ignite the whole forest in hopes of driving Ralph out. But Ralph stays adamant. He does not reveal himself. On the run, Ralph embarks upon the head of the sow and destroys it. Somehow, Jack’s tribesmen very cunningly, lead him to the beach where Ralph knows that they will murder him. Since Ralph was physically weak, he fails to continue further and he falls due to fatigue.

Suddenly, a British naval officer appears from a ship. The ship noticed the island's forest fire which inadvertently worked as a signal. Upon seeing the violent and blood-lusting children, the officer inquires a weak Ralph about the situation. But Ralph thinking about what has happened is unable to speak and begins to sob and the rest of the boys, standing afar on the beach, also start sobbing as they collect themselves and understand their actions. The

British naval officer gives them some time to collect themselves before they begin the rescue.

Questions

1. Why does Jack start his own tribe?

2. Explain the binary characters of Ralph and Jack.

3. Can the characters Simon and Piggy be called the noblest in the plot? Justify your answer with examples from the novel.

4. How has war impacted the characters in this novel?

1.4 Critical Analysis

The prominent theme of the book is the conflict, which arises between the characters, especially Jack and Ralph. Ralph and Jack represent two facets of a government with which the characters are trying to rule the island – Democracy for Ralph and tyrannic dictatorship for Jack. Golding creates confidence and competes for characters as Jack's capabilities are shown even though he reluctantly submits to Ralph's leadership at first. With every turn in the plot, their animosity increases until it leads to a fatal fight. The schoolboys stand as their characters, and each has certain principles which make them relate to either Ralph or Jack and make contributions to the plot accordingly. Ralph's principles are noble as he attends to his duties and protects people whereas Jack's inclination is towards violence and malice. Through Ralph's character arc of leadership at first and defeat later the readers can see that the plot depicts the fragility of human society in front of the brutality human nature is capable of. A worldwide struggle highlights the awareness that civilization itself is being made vulnerable by the forces of vehemence, even though Ralph is saved at the final moment by a character who stands for civilization in the form of the navy officer.

The setting of the novel is the world war which in itself portrays a threatened world due to the constant instability which can cause a nuclear war at any moment and shows the fragility of human nature. Therefore, through this setting whose survival is constantly threatened the novel makes constant references to the outside danger by showing the Point of View of a group of schoolboys in a remote world looking at this danger from the outside.

The book has no exposition and quickly begins with the rising action as the inciting incident

has already occurred before the first sentence starts. Both Piggy and Ralph, at first when they are read about by the reader are depicted to be graceful although opposite to each other. They find a conch shell and use it to call the others and that's when the readers meet Jack who has already begun his leadership and exerts a good amount of confidence. Although everyone could easily perceive Jack as the leader, Ralph is elected as the leader at first because he possesses the conch shell. Ralph's responsibility includes coming up with a plan for rescue while Jack's responsibility is to hunt for food. Although Jack is reluctant to accept Ralph's leadership, they become friends.

Ralph asserts that a fire must be ignited at all times because of the possibility of a passing ship, and he orders that someone must watch the fire at all times. He also prefers to assign different chores like looking for fruit, etc. in groups. Jack is proven to be quite skilled at hunting and during one of his kills, he lets the signal fire pass out. The conflict between Ralph and Jack begins here. The younger boys in the group become frightened because they suspect that a monster is stalking them in the dark. This fear only becomes more intense when they see a crash of a paratrooper on the mountaintop, and they think of him as a beast.

In a scene due to extreme ferocity, the boys kill Simon and the conflict between Jack and Ralph rises. Piggy's killing is the climax of the novel. At first Piggy and Ralph are under the impression that Jack and his group are after the conch shell, but they are actually after Piggy's glasses as that is what they need to start a fire. The conch shell is a symbol of democracy and when the need for the conch shell is reduced it symbolizes the failure of democracy on the island. When later on, Ralph and Piggy try to collect Piggy's glasses, and a boy from Jack's group kills Piggy by crushing him under a boulder. This implies that tyranny has been established and democracy has failed on the island. Realizing the maliciousness of Jack and his group, Ralph runs for his life understanding how much danger his life is in.

Up until now, the boys have managed to preserve a delicate equilibrium, with Ralph controlling the resources of igniting the fire and the conch's emblematic significance counteracting Jack's readiness to use violence. Ralph is helpless once this equilibrium is upset, and Jack has control over the mechanisms for maintaining the fire and maintaining the boys' blind obedience to his authority. Jack is prepared to wield external pressure on the boys who defy him and leads by forcefulness rather than urging. This is in dissimilarity to Ralph, who anticipates that the boys will be innately stirred to labour with each other. Ralph is not a threat, but the boys pursue him across the island out of dread of Jack's wrath and a sense of

gang loyalty. Even Sam and Eric, the twins, who at first supported him, submit to Jack after he torments them to hear where he is hidden. To get Ralph out of the bush, the schoolboys begin a fire, and this signals a transient vessel. The boys become aware of the horrific events they have experienced and contributed to when the ship's officer returns to civilization and comes ashore. The boys are saved but left damaged by their sights into "the darkness of man's heart," and the book concludes with the isle wrecked.

Marxist Analysis -

In the novel, Ralph is the manifestation of social equality whereas Jack is the manifestation of tyranny. Throughout the novel, Ralph attempts at creating an ordered society where everyone has a certain role. Ralph creates reasonable rules which benefit everyone and follows them himself. His leadership is the result of democratic voting. Jack's actions and his obsession with hunting lead to chaos on the island. His disregard for rules leads to their chance of being rescued being impossible. He becomes a self-ordained leader, not elected and he creates a clear hierarchy in his tribe where the weak young boys who cannot protect themselves are at the lowest. Jack's actions create a pyramid. Ralph's actions create a plain-like system where everyone is equal.

There is also a power struggle between Jack and Ralph. Ralph is a metaphor for the proletariats and Jack is the metaphor for the capitalists. As a proletariat, Ralph aims at dismantling the social structure and as a capitalist Jack creates, supports and empowers the social structure. With Ralph and Jack's constant struggle for leadership, the island becomes classless and without order, which leads to a heightened amount of disintegration and a collapse of moral and social behaviour.

The plot shows how political systems can either destroy a society or lead to utopia depending upon the power holder and their use of power. With Ralph, the island sees huts being made, food available, equality and a chance of getting rescued. During Jack rule, the island has food problems, the rise of superstitions, violence, inequality and it displays social as well as moral collapse.

Psychoanalysis -

From an obvious standpoint, Jack represents Id, Ralph represents the ego and Piggy represents the superego. Overall, the Id is constantly in a battle with the superego and ego

throughout the novel. The novel depicts the true persuasion power of the Id and almost shows the manipulation ability of the Id to overpower the superego as the superego is defeated quite easily by the Id. The novel is a clear allegory of the Freudian theory of psychoanalysis as the novel's main subject matter deals with the constant battle between Id, Ego and Superego.

Apart from this, the idea of a beast attaches itself to the Freudian idea of dream displacement. Simon sees the sow's head which appears to be talking to him. Under the assumption that he might be dreaming, Simon's initial fear of the beast is attached to something trivial and harmless the sow's head.

Freudian psychoanalysis plays an essential role in the analysis of the novel. This is because all the characters have a serious psychological breakdown which changes their entire perceptions as well as behavioural patterns.

1.5 Themes & Symbols

War and Humanity's Future

Lord of the Flies, which is set during a world war, gives readers a glimpse of what society might be like as it attempts to recover from a significant man-made disaster. The boys struggle to establish a new order while trying to reconstruct society and eventually descend into savagery. Ralph realizes that in a world where there is so much brutality and survival is already tough, there is no intrinsic value given to equality and fairness. The characters are incapable to be away from viciousness even in their adolescence and seclusion. They reflect the society around them in their decline into torture and murder.

The Loss of Innocence

The innocence possessed by the school-going boys who wished to be rescued in the beginning is lost over the period they spent on the island in which they become cruel, calculating with no desire to return to civilization. But the loss of innocence in the young characters does not occur because of afflictions but because of their own choice towards a savage lifestyle in order to survive on the island and it arises from within themselves, it isn't taught to them. The author is trying to show in his way that evil cannot be completely erased from society, although it can be lessened, only to a particular extent. Simon sitting in the glade in the third chapter is the symbol of his loss of innocence. Simon's later actions in the

novel of finding the sow's head and putting it on a stick while he is standing in the clearing is an indicator of this. This place is the location for peace initially. This existing heavenly place is corrupted by the offering t the beast which clearly shows how adult human evil can demolish youth's innocence.

The Evil in Man

In the novel, Golding chooses all his characters to be young school-going children and yet he most savages evil derives from them. Jack after being terrified and fascinated by hunting develops an uncontrolled obsession with violent behaviour although at first, he was a decent and confident young man. Jack goes from intelligent and emphatic to savage and cruel because his deep desire is to dominate and enslave the boys around him which cannot be done with empathy or intelligence. The novel's protagonists are known for their humanity and trying to retain it throughout the plot but even they for a small period give in to their violent temptations. Piggy stays in denial about it but its acceptance by Ralph that there is darkness even within him makes him upset and horrified that he is not at all different from Jack and Rogers.

It is eventually Simon who proves that human beings despite having darkness within them have the ability to control their violent and harmful inhibitions. Therefore, he is the only character to keep his personality untainted by following his moral codes until the end and staying away from the isle's cruelty. Although his perception by the other characters is that he is unusual and awkward his analysis of the situation and acting towards it is the safest and most practical as he defends Piggy and the kids and also assists Ralph with the shelter. Simon can understand that the 'beast' is not any physical creature but the fears and darkness of the other boys.

The Battle of Civilization vs. the Return of the Savages

The battle between two conflicting human instincts is the crux of the novel. These instincts are two either live peacefully by following an ethical code and value kindness and life or give in to the darkest temptations by following a life of savage activities, violence and hate and enforcing one's will over others. This clash can be defined diversely, counting reason vs instinct, order versus chaos, law versus anarchy, civilization versus savagery and lastly the obvious one is good vs evil. The lashing power after the story is the encounter between the two natures, which is seen through the collapse of the school-going English boys'

ethically decent and controlled behaviour as they get used to rough and wild survival in the forest. This novel is an allegory as it used various metaphors of people and places to show Golding's philosophy. Through the minds of the central duo characters, Golding shows us the encounter between civilization and wildness through Ralph vs Jack, respectively. As the action in the plot rises, Golding easily shows just how easy it is for the other characters to fall into their temptations and become savage.

Through certain scenes, Golding seems to say that moral behaviour is the lesson taught forcefully by society hic eradicated uniqueness. Therefore, when people are away from society for a long, they gradually shift back to their internal instincts and their true self comes to the surface. The inherent human cruelty can be symbolically seen in the beast's and sow's heads. Only through Simon does the reader see that inherent goodness also exists but that is difficult.

The concept of sin and redemption

In the novel, the timeless theme of the ongoing struggle between goodness and evil is allegorically shown. In this war, virtue always prevails in the beginning, but eventually, sin is also repented for, and goodness is unexpectedly preserved. The children in the story can represent either good or evil attributes, but they can also develop. Good and evil are separated from the start. Along with his brilliance and spirituality, Simon still possesses a lot of human attributes. He brought healthy fruits for the kids, helped Piggy, and did arduous work for others. He also used logic to show that Piggy had helped start the fire by lending his glasses. His spiritual quality is evident in his insight that there is no beast outside, and that evil lies in human minds. His intuition informed him that Ralph would survive. The concept of sin and atonement is demonstrated through Ralph's lamentation for the loss of innocence. He had already admitted to being responsible for Simon's murder. Simon can also be seen in the narrative as a representation of Christ. He was the one who discovered the truth; he realised that the supposed beast on the mountaintop was a dead parachutist who had been bound to a parachute. He also liberated the body, but he was unable to share this information with others. He was brutally murdered by the hunters who were in a rage and who were exempt from reason and comprehension. There appear to be other Christian themes in the novel in addition to Simon's sacrifice and Ralph's repentance for his sin, the two most significant of which are the allusions to the Garden of Eden and the Lord of the Flies scenario. Every aspect of the Garden of Eden is present on the island. In his novel, Golding makes the implication

that when a person is surrounded by numerous forms of comfort and luxury without the guidance of parents or the government, this will result in devastation and corruption. The boys on the island have started to thwart everything as a result, even killing their friends. Additionally, they chased the pig, chopped off its head, and mounted it on a pole. Beelzebub, who was also known as the 'Lord of the Flies', gets specifically mentioned in the head of the sow on the pole which is referred to as "lord of the flies." Jack gave the head of the pig to the said beast, who was a dead airman bound to a parachute. The dripping head had attracted a lot of flies to it, turning it into a real lord of flies. The fictional exchange between Simon, a representation of Christ, and the Lord of the Flies—a reference to Beelzebub—allegorically depicts the conflict between good and evil. It is indisputable that Golding's primary concern was the fall of man, and at the same time, he shows his worry about a potential path out of this fallen situation through the growth of human feelings.

Symbols

The Conch Shell

This is found by Piggy and Ralph in the initial chapters of the novel, and it proves to be useful as they use it to call every survivor. This is what the conch shell represents in the book – a sense of community and order. The person who has the shell is allowed to speak and therefore it controls the environment peacefully while giving every person an opportunity. Hence, through this, it can be seen that the shell was a tangible object which was democratic in its way, not simply a metaphor. The fact that it loses its importance slowly with the boys is a foreshadowing of the increasing tyranny on the island. Ralph uses it at first successfully but when later on he uses it in Jack's camp he is heckled by everyone. The destruction of the conch shell is the equivalent of the absolute tyranny which rules over the island.

Piggy's Glasses

Firstly, Piggy is the wisest character on the island and therefore even his glasses are symbolic of a higher form of learning. And this understanding of the glasses is also easily seen as it is his glasses which are used to ignite the fire at first. Ralph becomes powerless after Jack's campers steal the glasses from him to create fire on their own.

The Signal Fire

The signal fire symbolized hope for everyone as initially they hope that it would be seen by any passing ships and come to their rescue. The characters kept and even protected the fire in the initial chapters of the book as it depicted their desire to return to society. The more the fire burns out the easier it gets for the boys to leave civilization and accept their savage lifestyle on the island. So, the fire is the way to see how long the boys stay controlled by their ethical code. In the end, it is a fire which calls the ship to them but not the signal fire, but the forest fire started by Jack to murder Ralph. It is ironic how the fir of savagery calls civilization.

The Beast

The nonexistent creature which haunted the younger kids was nothing but their inner ferocity. Only Simon is able to perceive that their fear of the 'beast' is nothing but their innate wildness. The kids are scared of the beast. They think that the more they become brutal the more the beats become powerful. Eventually, the beast becomes a divine figure for them for whom they leave sacrifices and who they worship. It is the boys who create the beast and therefore their level of savagery empowers the 'beast' too.

The Lord of The Flies

The 'lord of the flies' is the title given to the head of the sow. It seems to speak to Simon in the grove when he goes near and talks about how evil exists between every human creature and how he was about to have fun with the boys. The mention of 'fun' here is a foreshadowing of Simon's death in the next chapter. Thus, it is altered into the physical incarnation of the beast, a symbol of the power of evil, and a kind of Satanic character that rouses the beast inside every individual. Religiously speaking, the characters are allegories of Biblical figures, especially, Simon being Christ and Lord of the Flies being Satan/Devil. In actuality, the phrase "Lord of the Flies" is a straight translation of the Biblical character Beelzebub a demon of Hell often considered and mistaken for the Devil.

Ralph, Piggy, Jack, Simon, And Roger

Numerous characters in the metaphorical classic novel embody noteworthy notions or themes. Ralph is an embodiment of civilization and democracy. Piggy is a representation of the intellectual and scientific qualities of civilisation. Jack is an image of violence, brutality, and dominance. The inherent goodness of people is seen in Simon. Roger is the key

example of viciousness and inhumanity at their worst. So, the older boys are the political figures of power who embody different qualities, both good and bad whereas the younger boys are the common fold of their society who follow these political figures unquestionably. The exchanges that take place between the old and the young highpoint the older boys' link to either the cultured or the violent instinct: civilized boys like Simon utilise the influence they have on the younger boys in order to defend them from the more ferocious boys, for example, Roger use their supremacy to placate their wishes, considering the younger boys as items for their desire.

QUESTIONS

1. Can the author's philosophy be seen in the plot? Point out the themes, which

reflect it.

2. What do you think Simon’s character is meant to represent? How is his death symbolic?

3. How does the theme of civilization vs savagery reflect reality? Answer with suitable examples from the novel.

4. Analyse the role of symbols in depicting the central theme of civilization vs savagery.

5. What is the significance of the symbols like signal fire and Piggy’s glasses?

6. Throw some light on the character of Jack and how he represents the collapse of moral code in the society?

1.6 Characters

Ralph

Ralph is the protagonist of the novel. His personality from the beginning is shown to be very charming and confident. His becoming the leader from the beginning itself is a symbolic meaning of the civilized society he represents. Ralph never avoids labour like the other boys, and he actively participates in making the huts and trying to get everyone rescued His power is quite assured. But due to everyone else being unable to control their inclinations, Ralph is left the only one trying to save himself from barbarous life while others join Jack and his tribe. Ralph is left alone as everyone turns against him except for Piggy.

Ralph lives his life with an ethical code. In the end, when Ralph picks up the stake to defend himself from Jack and his group, his actions grant him a moral victory.

Ralph mentally struggles to understand why the boys are more inclined towards barbarity. Their contrasting inclinations towards civilization are something he finds odd when he sees them dancing and singing. Ralph joins Jack's group only because he wanted to preserve his moral code but when he goes hunting with Jack, he experiences an adrenaline rush and understands the temptations of violence. His presence at the feats held by Jack and his participation in Simon's murder affects him deeply and goes into grief trying to contemplate the evil which exists within him and everyone. Ralph's contemplation and thought give him a better understanding of human nature which he realises is not inherently good always. Hence, he cries when he is rescued by the naval officer because he finally understood what human beings are truly capable of.

Jack

Jack who is not only the antagonist of the novel but also the portrayal of the source of human evil in the novel is a very strong-willed and determined word. Jack not only has a desire but also is obsessed with being powerful. That is why he constantly competes with Ralph after losing the election to him. Interestingly, although he is a young teenage boy, he is quite aware of the sense of good and bad instilled in him as he was in the position of the Chairboy at his school. Jack is given the responsibility of hunting for food and soon finds it fascinating and this fascination further develops into a blood-lusting obsession with killing and a barbaric lifestyle. Slowly, Jack's violent personality attracts the rest of the survivors and except Piggy and Ralph, everyone begins to follow Jack and become his 'tribesmen'. Jack's desire for violence and power run parallel as both lead to his character's arc growth and help him succeed. Jack's tactics of using the fear of the beast to make the boys disciplined and obedient are the perfect allegory for how modern organized religion works.

Simon

Ralph and Jack represent two different and opposite points of the spectrum, but Simon is completely elsewhere. Simon embodies a type of natural and mystical human goodness that is as rudimentary as Jack's maliciousness in its link to the natural realm and its stress on existence. The rest of the schoolboys shunned civilized behaviour almost immediately they realised that there was no society to judge and/or punish them. These characters are not

inherently evil, but the boundaries set by the world make them fascinated by crossing them as there are not any RSAs to keep them in control.

According to Golding, human yearning for barbaric activities is more inherent than Civilisation, as civilized 'behaviour' is taught. Where Ralph struggles to keep himself civilized, Simon stays morally right not because he believes that savagery is evil but because goodness comes intrinsically to him, and it brings a sense of identity to him. Not only is Simon kind towards the younger boys but he is the first person to realise that the beast everyone is scared of is real but in fact, it is the 'fear' of everyone's mind. The sow's head talking to him gives exactly this idea. Ultimately, evil is inherent in human nature is the point and conclusion of the whole novel but through Simon, we see that goodness is also inherent in human beings, but that is less occurred.

Piggy

Piggy is Ralph's best friend and also the first person he meets after the crash. Piggy represent the proverb 'Don't judge a book by its cover' because despite being overweight and chatty, Piggy is the brain behind most of the essential inventions in the novel including finding out the uses for the conch shell, something which becomes the symbol for democracy later. Piggy represents the scientific and logical side of human Civilisation. He helps with Ralph's signal fires. But due to Piggy's physical limitations due to obesity, asthma, and weak sight, he is bullied and ragged by other kids. Piggy also is a firm believer in English laws as he is deeply concerned about what English people would think when they witness the wildness on the island. Through his character, Piggy becomes a symbol of law, order, and timeliness.

Piggy's intelligence keeps him separate from the savagery of other boys. He along with Ralph is ultimately powerless against the savage island. Piggy despite having staunch principles tries to stay in denial about his participation in Simon's death as because of rejection he tried to get accepted by everyone else. Piggy's death is a victory of violence over intellectuality, something which happened during the world wars. Where Simon's death was a result of the barbaric nature of the boys, Piggy's death was inevitable and planned. His death was the final straw which separated the group from Civilisation completely.

Roger

Roger’s character arc experiences a complete 180 degrees shift as he goes from calm, organized and a good older brother to boys to being the most savage terrorist. When Roger is throwing stones at the young boy Henry, his evil nature becomes more visible. Roger has a good amount of distance between Henry and the pebbles showing that he is still connected to society, but his ethics are beginning to fade. With Jack gaining power, Roger realises that Jack's power with also enable his ruthlessness. Despite knowing Jack's reasonless intentions to hurt Wilfred, Roger does nothing to help him. After Piggy's murder, Roger completely submitted himself to the cruel and savage life. He also unnecessarily threatens Sam and Eric, the twins, about which even Ralph comes to find out.

Sam and Eric

Despite being two different persons, Sam and Eric are often perceived as one person and called Samneric. They unconditionally support Ralph from the beginning. They stay together mostly; they finish each other’s sentences and get very excited very quickly. Sam and Eric are also involved in Simon’s murder just like Ralph and Piggy, but they stay in denial due to guilt for their actions. They are only two characters apart from Ralph and Piggy to be kind to the younger boys and also, they care for the signal fire with Ralph and Piggy after Jack and others leave to form their tribe. Both the twins are brave as they both go along with Ralph and Piggy to find Piggy's glasses but later, Sam and Eric become members of Jack's tribe forcefully. Later on, Jack and the others use force and threats to make them reveal Ralph's hiding places s and they also fail to inform Ralph about Jack's obsession with murdering him.

Questions

1. Can Ralph be called a flawless hero? Justify the answer by pointing out instances of his flaws or perfection, accordingly. How it throws light on the psyche of human beings?

2. Write an essay on the character, Jack, focusing on Jack's strengths. How does he help in the development of the story?

3. Why is Ralph and Piggy’s friendship important in the development of the plot? What impact do they collectively have, that they couldn't have had alone?

4. What hypocritical irony is there in the boys’ treatment of Piggy in contrast with their

treatment of Ralph and Jack? What does this fact suggest about human nature?

5. Is it correct to assume that civilization is weak considering how only a single character like Jack was able to convince everyone to turn their backs on society?

6. What insights about human nature, human psychology, and human society does the novel present? Which of the characters in the novel expressed all these insights?

7. Discuss the deterioration of the society on the island. What events, circumstances and psychological forces cause this deterioration?