

THE USE OF INDIAN TOPOGRAPHY AND UNIVERSAL ARCHETYPES IN E. M. FORSTER'S A PASSAGE TO INDIA

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ABSTRACT:

A Passage to India by E. M. Forster has mostly been admired for its post-coloniality, but reading at a profound level suggests that the narrative also deals with a very intriguing feature of Indian topography. Forster calls India 'a muddle' based on the formlessness and mysteriousness of its terrain. Indian landscape seems to affect the lives, mutual interactions, and feelings of all human beings there. Nature is not only a personified observer of the general affairs in India but also an active participant all along. As soon as the characters from different cultures come closer to each other in that world, not only does the intricate complex of races, cultures, and religions interreact, but nature also interferes and visibly affects the lives of the natives and the foreigners alike. This article is a study of the special topography of India that exhibits the interplay of nature and the universal archetypes.

Keywords: India and Indians, Topography, Universality, Archetypes

Introduction:

A Passage to India is a psychological and realistic fiction work that bears the impression of Forster's experiences during his two visits to India. Like many problematic English middle-class men, he had been despondent at school but succeeded in undertaking some intellectually and emotionally invigorating travels: "first to King's College Cambridge, and then to Greece, Italy and India (Forster, *A Passage to India*, 2005, p. X)." In a letter to his friend Forrest Reid, written on 2 February 1913, Forster told him that he wanted to write something beyond the scope of ordinary behaviour. He told him that he was interested in portraying "the river that rises from the middle of the earth to join the Ganges and the Jumna where they join. India is full of such wonders, but she can't give them to me" (Sarker, 2007, p. 694).

It shows that some novelistic ideas about India had already settled in Forster's consciousness. He was fervently concerned about Indian topography and nature and wanted to have a second visit to India. That opportunity arrived soon when in 1916, he received a letter from the Maharaja of Dewas to take up the unfilled post of state secretary. Forster's second visit to India provided him with much material and memories to write a novel. In a letter, he narrated this fact to his mother as well. Moreover, his work as the secretary of Sir Tukoji Rao, the Maharaja of Dewas, and his friendship with Syed Ross Masood, provided him opportunities to attend many cultural and religious ceremonies in India. As a result, he got to observe Indians, their culture and above all, the topography of the Indian landscape. He published his first four novels between 1905 and 1910 but waited for fourteen years to publish *A Passage to India*. These intervening years served as a spiritual passage eastward, which is why the novel is most narratologically satisfying and philosophically profound. Moreover, given Forster's sense of liberalism and aestheticism, the book contains all Forster had to say on the contemporary situation (Singh, 1970, p. 185).

Nature is shown to carry unexplored aspects, just like certain areas of the human mind that are still uncharted and beyond ordinary comprehension. The mysterious work of nature is shown to have a strong impact on all the characters' psychology. The novel starts and ends with the question of friendship between the Indians and the English, but Forster does not forget to mention the role of landscape that seems to interfere at every important junction of these relations. The present research aims to study the topography of India and the universal archetypes in an endeavour to trace the psychoscape and socioscape of the human world in India as conceived and portrayed by the writer. Although Forster is known best for his well-plotted novels examining hypocrisy, class differences, racial prejudices, and social and cultural conflicts, in writing *A Passage to India*, his intention was poetic and philosophic. "Forster once explained that in *A Passage to India*, he had 'tried to indicate the human predicament in a universe which is not, so far, comprehensible to our minds. The novel is - or rather desires to be - philosophic and poetic. (Forster, *A Passage to India*, 2005, p. xix).

Forster became an objective voice and narrated whatever he had personally experienced and observed in India. He got the chance of being in contact with the Indians and he saw more of the country than most first-time visitors from Britain. Forster's Indian contacts and resources were provided by Syed Ross Masood, a Muslim aristocrat he had met in England in 1906. Forster would later dedicate *A Passage to India* to Masood and credit him for waking him up out of his 'suburban and academic life', showing him 'new horizons and a new civilization'. Until he met Masood, India had been 'a vague jumble of rajahs, sahibs, babus and elephants, and I was not interested in such a jumble: who could be?' (Forster, *A Passage to India*, 2005, p. x)."

Literature review:

Forster has been very critical towards Indians in his previous works. His European nature used to categorize Indians as something inferior and unequal to Europeans. In *Pharos and Pharillon*, he humiliates the Orientals by commenting upon their features, their life style and represents them as incapable of ruling over themselves. But the topographical references are also found there: "In the evening, the western vista can blaze with orange and scarlet, and the eastern, having darkened, can shimmer with a mysterious radiance..." (Forster, *Pharos and Pharillon*, 1923, p. 85)." After seeing the real India, Forster's attitude towards India and the Indians changed, making him different from his contemporaries who had extremist ideas against Indians and always wished to Orientalise them. The stereotypical representation of Indians is very much vivid in Rudyard Kipling's novel *Kim*, where he has distorted the image of Indians and deliberately declares them as inferior to the British. Kipling is said to have dealt with Indians with contumely and disdain, whereas Forster has used an empathetical approach. It is for this reason that Sir Ifor Evans writes that *A Passage to India* "was based on much knowledge and genuine affection for Indians people. It was an admirable corrective to Kipling. Forster showed not the romance of the East, but actual people and the difficulty they have in mutual understanding (Sarker, 2007, p. 701)."

Forster constructed his statements about the Orient on his personal and unprejudiced observations. His visits to Oriental countries like Egypt and India helped to form his own impressions about these countries. He recorded his experiences in his books such as *The Hill of Devi* and *Abinger Harvest* that are the basis of *A Passage to India*. In *A Passage to India*, Forster's emphasis on racial differences received more importance than that on cultural differences. "Racial differences can never be eliminated, but they can be minimized or overlooked as inconsequential (Hemenway, 1975, p. 98)." In Chandrapore the club has all white members. No Indians are allowed there. In response to Mr.s Moore's insistence, Aziz retorts that no Indians are allowed to enjoy the show in the club. Even "windows are barred, lest the servants should see their mem-sahibs acting (Forster, *A Passage to India*, 2005, p. 25)."

However we see that apart from its colonial and racial themes there is something else that Forster has intended and presented in this novel. According to Sarker, *A Passage to India* is no simple novel. If it appears to be simple, it is deceitfully so "because of its multiple and shifting warps and woofs, each one allowing for a plurality of interpretations (Sarker, 2007, p. 689)."

Research Questions:

This study seeks to answer the following specific questions:

1. How do archetypes enable the author to communicate his vision of life and reality in the Indian context?
2. How does topography affect human psychology and complex relationships in India?
3. How mysteries of nature intrigue human beings to explore their deeper inner mysteries?

Research methodology:

A passage to India has been analyzed from multiple perspectives but still its meaning has never been determined to the satisfaction of all. The present study aims to understand this novel more analytically and thoroughly. The purpose of this research is to reach to the better interpretation of the text and to obtain that end; close textual reading of the text through analytical approach will be done. This research is not based on the tenets of only one particular theory. This is a praxis-based analytical study focusing on the text through vintage points of topography and universal archetypes. However, the researcher finds it more appropriate to study the universal archetypes under the

light of Carl Jung's theory of *Archetypal Criticism* in which he postulated that humankind has a collective unconscious.

The research in the field of literature is often interdisciplinary and epistemic i.e. looking at the given text philosophically and psychologically, because all literature, one way or the other is related to human life. For example, in fables incorporating animal characters or supernatural machinery, everything from exposition to denouement and conclusion, directly or indirectly refers to certain aspects of human life or human psychology. In novels like *A Passage to India*, where the topography of India is an intriguing factor, and there is a consistent gothic and eerie supernatural atmosphere, this epistemological study would facilitate a thorough analytical reading. In this way this research will provide a model of study for other such readings and will assist a better understanding of the texts through multiple perspectives. The purpose of this research is to analyze Forster's spiritual sense of the place and archetypes in his efforts to communicate his vision of life and to trace out that how Forster, through the use of universal archetypes, broadens his sense of love between individuals to the universal love which requires universal participation. This investigation also familiarizes the readers that how the topography of some particular place is closely linked with the actions of its characters and how it affects their relations.

Landscape and topography in the narrative:

"Dr. Aziz never followed me into the cave (Forster, *A Passage to India*, 2005, p. 215)."

Contrary to the widespread belief in the narrative that phenomenologically, Dr. Aziz followed Adela into the caves, his not following Adela in the cave is the actual phenomenon. Forster couples this real phenomenon with something unreal, produced by the illusion in the mind of Adela. The word *illusion* does not mean something 'nonexistent'. It is real but not actual. It is more like a dream than a mirage. Dreams are real so long as we are dreaming but as we wake up they become unreal (Ganguly, 1990, p. 213).

According to John Beer, Mrs. Moore and Adela Quested, think that they are making an ordinary tourists' trip to India, and that they know what they mean when they ask to see the 'real' India. They only later find that they have made a spiritual passage and are brought face to face with "reality" in a very different form (Beer, 2007, p. 120). The spirituality of India rested on its unity. In order to perceive its reality they themselves have had to be spiritual like Mrs. Moore. She was the only British who understood the real nature of India. It was on the basis of Indian spiritual nature that Mrs. Moore understood that Christianity was not adequate. She has found her religion, yet in India God's name becomes less and less efficacious: outside the arch, there seemed always another arch, beyond the remotest echo a silence (Trilling, 1964, pp. 154-155). In a very strange way, Mrs. Moore comes closer and closer to the real India. When Adela and Ronny meet an accident on their way back from ride of the automobile and when the driver hits the car with some unknown creature and they relate this incident to Mrs. Moore, she remarks without even thinking: A ghost! (Forster, *A Passage to India*, 2005, p. 88). "And it was a ghost, as Nawab Bahadur also believed so. Some nine years ago, he had hit a drunken man and had run over his car and killed him on the same spot. "None of the English knew of this, nor did the chauffeur; it was a racial secret communicable more by blood than by speech (Forster, *A Passage to India*, 2005, p. 90)."

This muddle of Indian topography could only be comprehended by some spiritual soul like Mrs. Moore. The most important event in connecting Mrs. Moore's spirituality with Indian unity was the visit to Marabar caves. Mrs. Moore's experience in the cave was frightening and enlightening at the same time because it changed her whole perception towards life. She was no more the previous being after visiting the marabar caves. In Forster's novels and stories, there are two distinct levels of consciousness: There is a modern "daylight consciousness" through which man seeks to understand himself and the world about him logically and consciously and an ancient "twilight consciousness" accessible only to those who have not advanced into self-consciousness and tend to revert to instinct. In the court-scene, Forster consciously creates a situation where Adela can go back to that pre self-conscious past in order to understand herself (Ganguly, 1990, p. 231).

Godbole's philosophy accepts all binaries as positive facts of experience in human empirical lives. They are in fact the effect of Maya (illusion), neither real nor unreal-transitory. Good and evil as they exist as Maya, are relative, in the sense that the one without the other is meaningless and both combine to form the Absolute (Ganguly, 1990, p. 234).

While most of the critics of Forster have commonly commented on certain thematic stages inside his works, they have given little or no importance to Forster's sense of the place. Place ought to have primary importance in all the works of Forster, especially the element of topography. Topography is a broader term which encapsulates all the physical features of the land, including its mountains, valleys, lakes, rivers, sky and earth. In literary studies, characters, author, historical context and text tend to have centrality while places are given no such importance. Looking at topography in Forster is both a heuristic system intended to create new and beneficial readings of Forster and a method for opening a "new place-led sort of literary criticism (Finch, 2011, p. 1)."

Emphasising the concept's semantic elusiveness, Noel Castree has argued that for geographers the word 'place' has three main senses:

1. Place as location – a specific point on the earth's surface.
2. A sense of place – the subjective feelings people have about places, including the role of place in their individual and group identity.
3. Place as locale – a setting and scale for people's daily actions and interactions (Finch, 2011)."

Forster has often been linked with the second of these: sense of Place. Moreover, Forster has special interest in the spirit of the place and the secret imbedded in that spirit. In this chapter my focus is on the topography of India in *A Passage to India* with a view that India is a land of mysteries and muddles. In *A Passage to India* this spirit of Indian land is very much significant. While writing about Indian land, Forster's intention of describing man's predicament in the universe gets another stamp because once again through the spirit of the place, Forster hints towards the secret of the universe which is beyond human comprehension.

Forster took the title of the novel from Walt Whitman's long poem *Passage to India* in which the poet desires for 'a passage to India' and describes in the same context the possible extension of existence:

Passage to more than India!

Are thy wings plumes indeed for such far flights?

O Soul voyagest thou indeed on voyages like these?

Disportest thou indeed on waters such as these?

Soundest below the Sanscrit and the Vedas?

Then have thy bent unleash'd.

This *passage* definitely implies more than mere navigation. It is a dauntless spiritual flight which is taken in order to grasp and reach the understanding of the secrets of the universe and life:

Sail forth! Steer for the deep waters only!

Reckless, O soul, exploring, I with thee, and thou with me;

For we are bound where mariner has not yet dared to go,

And we will risk the ship, ourselves and all.

In the novel under reference, the land of India becomes the nucleus of all the activities going on in that place. The novel is replete with topographical description of Indian land, its antiquity and uniqueness. Indian land is described as so vast, so huge and intriguing that it cannot be comprehended by ordinary human mind. Forster compares India with England, which is introduced as small, enchanting Island that does not impress one with its slick lakes and valleys. Britain is comfortable and common place, India is uncanny and weird. Britain is modernized, dynamic and socialized; India is both primitive and endlessly more edified, bearing the remnants of various old and current developments.

Rama Kundu believes that by the turn of the eighteenth-century India had already come to imply a trope that elicited admiration, attraction and fear at the same time (Kundu, 2007, p. 58)."

India, for Forster, at first sight was a daunting jumble or muddle. Both the landscapes and people of India were not in accordance with the familiar categories of description. The other countries do have mysteries, but they have some forms too. But there was no such divider between reality and appearance in India, where 'everything,' as Forster wrote in *A Passage to India* 'seemed cut off at its root, and therefore infected with illusion'. This struck him most vividly in the ancient Indian city of Ujjan:

There was no place for anything, and nothing was in its place. There was no time either. All the small changes from the north rang false, and nothing remained certain except the dome of the sky and disc of the sun. I asked the driver what kind of trees those were, and he answered 'Trees'; what was the name of that bird, and he said 'Bird'; and the plain, interminable, murmured, Old buildings and buildings, ruins and ruins. (Forster, *A Passage to India*, 2005, pp. x,xi)."

In the novel, even the Indian characters experience difficulty getting to understand what really matters to India. The baffling Marabar Caves remain a mystery and the emergence of Indian land itself is a unique phenomenon as described by Forster in the following words:

The Ganges through flowing through the foot of Vishnu and through Siva's hair is not an ancient stream. Geology, looking further than religion, knows of a time when neither the river nor the Himalayas that nourished it existed, and an ocean flowed over the holy places of Hindustan. The mountains rose, their debris silted up the ocean, the gods took their seats on them and contrived the river, and the India we call immemorial came in to being (Forster, *A Passage to India*, 2005, p. 114).

In *A Passage to India*, Forster has tried to weave into the fabric of the novel a very diverse world experience: friendships, human relations, topography, collective unconscious, universal archetypes, esotericism and the mysteries of Indian landscape. He presents India's incomprehensible and formless landscape and the cryptic and enigmatic riddle of Nature and Super Nature, which combine to create an atmosphere of mystery and spiritualism in the novel. The novel is an eye opener to the unexplored vistas of life; it is about human predicament in a universe which is not comprehensible to the mind. His characters may seem to belong to various races, classes and religions but the real conflict is within their souls and minds. Through the description of topographical details of Indian landscape the focus of present study is to highlight the hidden link between nature and the narrative archetypes of human actions.

The novel can be admired for its complex study of people interacting in an unfamiliar landscape, a landscape that entirely ignores humans. Various watery images appear in every crucial action moment, creating an indissoluble bond between human factor and the primordial element, the water that gives life. For example, while talking about the water tank in Fielding's garden, Aziz reminds him how the water by the mosque comes down to fill this tank. He then associates it with the great water arrangements of the Mughals whom he seems to take as his predecessors (Forster, *A Passage to India*, 2005, p. 65)."

These images also suggest the irrepressible flowing, the ever-changing forms and phenomena and the permanence of the dynamics of nature. In *A Passage to India* most of the important events and the psychology of natives bear the stamp of nature's working on it. The untamed and asymmetrical landscape of India suggests something wild about the country what the text explicitly does not say.

"Hence Chandrapore appears to be a totally different place. It is a city of gardens. It is no city, but a forest sparsely scattered with huts. (Forster, *A Passage to India*, 2005, p. 6)."

By calling Chandrapore a forest, Forster definitely hints towards uncivilized and unorganized India in sheer need of improvement by the British. Thus, Chandrapore city becomes microcosm of the macrocosm of colonized India and the formlessness and meaninglessness of this city highlights the formlessness and meaninglessness of landscape and the lives of people. Indian landscape seems to affect character's lives, interactions, relations, feelings and emotions.

Universal Archetypes in *A Passage to India*

Forster's questioning of the shortcomings of human nature is based on the universal archetypes. His journey backwards in time is an attempt to reestablish the lost connection between man and man, man and the universe, and between man and the nature. Universal archetypes are the best medium to express Forster's vision of life and conception about human relations and their survival. The prophetic tone of Forster and the extension of the scope of his archetypes, from the nature archetypes to the universal archetypes, also extend the scope of the novel. It can be inferred that Forster was in search of an appropriate medium to express his prophetic tone and by implying universal archetypes in the novel, his quest was answered.

There is a repeated reference to a deep silence that engulfs the Indian landscape. It alludes to that natural world in which most of Forster's characters live and obtain power. They feel as if they have been in a very close unity with nature. Man and nature were once considered as parts of more or less a mellifluous whole. The reason of the breaking of the relationship between man and nature is the estrangement of man from nature. And silence is one of the reasons of this division between man and nature. The hostile nature and soil of Chandrapore city depicted by Forster affects the psychology of the characters. Aziz gets tired after walking, although he is an athlete. "Nevertheless walking fatigued him as it fatigues everyone in India except the newcomer. There is something hostile in that soil (Forster, *A Passage to India*, 2005, p. 15)."

Mrs. Moore takes her pretended oneness as final, but she forgets that "everything seemed cut off at its roots, and therefore infected with illusion' in India. The ones who come in to contact with India are deceived into an illusory fascination as depicted in the Indian earth, not knowing the horror, panic and emptiness lurking in India. *A Passage to India* is based on the co-existence of opposites: reality and illusion, hostility and attractiveness. Forster's main issue is to highlight the issues that are universal through the tool of universal archetypes. The alien, hostile and antagonistic Indian soil seems to be the part of man's archetypal awareness of his condition that is existential. The indifferent and hostile powers become visible when the spirit of the soil is challenged. These powers have their existence since the inception of the consciousness. An archetypal evil appears from the Indian earth. According to Jung "evil belongs to the family of figures which describe the dark, nocturnal, lower, chthonic element (Jung, 1959, p. 234)." The evil is sinister and menacing. It outstrips its normal boundaries and moves about in all directions covering all the life in India. As Fielding feels "evil was propagating in every direction, it seemed to have an existence of its own (Forster, *A Passage to India*, 2005, p. 176)." The hostile and antagonistic Indian earth seems to accelerate the growth of evil. Ronny tells his mother "There is nothing in India but the weather, my dear mother; it is alpha and omega of the whole affair (Forster, *A Passage to India*, 2005, p. 62)."

The evil archetype has a major role in making the desperate plight of human beings. The lives of all the characters are defined through Forster's use of archetypal evil. Aziz is happy to let the evil evolve and emerge as he challenges "the spirit of the Indian earth, which tries to keep men in compartments (Forster, *A Passage to India*, 2005, p. 129)." Everyone in the city is living his own life. The compartments designate the alienation of one man from the other and from the world. Aziz tries to break that separation of everyone by bringing them together into one compartment, the caves. The cave episode represents the congruous wholeness of all men at one place. The cave also symbolizes the loneliness of man in the universe. Forster uses 'mother archetype' to bring all men together into one compartment. Marabar caves are analogous to mother archetype in *A passage to India*. Forster's depiction of cave archetype is similar to Jungian idea of cave. Jung establishes a connection between cave archetype and the unconscious. "Anyone who gets into that cave, that is to say into the cave which everyone has in himself, or into the darkness that lies behind consciousness, will find himself involved in an – at first- unconscious process of transformation. By penetrating into the unconscious he makes a connection with his unconscious contents. This may result in a momentous change of personality in the positive or negative sense (Jung, 1959, pp. 135-136)."

Louise Dauner in "What Happened in the Cave? Reflections on A passage to India" opines that Forster's wisdom transcends temporal and racial boundaries because of an insight derived not so much from the conscious mind as from what Jung calls the "Collective Unconscious that source for creativity which gives rise to a vision of genuine primordial experience common to humanity." The caves represent collective unconscious. They constitute the dark and ambiguous surface of the unconscious. They are having primitive nature and have been existing before time and space. Dauner further defines the significance of the caves not with reference to "Forster's rational or conscious mind, but from the dark ambiguous soil of the unconscious, which disguises its meaning in symbols, as in myths, fantasies, fairy tales; and second, the cave, *as cave*, is itself a primordial image in mythology and psychology, hence as an archetype it is a constituent of the collective unconscious and not of the purely personal and conscious psyche. (MADRAN, 2004, p. 213)."

Their primal nature is incorporated in the archetypal structure of the whole novel. The universal and extraordinary hills symbolize the “microscopic universal archetypes”. They can be called as uncanny but “to call them uncanny suggests ghosts. They are older than anything in this world (Forster, *A Passage to India*, 2005, p. 115).” We never get to know their mystery. “There is something unspeakable in these outposts. They are like nothing else in the world, and a glimpse of them makes the breath catch (Forster, *A Passage to India*, 2005, p. 116).” The mystery about caves starts at Fielding’s home, when Godbole takes a strange and unexplained stance about the caves. When Aziz makes plan of visiting the caves, he feels that Godbole “was keeping back something about the caves. ... It was rather that a power he couldn’t control capriciously silenced his mind (Forster, *A Passage to India*, 2005, p. 69).”

At the end of the meeting, Godbole’s song expresses and foreshadows the danger and experience of the caves. After listening the song and leaving Fielding’s home, few days later, Aziz, Adela and Mrs. Moore, all suffer from illness. Godbole also suffers from hemorrhoids. The Marabar Caves keep their puzzling trademark all through the novel. They are beyond the span of human comprehension and understanding. The discourse about the caves lingers palpably, and it appears to be difficult to examine them. As pointed out by the narrator, it is difficult to clarify what they are: It is as if the surrounding plain or the passing birds have taken upon themselves to exclaim ‘Extraordinary!’ and the world has taken root in the air, and been inhaled by mankind (Forster, *A Passage to India*, 2005, p. 116).”

The Caves are sullen and dark. The dense obscurity in the caves equivalents man’s lack of awareness of himself in the universe. Man’s critical requirement for learning is symbolized by the lighting up of a matchstick. The conjunction of haziness and the requirement for light is the sign of man’s prototype attention to his existential condition, his distance, depression, the vacancy and emptiness of the universe and the battle between the obscurity and the light has existed subsequent to the beginning of the cognizance. Man battles up from the obscurity in the Marabar Caves, he yearns for the light, moving from low to high. There is nothing to find in these dull profundities until one lights up a fire stick.

Man’s definitive dejection and his aching to communicate are best expressed in the endeavoring of the flares which are attempting to embrace each other. Maybe at no other time in history has man wound up in such a void. His distance from himself and from the others is spoken to in the primordial void of the caves. His presence on a no man’s land snaps all his ties with himself and with the others around himself. He quickly gets to be withdrawn from nature, from himself and from his surroundings. This is the focal issue of Forster’s time.

The archetypal wickedness which radiates from the Marabar Caves and spreads to the entire universe portrays specific conditions about the universe. At the focal point of this microcosm is nothing inside, yet “the imprisoned spirits (Forster, *A Passage to India*, 2005, p. 116).” Man is in detainment in himself, in his own cavern. To unchain his heart, he ought to figure out how to face what lies in his own profundities. He ought to make association with his oblivious contents. Man ought to know about his otherworldly vacancy, and of his nothingness.

The sole reality which man can confront in the profundities of his hollowness is the archetypal evil. Marabar Caves stand for more than themselves. They grow to grasp the entire universe. The ‘archetypal nature’ of the caves which backpedal to the antiquated times suggests this augmentation. They imply something more profound than their physical fascination. They seem to have a truth about the universe which creates an incredible frightfulness: the void and emptiness of the universe. Commenting on the nothingness of the caves Wilfred Stone writes: “The nothing in these phrases is like that in Wallace Steven’s vision of the snowman: the “nothing that is not there and the nothing that is”. It is a substantive, not just emptiness, a presence as well as an absence. Some can contemplate that nothingness, others cannot. (Stone, 1966, p. 307).”

The ‘archetypal evil’ which originates from the Marabar Caves spreads through the reverberation over the entire universe. It begins influencing more of the world and more individuals. What makes a difference is the typical significance of the sound which firstly becomes solid in Professor Godbole’s tune. The reverberation of the melody all of a sudden influence the surroundings after the song has stopped. Evil is free, and it starts to enter and affect the lives of individuals. It must be pushed over into its pit; however no one knows how to do it. The reverberating nothingness and void overrun the universe. The sound of the echo first strikes Mrs. Moore, who is the primary casualty of the ‘archetypal evil’. The meeting with the shrewdness sneaking in the profundities is the most upsetting thing in her life. Her experience in the cave is “a tight passage, a narrow door, whose painful constriction no one is spared who goes down to the deep well (Jung, 1959, p. 21).” Mrs. Moore who is never aware of the sinister forces of

the cave becomes unbalanced and upset. In the depth of her soul, she feels a great void. There can be nothing more torturing and disappointing to know that nothing remains there to express. Mrs. Moore undergoes the same dilemma. The echo of the cave affects her psychologically in such a way that it changes her personality and her 'self'. She at once feels a certain detachment from the surrounding world and from all the relations. She has a feeling that she is going to be terminally ill. All affections and sincerities seem to go far away from her. She even loses her connection with God (Forster, *A Passage to India*, 2005, pp. 139-140).

It seems as if Mrs. Moore has found the answer to the riddle and mystery of this life. The echo which she encounters in the caves is similar to the echo inside her, which is also hollow. She knows the problem of Adela. She also understands that the cause of Adela's problem lies in Adela's loss of self. Adela's isolation and loneliness is the main reason of the evil that lies inside her. Adela can't decide and understand that what is it that is torturing her, which was in fact her deep sense of alienation. She is indifferent towards her body, soul, sex and any feelings of love and kindness. She is unaware about this fact that she is hollow from inside that's why Mrs. Moore does not want to explain to Adela that what she has faced in the caves was nothing but her own self. Mrs. Moore is the only one who understands what happened in the caves. While Adela can't comprehend her own void, Mrs. Moore sees the emptiness of the universe, the pointlessness of life. Mrs. Moore's distress proposes that we share an option that is more profound than Adela's. In outcome the entire universe is in an unbearable despondency.

Mrs. Moore, who is the image of good against shrewdness, is the female picture of change. Mrs. Moore's change into Esmiss Esmoor, a Hindu goddess, at the trial scene is reasonable evidence that she is the earth-mother who helps everyone. She is the image of the original light. She has every attribute of the mother archetype. Mrs. Moore has a noticeable part over the general population around her, and her impact on them proceeds after her demise. Her baffling quality makes itself felt at the trial. At the point when Adela ascends to answer to the questions, she hears the sound of her own voice. Although Mrs. Moore is dead but her spiritual existence is still felt at the trial and her unseen presence is enough to evaporate the effects of the evil originating from the marabar caves. During the trial scene, Adela is constantly thinking about Mrs. Moore and searches for her although she knows that she is no more present in India and is far away on the sea. When the death of Mrs. Moore is mentioned in the court, it also creates a mystical effect and spreads through the whole court room. People start chanting Esmiss Esmoor and it seems as if it is some echo emanating directly from the Marabar Hills. Thus the archetypes of good and evil, the essential parts of the whole, complement each other and the combination is more effectual than they are separately. Adela's mind at this time seems unable to grasp the happenings. As narrated by Forster "something that she did not understand took hold of the girl and pulled her through. Though the vision was over, and she had returned to the insipidity of the world, she remembered what she had learned. Atonement and confession – they could wait. It was in hard prosaic tones that she said, 'I withdraw everything' (Forster, *A Passage to India*, 2005, p. 216)."

The spiritual presence of Mrs. Moore has a healing affect that pushes the evil back to its pit. In this regard, Frederick P. W. McDowell contends: "In mythic terms she becomes a goddess who saves Aziz at the trial, who brings the truth to Adela, who brings healing rains and fertility to the parched land by the sacrifice of her life, and who reconciles East and West through her surviving influence in the minds of Aziz and Godbole and in the personalities of her children, Ralph and Stella (McDowell, 1969, pp. 103-104)." Perhaps the principal proposition whereupon the novel rests is the topic of connection, of a widespread measurement. Forster's prophetic accent in this novel incorporates not just the individual connection and individual dependability; it additionally covers the brotherhood of nations and at last the inclusive fraternity of humankind in the entire universe. Forster's objective is not just a personal stability and unity, rather the wholeness of entire humanity. As a result of his prophetic accent and his utilization of universal archetypes, Forster's characters and circumstances in *A Passage to India* stand for more than themselves and grasp the entire universe. Claude J. Summers refers to the complex layers of symbolism in the novel that try to unravel the complex divisions among the characters and nations in order to achieve a transcendent unity: "Such difficulties are universal, but they are especially apparent in the vast subcontinent where hostility seems to exude from the very soil and where the manifold gulfs of language and religion and class and culture are particularly prominent (Summers, 1983, p. 180)."

Forster sees that the world is in a terrible chaos. His aim is to find some archetypes to which man can connect and find relief. For that purpose another important universal archetype, introduced by Forster in this novel, is archetype of friendship. Spiritual bond is the basis of friendship in Forsterian sense. And that spiritual bond can only be established through having a faith in people and relations. Forster contends in his essay 'What I Believe' that "reliability is impossible unless there is natural warmth (Forster, *Two Cheers For Democracy*, 1944, p. 66)."

In the novel the first bond of friendship is formed between Dr. Aziz and Mrs. Moore. Although they belong to different religions and faith and different nations but still they feel an unexplained attraction towards each other and in no time they become friends. Dr. Aziz reacts very harshly towards Mrs. Moore when she enters into the mosque but Mrs. Moore positive attitude and her kind face attracts Dr. Aziz towards her lovely personality. They feel and accept in their bona fide hearts truly. They don't simply put on a show to. These genuine feelings of love arise from the common warmth in their souls. For Mrs. Moore God is all over the place. Mrs. Moore who is not content with Ronny's considerations about India and the Indians, which pester her in particular, believes that "one touch of regret- not the canny substitute but the true regret from the heart – would have made him a different man (Forster, A Passage to India, 2005, p. 46)." For Mrs. Moore the source of all happiness is heart and soul and she explains her feelings about love to Ronny in these words "Because India is part of the earth. And God has put us on the earth in order to be pleasant to each other. God...is...love... God has put us on earth to love our neighbors and to show it, and He is omnipresent, even in India, to see how we are succeeding (Forster, A Passage to India, 2005, p. 46)."

The universal archetype of friendship is closely linked with another universal archetype and that is love, without love, the bond of friendship is impossible. Mrs Moore's love is a sort of universal love which encompasses whole universe; including men, animals and birds. Her characteristic warmth for individuals and a little wasp is a clear sign that she has an incredible space for affection. Her solicitations for friendship proceed from her heart. Through Mrs. Moore, Forster proposes the universal archetype of love as god. Mrs. Moore relates love with god and god with love and she also feels the absence of god, namely *love*, in India. The non-presence of god and adoration makes itself felt so firmly that it appears difficult to fill the gaps between individuals. The universal archetype of love and god-image exist together. Love ends up being the most intense archetype that can tie men to each other. Forster broadens his extension moving from individual connections and fellowship to the universal brotherhood of man. The endeavor to shape a companionship between Aziz and Fielding is clear evidence that Forster makes progress toward universal brotherhood. In spite of the fact that there are numerous social, cultural and personal obstructions before the kinship amongst Aziz and Fielding, they attempt to set up a capable bond between them, friendship, a universal archetype, which is the highest form of love. This endeavor emerges from the desire to beat the otherworldly hush and the profound forlornness which has attacked the universe. The powerful urge to build up a method for correspondence between them is of significant importance in the novel as in it is an unmistakable sign of the human condition and human difficulty which Forster attempted to depict.

Conclusion:

Forster's prophetic accent discovers its best expression in the relationship amongst Aziz and Fielding. In that regard, Forster's topic is the universe and something widespread since the friendship amongst Aziz and Fielding is distinctive from the companionship of Adela and Fielding, or Adela and Ronny. It means more than a personal relationship since it grows to grasp the entire universe. The novel is ironically brimming with numerous endeavors, solicitations, to cross over any barrier among men which are without genuine warmth of the hearts. These vain solicitations are most certainly not enough to achieve the essentially imperative communication, and the friend who is yearned for never comes. A close reading of the novel renders this angle of vision quite intriguing and we come to know that in very carefully executed sentences of the novel, these complex psychologies have been traced at the crossroad junctures of their lives and all this is framed in an expert topographical view with artistic and meaningful landscape description. The research has found these links and mutualities between the human factor (Psychology), the topographical factor (Nature) and the context of the alleged exoticism associated with the Orient (Super Nature). The study is expected to augment the already rich mass of Forster studies and offer a praxis-led frame of analytical and critical thought which not only looks for the finer artistic details of the text but also investigates the vision of the writer who was attracted to India at the height of the British Empire.

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