



A Passage to India

Study Guide by Course Hero



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👁 Book Basics

AUTHOR

E. M. Forster

YEAR PUBLISHED

1924

GENRE

Historical Fiction

PERSPECTIVE AND NARRATOR

A Passage to India has a third-person omniscient narrator who provides authoritative insight regarding the background and minds of the characters.

TENSE

A Passage to India is written in the past tense.

ABOUT THE TITLE

The title refers to American poet Walt Whitman's poem "A Passage to India." This allusion provides a contrast between Whitman's romantic view of colonization and Forster's darker view of the racism and suppression that often accompanies it as he traces the voyage of Adela Quested from England to India.

🕒 In Context

Connections to India

Throughout his works, E.M. Forster puzzles over the question of how people can connect to one another. In *A Passage to India* this deep hunger for connection is put to the test by the realities of the outside world, particularly by the brutality of Great Britain's colonial grip on India. But Forster never would have written the novel had he not found his own personal connection to India. This connection came in the form of a young Indian man named Syed Ross Masood.

Forster met Masood when he was 26 and Masood was a teenager. Forster got a part-time position tutoring Masood in Latin, to prepare him for Oxford University. The two became very close. In fact Forster fell in love with Masood, though his feelings were not returned. Forster and Masood remained friends throughout Masood's time in England. Through their friendship Forster gained many valuable insights about India from a Muslim Indian point of view. After Masood returned to India, Forster decided he would visit the country he had heard so much about. In 1912 he traveled to India and remained for six months. He took copious notes on everything he saw. While there he visited Masood, about to be married, in the city of

Bankipore. Nearby were the Barabar Caves. In *A Passage to India* the city of Bankipore became Chandrapore and the Barabar Caves became the Marabar Caves.

Forster returned to India in 1921 and worked as a private secretary for another Indian friend, the Maharajah of Dewas. He stayed in this position for six months and then traveled around India to gather research. Afterward he returned to England, where he finally finished the novel. He dedicated it to Syed Ross Masood, who may be the inspiration for the novel's character of Aziz, "and to the 17 years of our friendship." Later he wrote, "But for him, I might never have gone to his country, or written about it."

Religion in India

Many civilizations, both Hindu and Muslim, have risen and fallen over India's venerable history. Hinduism began approximately 4,000 years ago in India. It is a complex and ancient polytheistic religion. In classic Hinduism people are born into different castes with different duties, statuses, and goals. In *A Passage to India* Dr. Godbole, for instance, is a Brahmin, or member of the priestly class. Other castes include Kshatriyas (warriors), Vaishyas (merchants and farmers), and Shudras (workers). Some of the commonly held beliefs of Hinduism include *samsara*, the idea that beings can be reincarnated; *karma*, the idea that actions, good or bad, can have consequences across lifetimes; and *dharma*, the idea of right action—doing the right thing for one's status in life. The overall goal in Hinduism is to attain *moksha* over the course of many reincarnations—namely, enlightenment, or liberation from the struggle caused by the cycle of birth, death, and rebirth.

Islam is a monotheistic religion started in the year 610 CE. Its followers are called Muslims. According to Islamic beliefs, the Prophet Muhammad (570–632) received revelations from God at about age 40. These revelations were collected in the Koran and form the basis for Islam. The main tenet of Islam is: "There is no god but God (Allah) and Muhammad is His Prophet (messenger)." Islam has two main divisions; Sunni Muslims make up the largest group of Muslims. They believe that anyone who has learned the ways of Islam can become a leader in the faith. Shia Islam is the second major division. Shia believe that only the descendants of Muhammad can be religious leaders. Both groups believe Allah is omniscient, and they have complex views on destiny and God's involvement in human affairs. After its founding in what is now Saudi Arabia,

Islam spread to other regions, and a number of Muslim kingdoms took root in India from the 7th century onward. The greatest of these was the Mogul Empire.

Mogul India Meets the British East India Company

During the time of the British Raj, or the height of British rule in India, Muslims were generally favored over Hindus in status. This was a legacy of the British East India Company's relationship with the Mogul Empire. When the British East India Company came east to trade for spices in 1608, much of India was part of the Muslim Mogul Empire (1526–1757), which began when Babur, the dynasty's first emperor, pushed into India from Afghanistan. During the height of the empire, the Mughal Empire, which covered almost all of what is now India and Pakistan today, was noted for its tolerance toward its Hindu subjects, who still made up the majority of India's population.

For a time the British traded peacefully under the Moguls, but gradually the British amassed armies of British and Indian troops and started taking control of large areas of land. They built trading posts and warehouses. As time went on, the Mogul Empire began to be undermined by a series of border wars and infighting. The British East India Company used the political structure of the Mogul Empire to divert the flow of money into British hands. Many Englishmen became rich through bribes and business deals. British influence continued to grow; by the 1850s Great Britain controlled all of India.

First Indian War of Independence

In 1857 a rumor spread, suggesting that the rifle cartridges for a new kind of army gun were greased with beef and pork fat. This offended the beliefs of both Hindu and Muslim soldiers serving in the British East India Armies. Hindus do not support the killing of cows because they believe the animals are sacred. Muslims believe pork meat is profane and eating pork is forbidden in the Koran.

Both refused to use the cartridges and ultimately mutinied

against their British officers. Many Indians joined them, angry at being treated with contempt by the British and at unfair British practices such as exploiting India for its resources and using it as a captive market for its goods. Now called the First Indian War of Independence, this conflict ended badly for the Indians. The last Mogul emperor was exiled, putting an end to the Mogul Empire.

British Raj (1858–1947)

The period following the end of the Mogul Empire encompasses the height of the British Raj, or rule. British government officials and their families moved to India, living in separate compounds and socializing separately from Indians. They assumed an attitude of superiority over the local people who British writer Rudyard Kipling famously called "the White Man's Burden." Many English considered their role to be civilizing and controlling savages, not governing humans they considered equals. The British boasted about bringing railroads to India, but they did not take responsibility for famines caused by mismanagement, the destruction of India's handicrafts industry, the stunted opportunities for its young people, political repression, and—above all—mass resource extraction of India's goods and labor.

In 1885 the Indian National Congress, an Indian independence movement, met for the first time. It was the beginning of a long but ultimately successful struggle for independence from Britain.

After World War I

When Forster first visited India in 1912, life was frustrating for Indians. The divisions between Indians and their English rulers were large. But tensions were even worse by his second visit in 1921. The people of India had expected to be rewarded for their valiant service in World War I with greater freedom, but they were dissatisfied with what they considered meager efforts by the British to grant them greater independence.

In 1919 at least 369 peaceful Indian protesters were slaughtered and more than 1,000 injured by British troops in Amritsar, India. It was a turning point for many Indians. Afterward, Indian political activist Mohandas Gandhi launched his first major mass civil disobedience campaign, called the

Non-Cooperation Movement, from 1920 to 1922; he was imprisoned in 1922 by the British for sedition. Many other Indians, both Hindu and Muslim, would also be disillusioned by the British. Other mass disobedience campaigns would follow. Still, Forster's Dr. Aziz would not have his dream of an India free of the British until 1947.

Language

Forster is keenly aware of the way language is often used to dismiss and dehumanize the oppressed. Throughout the novel, white characters reveal contempt for the Indians through the use of such words as *nigger* and *native* (although *native* is also used in practical, non-derogatory ways as well, such as in references to native states). Many of these racially charged terms come directly from conversations Forster overheard while he was in India visiting Anglo-Indians (as British people who lived and worked in England were called). Generally, Forster records these racial terms inside quotation marks to call attention to the narrow-mindedness of the white speakers, such as Major Callendar, who calls the Nawab Bahadur's handsome, effeminate grandson Nureddin a "buck Nigger" in Chapter 24. The author also uses the term *native* to reflect the thinking of prejudiced Anglo-Indians, as he does in Chapter 20: "People drove into the club with studious calm ... for the natives must not suspect that they were agitated."

Another word used in the text to separate and describe the difference between the people of India and the Anglo-Indians is the word *Oriental*. In *A Passage to India* the word is used only by Indians as a reference or compliment. Early in the book, Dr. Aziz compliments Mrs. Moore for her sensitivity and later, Mr. Fielding for being civilized, by calling them "true Oriental"(s).

In *A Passage to India* Forster uses the word in three different ways. It is used to signal prejudice—in Chapter 24, Mr. McBryde holds forth on "Oriental pathology," or his theory regarding the inferiority of "the darker races" of India. It is also used as a form of wholesale characterization for cultural attitudes and beliefs attributed to Muslim Indians by Forster, rightly or wrongly. For example, Dr. Aziz exhibits an attitude favoring emotion and human relationships over English logic. In Chapter 26 Dr. Aziz does not accept Adela's remorse because the "Oriental mind" does not care whether she has done the right thing; she has not done it with the correct feeling. In a third but related use, it is a compliment used by Muslim characters in the book, in particular by Dr. Aziz. He notably

calls two English characters, Mrs. Moore in Chapter 1 and later, her son Ralph in Chapter 37, "Orientals" for their ability to connect to others.

A Modernist Novel

Modernism, a literary movement that began in the early 20th century, produced novels that departed from Victorian literature, which favored sympathetic heroes; satisfying resolutions to conflicts; single, clear, objective narrative perspectives; correspondences between outward appearance and inner character; and a world in which empiricism and rationality prevailed.

Conversely, in the modernist novel, the world is presented as a mysterious, inscrutable place often beyond rational understanding. Instead of a single, constant narrative perspective, the narrative voice shifts among different perspectives, often privileging interior monologue over exterior action. Through its emphasis on a variety of subjective perspectives, the novel seems to question the very existence of a single, objective reality. Narration is often impressionistic or presented as a stream of consciousness, a string of seemingly unrelated thoughts and impressions reflecting a character's thought process.

Working in the modernist tradition, in *A Passage to India* Forster creates a world in which those who think of themselves as rational and objective fail to understand the world around them. The world does not contain one, absolute truth, but rather a number of individual subjective perspectives. Mysteries appear but are never solved, and questions arise but are never answered. The world of human affairs is at times seemingly insignificant. This last idea coincides with the Hindu notion that the material world is an illusion keeping people from understanding the ultimate reality.

Author Biography

Family and Education

Edward Morgan (E.M.) Forster was born into a comfortable London family on January 1, 1879. When Forster was one year old, his father, an architect, died; he then was raised by his

mother and an aunt in the southern English county of Hertfordshire, where he enjoyed a happy childhood. Known as Morgan to his friends, Forster was surrounded by strong female role models, which likely led him to develop strong female characters in his novels.

As a boy Forster attended Tonbridge, a private school. Later he attended King's College, Cambridge, where he found intellectual freedom and began to explore the ideas that would eventually surface in his novels. Forster considered himself a humanist, valuing "curiosity, a free mind, belief in good taste, and belief in the human race." At Cambridge he met people who would become his lifelong friends. Some formed part of a group of writers eventually known as the Bloomsbury group. Forster graduated with degrees in classics in 1900 and history in 1901.

Literary Life

Forster then became a full-time writer—an occupation made possible in part by an inheritance from a relative—and produced novels, operas, short stories, literary criticism, and other works. Forster was greatly interested in the differences between traditional English society and the cultures of other parts of the world. His novels set outside England draw heavily on his experiences overseas, featuring detailed descriptions of places, people, and cultures, often seen through the eyes of English tourists and expatriates. For example his 1908 novel *A Room with a View* offers Forster's acute observations about day-to-day Italian life as seen from the viewpoint of an Englishman, and it includes a barbed portrayal of stereotypical tourists clinging to their guidebooks. The novel tells the story of Lucy Honeychurch, an energetic young Englishwoman who finds her sense of life's possibilities opened up by traveling in Italy. It reflects Forster's ideas about the value of human individuality and of love based on authenticity.

Although *A Room with a View* was well received, Forster was not rewarded with major literary distinction until his next novel, *Howards End* (1910). *Howards End* tells the story of Margaret and Helen Schlegel, two upper-class, progressive sisters who learn about class and the value of human relationships in early 20th-century England. The novel includes Forster's famous epigraph, "Only connect!" Forster wrote *Maurice*, a novel about homosexuality, between 1910 and 1913. He decided not to publish the novel until after his death, because homosexuality was considered a crime at the time.

Influenced by War

Forster was in his mid-30s when World War I broke out, and he worked with the Red Cross to trace missing soldiers. His greatest achievement as a novelist would come with *A Passage to India*, published in 1924. Inspired by his friendship with a young Muslim Indian student he tutored in England, Forster visited India in 1912 and again in 1921. While there he traveled all over the country. The question of how Indian and English people could connect as individuals while trapped in the web of colonialism formed the basis for the novel. *A Passage to India* was instantly recognized as a classic; it won the 1924 James Tait Black Memorial Prize, one of Britain's oldest literary awards.

Forster never wrote another novel, although he kept writing essays, literary criticism, book reviews, and other nonfiction pieces, including his popular 1927 book *Aspects of the Novel*. It was compiled from a series of lectures delivered at Cambridge University. In 1946 King's College, Cambridge, named him an Honorary Fellow and invited him to live on campus. He remained there for the rest of his life. Forster died on June 7, 1970.

Characters

Aziz

Aziz is a young Muslim doctor who works under the British at the hospital in Chandrapore. He is a widower with three children who are being cared for by a relative, and he lives simply to save money for them. Aziz is emotional, sensitive, charming, and proud. At the beginning of the book, he generally treats the British with a slightly bitter amusement, although he is willing to befriend open-minded British people such as Mrs. Moore and Mr. Fielding. He sometimes calls himself a "true Oriental" because he loves poetry, values hospitality, and trusts in human connection rather than what the British call logic. But his life changes completely after Adela Quested accuses him of assaulting her in the caves. After his trial, Aziz believes India must kick out the British and become an independent nation.

Adela

Adela Quested is a young upper-middle-class Englishwoman who comes to India to visit Ronny Heaslop, accompanied by his mother, Mrs. Moore. Adela knew Ronny in London, and she is considering whether to marry him and live in India. She hopes to get to know "the real India" during her visit. Adela is intelligent but naïve, idealistic, and repressed. She tends to think rather than feel—which is typical of the English in this novel—and she puts a high value on honesty. During an unsettling event at the Marabar Caves, Adela loses her sense of what is real. The experience humbles her.

Mrs. Moore

Mrs. Moore is a kind, open-hearted older Englishwoman. She and Adela Quested are visiting Mrs. Moore's son, Ronny Heaslop, in India. In addition to Ronny, her son from her first marriage, Mrs. Moore has two children, Stella and Ralph Moore, from her second marriage. Mrs. Moore befriends Aziz, who is struck by her gift of emotional connection. Like Adela she wants to see the "real India," but she becomes overwhelmed by the mystical power of an echo in the Marabar Caves; after this she loses interest in life, leaves India, and dies on her way home. However, she becomes a symbol of hope for the Indians as "Esmis Esmoor."

Fielding

Cyril Fielding, principal of Government College in Chandrapore, is a well-traveled Englishman who came to India in his 40s. His life experiences, including a broken heart, have led him to believe in "traveling light," sticking up for the underdog, and treating Indians with respect. As an educator, he doesn't feel he must maintain a distance from the Indians, unlike Ronny and other administrators. Fielding becomes good friends with Hamidullah and especially Aziz. The men's desire for friendship—despite the divide between the British and the Indians—is one of the novel's central conflicts. After Aziz's trial Fielding goes back to England, gets married, and no longer "travels light." When he returns to India, he has changed. Although he still craves friendship with Aziz, he is an administrator and believes India will "go to seed" without Britain's guiding hand.

Ronny

Ronny Heaslop is Mrs. Moore's son and the Chandrapore City Magistrate. He and Adela Quested become engaged during her trip to India. When he lived in England, Ronny was a student at London University; he loved playing the viola and taking long walks with Adela. After coming to India he tried to be friends with Mahmoud Ali, but it ended badly. Now, because of his role as an administrator, Ronny believes the British can't be close to the Indians; he feels the British role is not to be pleasant but rather to keep control of the Indians and not show weakness.

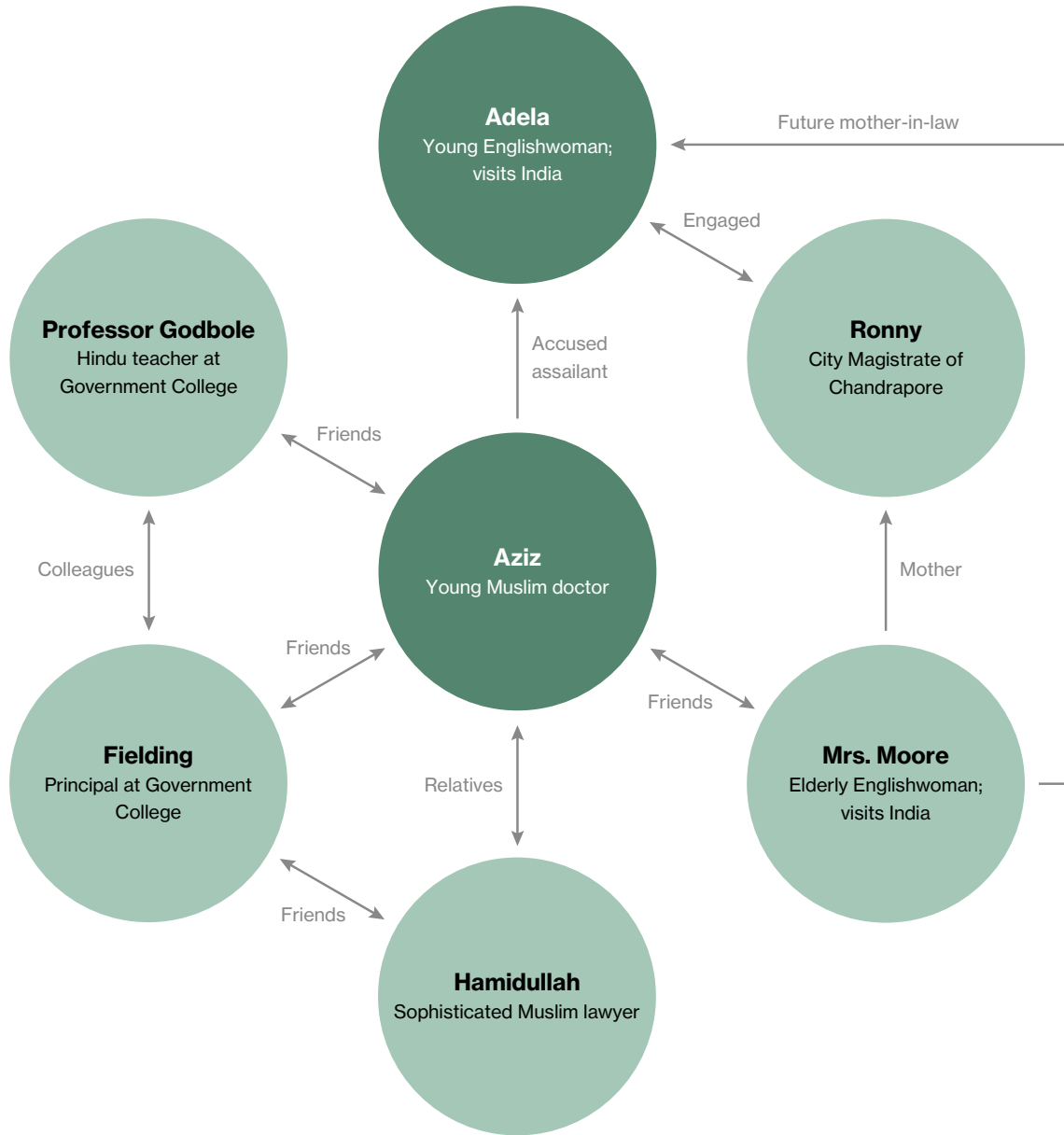
Professor Godbole

Professor Godbole is an elderly man who works with Mr. Fielding at Government College. He has a deeply spiritual attitude toward life, informed by his Hindu background; both the English and Muslims find this attitude very mysterious. Godbole feels a spiritual connection to Mrs. Moore. After Aziz's trial Professor Godbole becomes the Minister of Education in the independent state of Mau and helps Aziz get a job there as well.

Hamidullah

Hamidullah is a middle-aged Cambridge-trained lawyer who is a relative of Dr. Aziz and friend of Dr. Fielding. A subtle, intelligent, and pleasant man, he has fond memories of how English people behaved when he lived in England, but he is disillusioned with their behavior in India. When Dr. Aziz gets in trouble, Hamidullah brings in the Indian Nationalist lawyer Amritrao despite Fielding's disapproval. Yet he also allows Fielding to stay with him while Adela lives at Government College after the trial. Hamidullah dislikes getting involved in nationalist politics, but he believes Indians will never be free until the English leave.

Character Map



- Main Character
- Other Major Character
- Minor Character

Full Character List

Character	Description
Aziz	Aziz is a sensitive young Muslim doctor who is put on trial for attacking Adela Quested at the Marabar Caves.
Adela	Adela Quested is a repressed, intellectual young woman who comes to India to visit Ronny Heaslop and decide if they should marry; she also wants to see "the real India."
Mrs. Moore	Mrs. Moore is a kind Englishwoman who accompanies Adela Quested to India to see Ronny Heaslop, who is Mrs. Moore's son. Her unusual sensitivity impresses Aziz.
Fielding	Cyril Fielding is a liberal-minded Englishman in his 40s who is principal of Government College in Chandrapore and a good friend to Dr. Aziz.
Ronny	Ronny Heaslop, Mrs. Moore's son, is the officious young Chandrapore City Magistrate. He and Adela Quested become engaged during her visit to India.
Professor Godbole	Professor Narayan Godbole is a Hindu teacher whose mystical beliefs have an intense effect on the people around him.
Hamidullah	Hamidullah is a sophisticated lawyer, a relative of Dr. Aziz, and a reluctant nationalist.
Ahmed	Ahmed is one of Aziz's three children.
Mahmoud Ali	Mahmoud Ali is a lawyer and friend to Aziz. He is passionate and emotional and is one of the two lawyers at Aziz's trial.

American missionary	The American missionary meets Adela when she is going back to England and tells her life has a "turn and return."
Amritrao	Amritrao is a famous Hindu lawyer from Calcutta who helps defend Aziz at his trial. He is known for being very anti-British.
Antony	Antony is Adela's unreliable servant who later tries to blackmail her.
The Nawab Bahadur	The Nawab Bahadur is a wealthy and well-respected Muslim landowner and philanthropist in Chandrapore. He later gives up his title, which the English gave him, and goes by Mr. Zulfiqar.
Hugh Bannister	Hugh Bannister is one of Reverend and Mrs. Bannister's children; as a student in England, Hamidullah helped take care of Hugh and the other Bannister children.
Mrs. Bannister	Mrs. Bannister and her husband, the Reverend Bannister, were Hamidullah's friends when he studied in England. They treated him respectfully and entrusted their children to him.
Reverend Bannister	The Reverend Bannister and his wife were Hamidullah's friends when he studied in England. They treated him respectfully and entrusted their children to him.
Mr. Bhattacharya	Mr. Bhattacharya and his wife are an Indian couple who invite Adela and Mrs. Moore to visit them but don't follow up on their invitation.
Mrs. Bhattacharya	Mr. Bhattacharya and his wife are an Indian couple who invite Adela and Mrs. Moore to visit them but don't follow up on their invitation.
Mrs. Blakiston	Mrs. Blakiston is the "brainless but most beautiful" wife of a small railway official; while her husband is away, she stays at the club for fear of being attacked by the "natives."

Major Callendar	Major Callendar is the Civil Surgeon and Aziz's boss; he takes every opportunity to wield his power and is widely disliked.
Mrs. Callendar	Mrs. Callendar, the small-minded wife of the Civil Surgeon, treats Indians badly.
Ram Chand	Ram Chand is an overly eager Indian nationalist activist; both Aziz and Hamidullah dislike him.
Das	Das is a courteous, intelligent Hindu judge and Ronny's assistant; he has the unhappy job of presiding over the trial.
Miss Derek	Miss Derek is a high-spirited young British woman who is secretary to a local maharajah and is having an affair with Mr. McBryde.
Mr. Graysford	Mr. Graysford is a sincere English missionary who doesn't interest the other British in Chandrapore.
Hamidullah Begum	Hamidullah Begum is Aziz's distant aunt; she likes to give him advice.
Mr. Haq	Mr. Haq is a police inspector and Aziz's friend; he arrests Aziz after the incident at the Marabar Caves.
Mr. Harris	Mr. Harris is the Nawab Bahadur's Eurasian driver.
Hassan	Hassan is Aziz's lazy servant.
Jamila	Jamila is one of Aziz's three children.
Karim	Karim is one of Aziz's three children.
Dr. Panna Lai	Dr. Panna Lai is a timid and elderly lower-caste Hindu doctor who is Aziz's rival.

Mohammed Latif	Mohammed Latif is Hamidullah's impoverished old relative; he lives with Hamidullah and occupies "the position neither of a servant nor of an equal."
Mr. Lesley	Mr. Lesley is a British official.
Mrs. Lesley	Mrs. Lesley is an unpleasant, racist Englishwoman.
Colonel Maggs	Colonel Maggs is the Political Agent of Mau. Part of Maggs's job is to keep an eye on Aziz after his trial because, as the narrator notes, "Indians who are unfortunate must be watched."
Mr. McBryde	Mr. McBryde is the superintendent of police. He believes all Indians are basically criminals.
Mrs. McBryde	Mrs. McBryde is Mr. McBryde's racist wife.
Lady Mellanby	Lady Mellanby is the Lieutenant-Governor's wife who offers Mrs. Moore a place in her cabin on a ship returning to England.
Syed Mohammed	Syed Mohammed is the assistant engineer and one of Aziz's friends.
Ralph Moore	Ralph Moore is Mrs. Moore's son from her second marriage. He has a mysterious intuitive quality, like his mother and his sister, Stella.
Stella Moore	Stella Moore is Mrs. Moore's daughter from her second marriage. She marries Fielding and embarks on a spiritual quest.
Nureddin	Nureddin is the Nawab Bahadur's handsome, effeminate grandson. Callendar mocks Nureddin when he is in the hospital during Aziz's trial.
Rafi	Rafi is the young nephew of Syed Mohammed, the engineer.
Mr. Sorley	Mr. Sorley is an English missionary.

Mr. Turton	Mr. Turton is the Collector, the stern civil administrator of Chandrapore.
Mrs. Turton	Mrs. Turton is a shrewish, racist Englishwoman who once took a gold sewing machine for a bribe and gave nothing back.

Plot Summary

Part 1: Mosque

In the city of Chandrapore in British colonial India, probably in the early 1920s—the novel does not specify—a group of educated, professional Muslim Indians, including Dr. Aziz and the lawyers Hamidullah and Mahmoud Ali, have dinner and discuss whether it is possible for the English and Indians to be friends. Aziz is then summoned to report to his superior, Major Callendar. Annoyed by the interruption, he goes, but it takes him some time to get there. When he does, the major is out, and two Englishwomen, Mrs. Lesley and Mrs. Callendar, snub him and take his tonga—a two-wheeled horse-drawn vehicle. He then walks down to a mosque, where he finds comfort in the familiar architecture. He notices another British woman and yells at her for not removing her shoes. But she has already done so because she is respectful of the place. Her name is Mrs. Moore, and her son is Ronny Heaslop, the City Magistrate, who had offended Mahmoud Ali. When Aziz realizes she doesn't like Mrs. Callendar, he feels a connection to her and tells her she is an Oriental, meaning she has empathy and perceptive powers unlike any English person.

Mrs. Moore returns to the English club to join Adela Quested, the young woman she accompanied to India. Adela has come to India to decide whether to marry Ronny. At the club Adela declares, "I want to see the *real* India" because she feels she has been spending too much time among the English. Mr. Turton, who governs Chandrapore, suggests a "Bridge Party" between East and West. Ronny explains to Adela why one cannot really socialize with Indians, and uses the case of Mahmoud Ali, who bragged about having a cigarette with Ronny. When Ronny learns his mother has been challenged by an Indian doctor in a mosque, he wants to report the incident, but his mother insists he shouldn't.

When Muslim and Hindu Indians gather to discuss whether to attend the unprecedented Bridge Party, the prominent Nawab Bahadur, a British loyalist, says he will attend, which encourages the others. At the Bridge Party, the British stand across the tennis courts from the Indians, as Ronny and Mrs. Turton talk disparagingly about them. Finally, Mr. and Mrs. Turton go about the "work" of socializing, Mrs. Turton accompanying Mrs. Moore and Adela to meet ladies a group of ladies in purdah. After some difficulty in communication, Mrs. Moore appeals to one of the ladies, who invites her and Adela to visit "any time," ultimately settling on Thursday morning. Meanwhile, Mr. Turton, who seems to know something bad about every Indian attending, makes his rounds. Cyril Fielding, the schoolmaster at Government College, socializes with the Indians extensively and is pleased to hear the positive impression the newly arrived English ladies have made upon the Indians. He seeks out Adela to invite her and Mrs. Moore to tea on Thursday afternoon to meet other Indians.

At a poorly cooked English dinner, Adela begins to dread her future life in India and vows to find like-minded people with whom to associate. At the dinner is Miss Derek, who seems to have little respect for the Maharajah and Maharani she works for in a Native State. Back at the bungalow, Mrs. Moore criticizes Ronny for the way the British treat the Indians and tells him God put people here to be pleasant to one another.

Although he had said he would go to the Bridge Party with Dr. Panna Lai, who needs help managing his horse, Aziz doesn't attend, not wanting to be exposed to the two English ladies who snubbed him on this of all days, the anniversary of his wife's death. Instead, he looks at a photo of his wife and becomes sad, going off to the Maidan to practice polo. There he begins to play with an English army officer, and the two come to like each other for the moment. While other Muslims begin praying toward Mecca, he taps a sacred bull with his polo mallet, just in time for Dr. Panna Lai to see him do so. Panna Lai is irritated because Aziz never showed up, so he drove over some flowers at the English club. Aziz is angry and intentionally makes Panna Lai's horse bolt. Then he returns home to find an invitation to tea from Fielding, whom he has always wanted to get to know.

Fielding, who was 40 when he came to India, doesn't often socialize with other English people. Aziz arrives at Fielding's while the school master is dressing, and when Fielding ruins his last collar stud, Aziz gives him one from his own collar. They quickly get along well. When the ladies arrive, Adela asks Aziz

if he could imagine why the Indian people who were supposed to pick them up this morning never showed. Aziz says it's because they're Hindus and invites them to his own bungalow. But when he reflects how dirty it is, he changes the subject and begins discussing the architecture of the old Mogul house in which Fielding lives, imagining himself a Mogul emperor dispensing charity. He urges Adela to stay in India until the mangoes ripen, but she says she must return home before then.

Then Fielding takes Mrs. Moore on a tour of the college, while Adela remains with Aziz and Professor Narayan Godbole, a Brahman—a member of the highest Hindu caste, or class. Aziz then invites the ladies on an expedition to the Marabar Caves instead of to his bungalow. Just then Ronny comes in to take the ladies to polo, and he is annoyed to see Adela alone with the Indian men. Fielding and Mrs. Moore return, and everyone is in a bad mood. Professor Godbole sings a haunting, enigmatic song, during which Ronny leaves.

On the way to see the polo, Adela is annoyed at Ronny but also ashamed at the way she announced she would not stay and marry Ronny by inadvertently announcing she could not "wait for mangoes." She tells him they won't be married; though hurt, he takes the news reasonably. They are then invited for a drive in the car of the Nawab Bahadur, of whom Ronny approves. When the Nawab falls asleep, Ronny directs the driver to take a different road, and a sudden jolt causes his and Adela's hands to touch, creating "an animal thrill" between them. Just then something hits the car, causing it to hit a tree. While the Nawab gets hysterical, the young people calmly but unsuccessfully search for the cause.

Just then Miss Derek comes driving along in her employer's car and drives them back to town, and upon their return Adela changes her mind again and says they will be married. When Mrs. Moore hears about the accident, she exclaims, "A ghost!" Meanwhile, down in Chandrapore, the Nawab Bahadur recalls being haunted by the ghost of a man he had killed with his car nine years ago.

A few days later Aziz is in bed, slightly ill, and thinking of going to a brothel in Calcutta, when four Muslim Indian friends visit him. They discuss rumors that Godbole was sickened at Fielding's, there is disparaging talk of Hindus, and then Aziz recites Persian poetry. Panna Lai enters to see if Aziz is faking illness. Fielding arrives and a genial discussion begins; Fielding reveals he is an atheist, to the shock of all present. He also

offers no excuse for the British to hold India. Everyone except Fielding leaves; Aziz has ordered his servant not to bring Fielding's horse.

Aziz calls Fielding back and shows Fielding his most prized possession—a photo of his wife. Fielding is touched and demonstrates he understands the purpose of purdah as well as the significance of Aziz's action. Aziz appreciates Fielding's kindness, and they begin to discuss women, marriage, and children. Aziz warns Fielding not to speak his mind so openly. Fielding says he "travels light," without attachments, but Aziz is rooted in the community by religion and his three children.

Part 2: Caves

Some time later Adela idly mentions she would have liked to visit the Marabar Caves; a servant overhears her, and by the time the story reaches Aziz, he is convinced he has deeply insulted the ladies. He goes about organizing an expedition, enlisting Fielding to approach Ronny and Major Callendar, inviting Godbole, asking favors, and spending lots of money. The ladies accept, but when the time comes to leave, Fielding and Godbole are too late to board the train, much to Aziz's distress. But he then realizes he is free of English "control" for once.

The ladies have felt odd since hearing the song at Fielding's, and are not particularly enthusiastic. They discuss the advancing hot weather and Adela's impending marriage. Adela is disappointed by the elephant Aziz has hired and by the practical jokes he is playing. The ladies are not impressed by the caves, but they do enjoy Aziz's stories of the Mogul emperors. Adela offends Aziz by saying all English ladies become rude to Indians after a year. When they tour the first cave, there is a disturbing echo, and Mrs. Moore panics, feeling suffocated in the dark, crowded cave. Mrs. Moore is haunted by the echo, which seems to have rendered everything in life meaningless.

Mrs. Moore declines to see any more caves, so Adela and Aziz visit the next cave with only a guide. Thinking of her marriage, Adela asks Dr. Aziz if he is married and if he has more than one wife. This offends Aziz deeply, causing him to duck into a cave suddenly. When he leaves the cave, he panics when he doesn't find Adela, so he strikes the guide. But he then sees Adela getting into Miss Derek's motor car. Believing all is well, he goes back to camp after picking up Adela's binoculars, which

have a broken strap. Upon returning, he is happy to see Fielding, who arrived with Miss Derek. But Fielding is concerned when he learns the two ladies have suddenly driven off to Chandrapore. When they arrive at the train station in Chandrapore, Aziz is arrested.

Fielding intends to stay with Aziz but is called away by Turton, who—speaking with great emotion—tells him Adela has accused Aziz of assaulting her in the cave. Fielding is incredulous and calls Adela mad, which enrages Turton. When Fielding asks to speak to Adela, he is told she is ill.

Superintendent of Police McBryde, who privately thinks all natives are criminals at heart, tells Fielding about the charges against Aziz and about the binoculars, which seem to be evidence of the assault. McBryde says he has evidence of Aziz's character, holding up a letter found on Aziz from a friend who owns a brothel in Calcutta. Fielding asks to speak to Adela, because he wants someone who believes in Aziz to question her about the incident, but Major Callendar won't allow it. McBryde tells Fielding the English must now stick together. When Fielding asks to visit Aziz, he is told he must apply to the City Magistrate—Ronny. Then more "evidence" is brought in from Aziz's bungalow, including a photo McBryde refuses to believe is of Aziz's wife.

Fielding then meets Hamidullah; he thinks Hamidullah has been too timid in supporting Aziz. In addition to Mahmoud Ali, Hamidullah is considering Amritrao, a well-known Calcutta barrister, or lawyer, for Aziz's legal defense; Amritrao is strongly anti-British, and Fielding considers him too political and divisive. Fielding then returns to the college where Godbole, who will soon leave Chandrapore, talks to him about unrelated affairs, which Fielding hears impatiently. When Fielding, upset about what has happened, finally asks Godbole if Aziz is guilty, the professor, seeming unconcerned, gives him an indirect, enigmatic answer grounded in Hindu philosophy. Aziz, when Fielding finally sees him in jail, says, "You deserted me."

That evening Turton presides over a meeting at the club in which he tells everyone to remain calm. Among the men, there are murmurs among the men about "the women and children." Someone suggests calling in the army. Callendar accuses Aziz of bribing others and tries to goad Fielding. When Ronny comes in, Fielding doesn't rise, which enrages Turton. Fielding then declares his belief in Aziz's innocence and resigns from the club. He then joins the Indians who are planning Aziz's

defense as the Mohurram holiday begins.

Meanwhile, Adela is recuperating from cactus needles and a fever in the McBrydes' bungalow, but she still hears the Marabar echo. Ronny and McBryde tell her she will have to testify at the trial, and Fielding has sent her a letter telling her she made a mistake. When she returns to Ronny's bungalow, Mrs. Moore is irritable and unsympathetic. She refuses to testify at the trial, and she even equates the assault in the cave with marriage. Adela wonders if she has made a mistake about Aziz, and then her echo goes away. When asked, Mrs. Moore says Aziz is innocent. Ronny then schemes to send his mother back to England early, and the Lieutenant-Governor's wife offers her a place in her cabin. On her way to Bombay, Mrs. Moore—who has been generally apathetic about everything since the episode in the cave—realizes she really hasn't seen India.

The heat, which has been increasing, reaches a peak on the morning of the trial. Adela feels shaky, and her echo is back. On the way to the trial, the English talk viciously about the Indians as their car is pelted with small stones. In the courtroom Adela focuses on the lowly punkah wallah—manual fan operator—who stands opposite the judge running the trial. As McBryde begins outlining the case against Aziz, someone in the courtroom says something upsetting to Adela. Major Callendar asks that she be seated on the platform to get more air, and then all the English follow her up onto the platform. When Amritrao and Mahmoud Ali protest, they all return to their seats. McBryde then continues making his case, in which he calls Aziz a degenerate who duped others for his purposes. When he indirectly refers to Mrs. Moore, Mahmoud Ali accuses the English of smuggling her out of the country so she could not testify, and quits the trial. This sets off a chant of "Esmis Esmoor" in the courtroom and outside in the streets, which temporarily stops the trial. When McBryde then takes Adela moment by moment through the day in question, she realizes Aziz never followed her into the cave and withdraws her accusation. The courtroom breaks out in chaos, the trial ends, and only the punkah wallah is left pulling his rope.

After the trial, Adela, now rejected by the British, has no place to go, so Fielding takes her in his carriage to Government College, although he'd rather be celebrating with Aziz. Aziz, surrounded by his supporters, misses Fielding, and some of his supporters want to organize a demonstration. They go to the hospital demanding to see Nureddin, whom they heard had been tortured. There they meet Panna Lai, on the list to testify

for the British, who abases himself before them and fetches Nureddin. A riot is avoided, and a victory celebration is planned at the mansion of the Nawab Bahadur, who renounces his English-conferred title to become plain Mr. Zulfiqar.

That evening Adela tries to explain her behavior to Fielding and says her echo is gone. Fielding surmises McBryde "exorcised" her by bringing her through the events of the day in question. He starts to like her honesty, and apologizes for his behavior to Ronny. They wonder if the guide assaulted her. Then Hamidullah comes in to bring Fielding to the victory celebration. Fielding says Adela must stay at Government College, but Hamidullah objects to his taking responsibility for her. He doesn't admire Adela for her honesty because she showed no emotion. Just then Ronny arrives and reports his mother died at sea. Hamidullah and Fielding discuss Mrs. Moore's death and decide not to tell Aziz until after the celebration. Adela decides to stay at Fielding's. On the way to the celebration, Amritrao says Aziz will sue Adela for 20,000 rupees.

On the roof after the victory party, Fielding tries to convince Aziz not to sue Adela for damages. He says Adela has been honest and urges Aziz to be merciful. Aziz says Adela ought to apologize first, and then he decides he will consult Mrs. Moore; Fielding, however, knows she is dead. When Aziz then proceeds to talk about his love for Mrs. Moore, Fielding says Aziz's emotions are out of proportion, claiming he is overly fond of Mrs. Moore yet ungenerous toward Adela. After her death at sea, Mrs. Moore becomes an object of worship among Indians, who set up two shrines to her.

The Lieutenant-Governor arrives, praising Fielding and ordering he be readmitted to the club. Fielding tries to help Adela write a letter of apology to Aziz, but she is unsuccessful. Finally, Fielding convinces Aziz to sue Adela for nothing more than court costs. Before Adela leaves for England—Ronny has broken off the engagement—she and Fielding have one last talk in which they speculate about what might have happened in the cave; they assume the guide must have attacked her. They realize they have much in common and agree to remain friends. Adela decides to contact Mrs. Moore's other children, Stella and Ralph.

Amid a new Hindu-Muslim understanding, Mr. Das asks Aziz to write a poem for a new magazine intended for all Indians. He also apologizes to Aziz for his role in the trial. Aziz never writes a suitable poem, but tells Hamidullah he wants to leave British

India to write poetry. Hamidullah repeats a rumor suggesting Fielding and Adela were having an affair. This rumor grows real in Aziz's mind, and he repeats it to Fielding. Fielding doesn't care about the rumor, but because he doesn't deny it immediately, Aziz presses him until he insults Aziz. They meet again for a planned dinner and try to discuss poetry, but Aziz can't help suspecting Fielding intends to marry Adela for her money when he goes to England. Fielding tries to patch things up before leaving, but he is unsuccessful.

Part 3: Temple

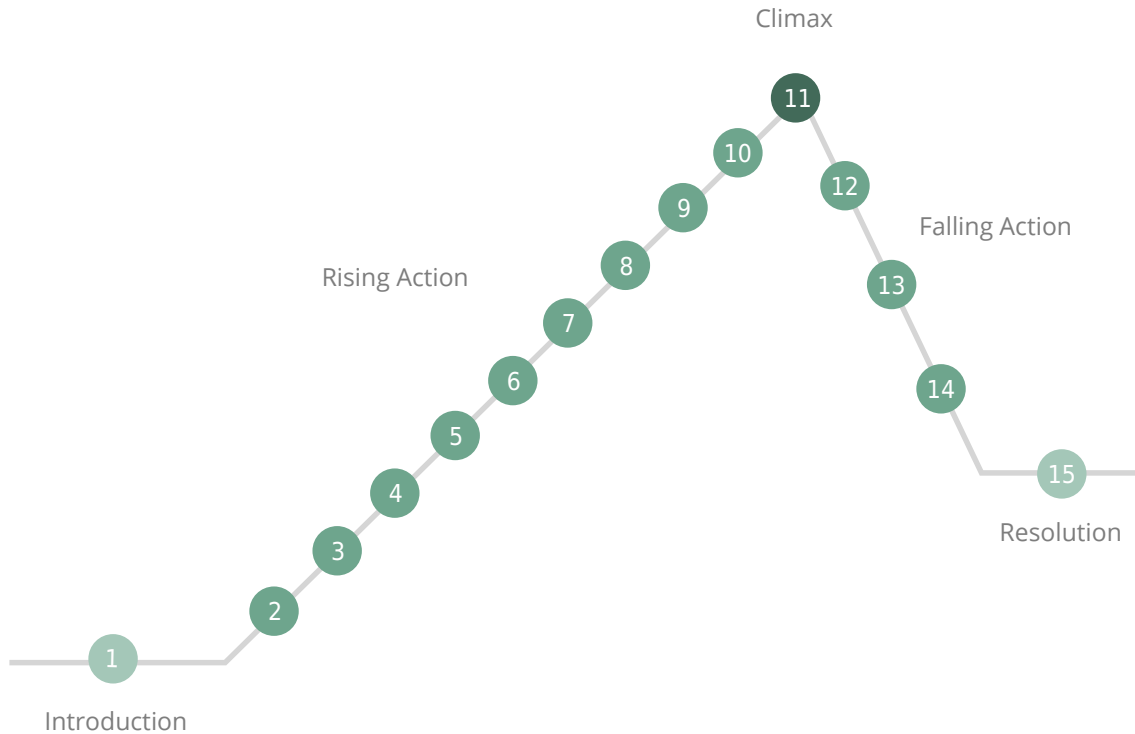
Two years later, during the monsoon season in the Hindu state of Mau, Godbole, as Minister of Education, is celebrating a festival in honor of the birth of Krishna, when the thought of Mrs. Moore comes into his mind. Old and ailing, the Rajah, after playing a role in the ceremony, is examined by his doctors, one of whom is Aziz. Godbole tells him Fielding, who works for the British government, has arrived in Mau to inspect schools. He has come with his brother-in-law and his wife; Aziz assumes she is Adela. Although Aziz had received numerous letters from Fielding, he read only part of the first one, giving it to Mahmoud Ali to answer, and then destroyed all subsequent letters without reading them. Aziz, now working for an Indian ruler and living with his children, has no desire to renew contacts with the British.

Part of the holy festival involves the freeing of a prisoner in honor of a Muslim saint whose shrine is near Aziz's house. Aziz knows the Rajah has died, but this is being kept a secret until after the festival. The next day Aziz and his children bump into Fielding and his brother-in-law, Ralph, who gets stung by bees. When Aziz addresses the latter as "Mr. Quedstedt," Fielding tells Aziz he has made a mistake: Fielding has married Stella, Mrs. Moore's daughter; Ralph is her brother. As the festival continues, Aziz rides over to the European Guest House to bring Ralph the ointment he promised him. He enters the house and reads private letters from Ronny and Adela to the Fieldings. When Ralph comes in, Aziz examines him roughly, and Ralph protests his cruelty. Ralph is intuitive like his mother, and Aziz calls him "an Oriental"—just as he called Mrs. Moore. Aziz then takes Ralph out in a boat to observe the festival. At the climax of the proceedings, their boat collides with another boat containing the Fieldings as elephants trumpet and artillery fires.

Finally, Aziz and Fielding, now reconciled, take one last ride in

the jungle. Aziz has written a letter to Adela, thanking her for her bravery, and he apologizes to Fielding for his suspicions. Fielding tells Aziz his wife and brother-in-law have a spiritual side he doesn't understand. Then the discussion turns to politics, and Aziz tells Fielding they cannot be friends until the Indians drive the English out of India.

Plot Diagram



Introduction

1. Aziz is summoned by Major Callendar.

Rising Action

2. Aziz meets Mrs. Moore at the mosque.
3. Indians and English attend a Bridge Party at the club.
4. Adela, Aziz, and others attend a tea party at Fielding's.
5. Ronny and Adela take a drive in the Nawab Bahadur's car.
6. Fielding visits Aziz at his bungalow.
7. Aziz organizes an excursion to the Marabar Caves.
8. Aziz is arrested for assaulting Adela in a cave.

9. Chandrapore governor Turton holds a meeting over the event.

10. Mrs. Moore leaves for England.

Climax

11. Aziz is tried for assault, but Adela withdraws the charges.

Falling Action

12. Fielding convinces Aziz not to sue for damages.
13. Fielding leaves for England.
14. Fielding arrives in Mau.

Resolution

15. Fielding and Aziz meet one last time.

Timeline of Events

The following Tuesday

Indians and English people attend a Bridge Party at the club.

Later that day

Ronny and Adela take a drive in the Nawab Bahadur's car and decide to marry.

Two weeks later

Aziz organizes an excursion to the Marabar Caves.

Later that evening

Turton holds a meeting at the club about the incident, and Fielding resigns his membership.

Some time later

Aziz is tried for assaulting Adela, but Adela withdraws the charges.

Early one evening

Aziz is summoned by Major Callendar and then meets Mrs. Moore at a mosque.

The following Thursday

Adela, Mrs. Moore, Aziz, and Professor Godbole attend a tea party at Fielding's.

The following Sunday

Fielding visits Aziz at his bungalow, and they have a heartfelt talk.

A few days later

Aziz is arrested for assaulting Adela in a cave.

Some time later

Mrs. Moore travels to Bombay on her way back to England.

Some time later

Fielding convinces Aziz not to sue for damages; Adela leaves for England.

Two years later

Fielding arrives in Mau, where Godbole is Minister of Education and Aziz is the Rajah's doctor.

That night

Fielding asks Aziz not to sue Adela for damages.

Some time later

Fielding leaves for England after having an unhappy dinner with Aziz.

A few days later

Now reconciled, Fielding and Aziz meet one last time.

Chapter Summaries

Part 1, Chapter 1

Summary

Set in British colonial India around the early 1920s, the novel begins by introducing the city of Chandrapore on the holy river Ganges. Viewed from the river, where the Indians live, there is nothing remarkable about the city; there are few grand houses and little decoration or color. The inhabitants are compared to mud, the city to a low form of life. Inland, beyond the railway, where the British have established their administrative and residential area—the civil station—things look much more attractive: the viewer sees gardens and tropical trees.

The civil station itself is not charming. It is practical and full of right angles, separate from the Indian city: "It shares nothing with the city except the overarching sky." Forster then goes on to describe the beauty of the sky and ascribes to it the power of creating beauty over the landscape, which is entirely flat except for the interruption of the Marabar Hills, home to the famous Marabar Caves.

Analysis

This first, very short chapter introduces a technique Forster will use throughout the book, in which the narrative perspective is at times high in the sky, looking down on the human world and noting how relatively insignificant it is. Furthermore, by presenting two completely opposite views of the same place, Forster introduces the notion there is no one truth, no one reality: all depends on one's point of view, and one's subjective view of the world can seem more real than an objective view. The aerial perspective in this chapter, which carries with it a feeling of objectivity, is denied to the story's human characters, who are stuck in their individual subjectivities.

The chapter reveals a complex, sometimes contradictory narrative attitude toward nature. It can be beautiful and inspiring, and it can be dull, ugly, and disappointing; no matter what, it is always powerful. Forster ends the chapter with imagery of nature's power, culminating in the "fists and fingers"

of the Marabar Hills, home to the caves where one of the novel's climactic events takes place.

Part 1, Chapter 2

Summary

The chapter begins with one of the novel's main characters, the young Dr. Aziz, dropping his bicycle into the hands of an unseen servant as the doctor joins two older lawyer friends, Mahmoud Ali and Hamidullah, for dinner at the latter's house. The three educated Muslim Indians discuss whether "it is possible to be friends with an Englishman." Mahmoud Ali says it is impossible, but Hamidullah, who attended Cambridge in his youth, recalls being treated kindly by English friends. The Indians discuss how when the English first come to India, they act decently, but then eventually, influenced by the other English, they become rude. The two lawyers give examples of Englishmen who once were kind and are now rude to Indians. Hamidullah gives "any Englishman two years" before the rudeness sets in and gives Englishwomen only six months. Although Aziz objects to this line of discussion, the two older men try to recall moments when Englishwomen treated them kindly. Hamidullah then takes Aziz to see his wife and Aziz's aunt, Hamidullah Begum. She makes a long speech to Aziz—a widower with three small children—about the importance of marriage to women and why someone such as Aziz should remarry.

Hamidullah and Aziz sit down to dinner with the former's subservient, freeloading relative, Mohammed Latif. Aziz begins quoting poetry—in Persian, Urdu, and Arabic—largely on the sad themes of the decay of Islam and the brevity of love. The poetry affects them deeply, reminding them of the era when Muslims ruled India. They are then interrupted by a note from Aziz's superior, Major Callendar, the Civil Surgeon, who wants Aziz to report immediately to the major's bungalow. As Aziz prepares to leave, Hamidullah tells him to clean his teeth because he has been chewing pan; usually spelled *paan*, this is a preparation made with betel leaf, areca nut, and sometimes tobacco, chewed as a stimulant. Aziz bristles and refuses; as an Indian, he says, he has a right to chew pan. Shouting at Mohammed Latif for his bicycle, he pedals off after rolling over a tack. His tire goes flat, he stops to hire a tonga after cleaning his teeth, and then he heads toward the "civil lines" where the

British live, an area of "arid tidiness" and streets "named after victorious generals and intersecting at right angles," unlike the winding streets of the bazaar.

Upon arriving at the bungalow, Aziz stops the driver before getting to the door and approaches on foot, only to find Callendar is out. He then sees two British ladies—Mrs. Lesley and Mrs. Callendar—emerge from the bungalow, ignore his bow, and take his tonga. Feeling snubbed, Aziz is comforted by the thought of how fat the ladies are. To soothe his raw feelings, he now orders the servant around imperiously. Mollified, Aziz walks to a nearby mosque and rests. Pleased by the familiarity of the Islamic architecture lit by moonlight, Aziz feels at home. He imagines someday building his own mosque with a sad inscription on his tomb, which brings tears to his eyes. In his tear-blurred vision, he sees an Englishwoman emerge from behind a pillar and yells at her for not taking off her shoes. But the lady had taken off her shoes because, she says, "God is here." Aziz, touched by her sincerity, learns her name is Mrs. Moore, and she had left the club to escape a dull play. She tells Aziz she is here visiting Ronny Heaslop, the City Magistrate, her son from her first marriage. She and Aziz learn they both are widowed and have three children. When he hears Mrs. Moore doesn't like Mrs. Callendar, Aziz embarks on a tirade against Mrs. Callendar. Mrs. Moore says, "I don't think I understand people very well. I only know whether I like or dislike them." Aziz replies, "Then you are an Oriental." After escorting her back to the club, he walks on, feeling once again like a Muslim ruler of India.

Analysis

This chapter introduces several important themes and conflicts revisited throughout the novel. One is the question of whether it is possible for English people and Indians to be friends. The Indians note the English seem to undergo a transformation when they come to India: at first they are kind and considerate to Indians, but ultimately they—especially the women—become rude and callous. Clearly something about their position as English people in India changes their attitudes. Mahmoud Ali mentions "the red-nosed boy"—whose nose is presumably sunburnt because he's a relatively recent arrival—who is at first kind but then becomes rude. And Aziz attributes Mrs. Moore's kindness to her being newly arrived in India.

Although Aziz emerges as a hero with whom the reader

identifies, Forster—in typical modernist fashion—makes him a flawed hero with disagreeable qualities. Aziz ignores and abuses servants, takes his anger out on others, becomes almost humorously maudlin, and is often inaccurate in his assertions, such as when he exaggerates and makes false statements as he abuses Mrs. Callendar in justified rage. He also consistently judges women by their appearance; for example, when he finally sees Mrs. Moore's aged face after first hearing her voice, he is disappointed.

The chapter also makes it clear this is a novel of manners, and much of the focus will be on the characters' feelings and the relationship between what they feel and what they do. It begins with a discussion of Hamidullah and Mahmoud Ali's hurt feelings at the hands of the British, although Aziz is at first more focused on sensual enjoyment of the hookah, of the smell of the trees, and of dinner. But when his feelings are hurt—by what he perceives as an imperious interruption by Major Callendar—he feels he must express his right to engage in the Indian custom of *pan*—even though he later cleans his teeth when out of sight of Hamidullah—and he must soothe his feelings by ordering around Mohammed Latif. After being snubbed by the two ladies at the bungalow, he similarly soothes his feelings by ordering around the major's servant. Later Mrs. Moore connects with Aziz by expressing her feelings, in the form of her irritation with Mrs. Callendar, allowing Aziz to express his own hurt feelings.

The expression of feelings is related to a notion another character later calls "truth of mood," which is valuing authentic feeling over objective fact. This seems to be something Indians do and the British—who believe they act on fact and not emotion—do not do. For example, early in the chapter Hamidullah shouts at his servants for dinner, who shout back that it is ready. It is not ready, but the servants don't contradict their master, who has asserted his will. Nor does Hamidullah pursue the matter; he has expressed his desire that dinner be ready immediately, and the servants have affirmed his feeling, despite objective facts to the contrary. Forster takes care to convey even transient impressions. For example, when Hamidullah Begum lectures Aziz about why he must remarry, both he and Hamidullah are temporarily convinced. But upon realizing Aziz is now worried, Hamidullah offers him soothing words, thereby undoing the impression his wife had left on Aziz. Similarly Aziz, inspired by Mrs. Moore's distaste for Mrs. Callendar, goes on to "repeat, exaggerate, contradict" in his tirade against the latter, because Mrs. Moore's attitude supports his feelings. Although she is British, Mrs. Moore, by

emphasizing her belief in her feelings over her understanding, is "an Oriental" in the eyes of Aziz.

This modernist favoring of individual subjectivity over supposed objectivity informs the author's approach to narrative. Forster intentionally immerses the reader in an individual's subjective experience, withholding what might be called a "more balanced" view of things. For example, Forster several times in this chapter illustrates the Indians' clearly subjective and transient feeling of "owning" India, although the British are in charge. When Aziz quotes poetry to Hamidullah and Mohammed Latif, the narrator reveals their subjective reactions to it; when the men are having their discussion, Aziz retreats into his own random, stream-of-consciousness thoughts.

Finally, something significant but easy to overlook is the relationship of servants to their masters. The upper-class Indians among whom the story begins depend on and ignore their servants, who seem almost invisible to them. These Indians are as clueless about the lives of their servants as the English are about the subservient Indians. But the servants both make things happen and drag their feet at significant moments, as will be seen later in the novel. Hamidullah has only weak authority over his servants, even though he puts on a show of mastery and they put on a show of servility. Tipping and bribery seem essential to accomplishing anything, as seen when Aziz cannot get the whole truth out of Major Callendar's servant.

Part 1, Chapter 3

Summary

As the chapter begins, the reader is introduced to another of the novel's protagonists, Adela Quested, when she says, "I want to see the *real* India." Mrs. Moore has accompanied Adela to India so Adela and Mrs. Moore's son Ronny, who are engaged, can decide whether they will marry and whether Adela will join him in his life here. But Adela, who is frustrated by being kept among the British and not meeting real Indians, envies Mrs. Moore's walk to the mosque to see the moon over the Ganges. Ronny has been stage-managing the play in the place of Callendar, who was called to a case. Mr. Turton, the civil administrator of Chandrapore, says Ronny is dignified, and

calls him a "sahib," a master or ruler, which worries Adela.

When Adela repeats her desire to see the real India, Cyril Fielding, the school master at Government College, answers "Try seeing Indians." Other English ladies laugh at the idea of wanting to see Indians; Mrs. Callendar says "the kindest thing one can do to a native is to let him die." In answer to Adela's wish, Turton proposes a "Bridge Party"—a term he makes up on the spot—to "bridge the gulf between East and West." On the way home from the club, the Turtons—a couple Forster refers to as "little gods"—discuss their negative impression of Adela. Mr. Turton hopes she will change with time: "India does wonders for the judgment."

Ronny, happy about the attention Turton is paying to his guests, explains to Adela why it's hard to associate with Indians by telling her about the time he had a smoke with Mahmoud Ali, the pleader, or lawyer, and the Indian tried to drum up business by suggesting he was on good terms with the City Magistrate. Ronny has been hard on the lawyer ever since. This explains Mahmoud Ali's complaint in the previous chapter about the "red-nosed boy." Adela asks why the pleaders can't be invited to the club; Ronny explains Indians are not allowed. On the way home Mrs. Moore mentions her little adventure in the mosque, which alarms Ronny and pleases Adela. Ronny assumes the Indian doctor was being impudent and tricky by criticizing his mother for not taking off her shoes. Adela defends the doctor's actions, which worries Ronny.

After identifying the doctor as Aziz, Ronny asks his mother how Aziz feels about the British. When she says Aziz complained only about the Callendars, Ronny—much to his mother's horror—says he will report the conversation to Major Callendar. When Adela says, "You never used to judge people like this at home," he replies, "India isn't home." Mrs. Moore makes Ronny promise not to tell Major Callendar what Aziz said; in turn, Ronny asks his mother not to discuss Aziz with Adela. When Mrs. Moore goes to her room, she tries to consider the episode from Ronny's point of view and imagines how Aziz could be made to seem guilty. As she hangs up her cloak, she sees a wasp on the peg; the narrator points out, "no Indian animal has any sense of interior." Mrs. Moore calls it "pretty dear."

Analysis

At the start of this chapter, the reader is introduced to the protagonist Adela Quested and to her stated quest to "see the *real* India." This desire becomes an important motif of the novel, as well as a cause of literary action. Adela is kept from seeing India because she is stuck watching an amateur rendition of a second-rate English play at the British club among a community of people who have no desire to interact with real Indians. Meanwhile, Mrs. Moore has impulsively gone off and done exactly what Adela wants to do and has made a connection by following her heart. On the other hand, Ronny, to whom Adela is engaged, is being called a "sahib," much to his would-be fiancée's consternation.

In this chapter readers find out Ronny is standing in as stage manager because Major Callendar was let down by "some subordinate"—i.e., Aziz. Readers also learn of the cruel attitudes of Mrs. Callendar, the same woman who callously took Aziz's tonga in the previous chapter. From the activity and conversation in the club, readers can see why the English don't "see Indians," which sets up one of the major conflicts of the novel. That there is no ordinary vehicle for English-Indian interaction speaks to the divide between the two communities. Furthermore Mrs. Moore's reaction to Mrs. Callendar's callous attitude sets her apart from the other English, and Mrs. Turton's assessment of Adela and Fielding as "not pukka" (a Hindi word meaning "perfect," "mature," or "complete") identifies them as renegades from the English community at Chandrapore.

Turton's observation—"India does wonders for the judgment"—can be read as a commentary on how much Ronny has become a "sahib." His initial friendliness with Mahmoud Ali has been replaced by a calculated frostiness intended to keep all Indians at a distance. The degree to which his judgment has been affected can be clearly seen in the difference between his and Adela's reactions to his mother's encounter with Aziz: Adela is thrilled at the idea of meeting Indians, but Ronny, able to interpret the encounter only in terms of his role in the English Raj, imbues Aziz's private actions with political meaning and seems unable to understand the encounter as a personal interaction. He cannot imagine Aziz had a genuine, personal exchange with his mother; instead he assumes Aziz was sending a message to his superior. When Adela notices how judgmental Ronny has become in India, he reminds her, "India isn't home," meaning the conditions under which the English

live in India changes their perspectives and attitudes. Forster's reference to the Turtons as "little gods" introduces a motif he uses throughout the novel to indicate individuals who are the object of reverence among the local people.

Finally, as Mrs. Moore gets ready for bed, she reveals her compassion and understanding for Aziz, in stark contrast to Ronny's suspicion. Mrs. Moore's admiration—rather than horror or disgust—for an exotic wasp she finds on her coat peg further illustrates her appreciation for India and its differences. The wasp also is another reminder of the power and pervasiveness of nature in India, a theme that will become more prominent as the novel proceeds.

Part 1, Chapter 4

Summary

After Turton invites various prominent Indians to his proposed Bridge Party, a group of Indian men discusses the unprecedented development, for none has ever set foot in the English club. Mahmoud Ali suggests this was done on orders from the Lieutenant-Governor, believing the higher-ups are more sympathetic to the Indians. But the Nawab Bahadur, a rich landowner and loyalist with a title conferred by the English, sticks up for Turton and says he will come to the party all the way from his country estate, a move that will sanction the party in the eyes of others. One of the men, Ram Chand, suggests the Nawab Bahadur will make himself cheap by attending, but the Nawab maintains his position, and his decision influences others who feel they need the Nawab's presence for cover.

The narration then turns to the lower social circles of Indians who had not received an invitation down to the lowest, poorest of the Indians, some of whom are proselytized by the Christian missionaries, old Mr. Graysford and young Mr. Sorley. Using the phrase, "In our Father's house are many mansions," they teach there is a place for everyone in heaven. They are asked if there is a place for monkeys, to which Mr. Sorley replies, "Yes." And what about jackals? And wasps, and all other things down to bacteria? To this Mr. Sorley replies negatively: "We must exclude someone from our gathering, or we shall be left with nothing."

Analysis

This short chapter shows the effect among the elite Indians of Mr. Turton's very unusual invitation. One way the English have worked to solidify their control over the country is to confer power and honors onto loyalists such as the Nawab Bahadur, who now becomes an example others will follow in honoring Turton's request. When challenged by the idea that he will "make himself cheap," the Nawab seeks to avoid embarrassing his accuser, another example of an Indian adhering to "truth of mood."

The rest of the chapter muses on the various levels of Indian society, including those too low to have been invited, all the way down to animals and even inanimate objects, in a nod to Hindu conceptions of cosmic and social order, and reflects on how the local Christian missionaries—who are clearly in opposition to the likes of Mrs. Callendar—might explain Christianity to Hindus.

Part 1, Chapter 5

Summary

The Bridge Party is not a success, largely because no one knows what to do. The Indians have arrived very early and are standing at the far side of the tennis lawns, opposite the English. Ronny and Mrs. Turton complain and talk disparagingly about the assembled Indians, maintaining no one important will have come. Then for a moment, the narrator remarks on the kites—the birds high above—impartial to the human events, and the impartial sky in which they fly. The narrator then touches on a discussion of the arts. The occasional mediocre play such as *Cousin Kate* is the only artistic outlet the local English community indulges in, loudly claiming to know nothing of the arts. Not only does Ronny no longer play his viola, but he pretends to like *Cousin Kate* in order not to offend others. A slightly critical review of the play offended the English community, which believes in the paramount importance of never speaking ill of one of their own.

Then the Collector urges his wife to get to the "work" of socializing with the Indians. As he scans the attendees, he guesses what favor each hopes to gain by attending. Mrs. Turton, irritated because she must visit some ladies in purdah,

reminds Mrs. Moore and Adela they are socially superior to any Indian, except perhaps a Rani, with whom they are equal. She then addresses a group of Indian ladies in her limited Urdu, in constructions one uses when ordering around one's servants. To Mrs. Turton's discomfort, the English ladies find out some of the Indian ladies do speak some English. Their efforts at conversation are largely unsuccessful, because the two groups do not know how to interact, and the Indian ladies are more intent on being polite than on communicating. Upon leaving, Mrs. Moore, following a gut instinct, asks Mrs. Bhattacharya if they may call upon her someday. Mrs. Bhattacharya says they may come any day, at any time—which the English ladies find puzzling—but ultimately they decide Mr. Bhattacharya's carriage will fetch them on Thursday morning, although Adela worries the family may have changed its plans to accommodate the English ladies.

Next, readers hear the thoughts of Mr. Turton, who knows "something to the discredit of nearly every one of his guests." Some of the Indians, such as the Nawab Bahadur, are grateful for the party; others, such as Mahmoud Ali, are cynical. Mr. Fielding spends much time among the Indians, being popular among his students' parents, and, unlike the other English, eats their spicy food. Pleased to hear the positive impression the two new English ladies have made by wishing to be the guests of Indians, he approaches Adela and invites her and Mrs. Moore to tea with some Indians on Thursday afternoon. This pleases Adela, who is angry about the way the English have been ungracious to the Indians during the party. Fielding says he will invite an Indian professor who sings as well as, at Adela's suggestion, Dr. Aziz.

Adela then imagines her married life in Chandrapore with Ronny as an endless series of evenings at the club with the same English people, offering her little sense of the real India. During dinner with the McBrydes and Miss Derek, she mentally vows never to become like the rude English people she has seen today and plans to find a few like-minded people at Chandrapore. Miss Derek works for the Indian rulers of Mudkul, a Native State, but seems to treat them as a joke and does as she likes; she has taken a leave from her job without asking and now plans to "borrow" the Maharaja's car without permission.

When Mrs. Moore and Ronny talk, she suggests he spend more time with Adela. But Ronny is worried about gossip and says people noticed Fielding talking to Adela. His mother tells him Adela is unhappy about the way the English treat the

Indians, and Ronny says, "We're not out here for the purpose of behaving pleasantly!" His mother replies, "Your sentiments are those of a god." He protests he has something more important to do than merely be pleasant. At this point, the narration comes from Ronny's point of view in the argument: he works hard in court trying to do his duty to dispense justice fairly; such notions as "Bridge Parties" seem beside the point. Next, the reader experiences Mrs. Moore's point of view. Her reaction is less rational and more emotional; she hears the "self-satisfied lilt" of his words and notices the "mouth moving so complacently and competently beneath the little red nose." She concludes his was not the last word on India, which seems illogical but heartfelt, based on his lack of emotional connection. She argues, "the English are out here to be pleasant" because God has put them here, and "God ... is ... love." Not very religious himself, Ronny attributes his mother's religious feeling to ill health. Mrs. Moore admits to herself she is becoming more religious as she ages.

Analysis

The physical separation of the Indians and the English across the tennis courts visually symbolizes the cultural rift between the two groups and makes a mockery of the idea of a "Bridge Party." But by drawing the narrative eye high up into the sky, Forster gives the reader a momentary modernist perspective of the insignificance of the world of human affairs.

Forster's discussion of the indifference of the Anglo-Indians to the arts supports a theme found throughout the novel. As rulers of the Indians, the English seem to have lost touch with the aesthetic sensibilities they had while living in England, and as will be seen, they are very different in this way from the Indians in the novel, who respond viscerally to art and music. Furthermore, the offense taken at the criticism of Miss Derek's performance reveals an unwillingness to be self-critical among the English and to adopt what Forster will later call "a herd mentality."

While both Mr. and Mrs. Turton do interact with the Indians, they, like Ronny, can relate to them only in their official capacities: Turton as an administrator and Mrs. Turton as an employer of servants. When the new English ladies and the Indians do meet, there is no formula in which they can interact. The Indians persist in a dogged politeness, making it difficult to plan a social engagement. Because they are so determined to maintain "truth of mood," they say yes to anything. Fielding,

who spends most of his time with the Indians and seems unfettered by what constrains the rest of the English, shows himself to exist apart from the English community at Chandrapore. Miss Derek, by showing little respect for the Maharajah and Maharani for whom she works, shows she abides by Mrs. Turton's judgment that any English lady is superior to any Indian except a Rani.

The conversation between mother and son brings up the theme of feelings arising from human interaction: Ronny denying their importance and his mother insisting upon them. In presenting the interchange, Forster uses a modernist type of narration in which he consecutively puts forth two opposing subjective points of view: there is no objective narration, only two subjectivities. Perhaps surprisingly, Ronny's interior monologue seems more rational while Mrs. Moore's seems illogical and almost peevish, yet the reader will tend to side with her, illustrating the power of subjectivity and the importance of emotion.

The end of this chapter brings up the motif of gods and God. Many of the cultural differences in this novel arise from differing conceptions—Christian, Muslim, Hindu—of the divine, as well as the divide between atheistic and religious points of view. But Forster also uses the motif of gods to refer to the way the English wish to be seen—"India likes gods," says Ronny—and to the deifying tendencies among human beings.

Part 1, Chapter 6

Summary

Distracted by several surgical cases, Aziz doesn't attend the Bridge Party. While busy at the hospital, he encounters Major Callendar, who is furious Aziz did not appear when summoned on the night of the play, completely unaware the young doctor would be anywhere but at his home. Despite his snobbishness about Dr. Panna Lai, Aziz had planned to drive to the Bridge Party with the low-born Hindu in the latter's carriage, partly because Panna Lai has a hard time controlling his horse. But when the time comes, he decides not to go, partly because today is the anniversary of his wife's death. He reflects on his arranged marriage; he grew to love his wife by the time she died, bearing their third child. At times he engages in sexual trysts; at other times he is nearly suicidal at her loss, and he

wonders if he will meet her in Paradise. His religious beliefs are uncertain. At the last minute he decides not to go to the Bridge Party almost without realizing it; he feels he can't subject himself to the likes of Mrs. Callendar and Mrs. Lesley on a day when he already feels so sensitive, so he lets Panna Lai go on his own.

Instead, Aziz gazes at a photograph of his wife and becomes desperately sad, and then, after thinking of interesting cases at work, he soon forgets about her. He next goes to Hamidullah's, borrows a polo pony and mallet, and trots off to the Maidan to practice polo. There he meets an English subaltern—an army officer below the rank of captain—doing the same. They soon begin playing together and seem to like each other, at least for the moment.

As the sun descends, some Muslims begin praying toward Mecca. When a bull, sacred to Hindus, comes by, Aziz taps it with his polo mallet, just in time for Panna Lai, returning from the party, to see him do it. Annoyed by Aziz's action, Panna Lai asks why Aziz had not shown up to go to the party. Aziz makes an excuse about being at the post office, which Panna Lai challenges and proves to be nothing but an excuse, much to Aziz's annoyance. Panna Lai is irritated because Aziz did not help him manage his horse, which ran over some hollyhocks at the club. Panna Lai says Aziz's absence was noted. Irritated, Aziz rides toward Panna Lai, making the latter's horse bolt, and then he gallops off. Then he begins to worry about whom he may have offended. Returning home he finds an invitation to Fielding's tea party, which gratifies him greatly. He goes off to Hamidullah's to learn all he can of the schoolmaster, but he finds only Mahmoud Ali.

Analysis

Class, or social position, is a major issue in this chapter. Callendar's frustration with Aziz shows he is ignorant about the lives of his Indian subordinates—as ignorant as the upper-class Indians are about their servants—and has no idea they have social lives and visit one another. Aziz, who is educated, is also rather snobbish about Panna Lai and cares little about the Hindu doctor's feelings.

Panna Lai's refusal to pretend to believe Aziz's excuse for not keeping his commitment can be seen as a failure to maintain "truth of mood." Unlike the Indians at the Bridge Party, who will say anything they can to be agreeable to the English ladies, Dr.

Panna Lai is grimly determined to get at the truth, thereby offending Aziz, who sees it as a sign of poor breeding.

In a case of situational irony, the failed goal of the Bridge Party—to allow East and West to mix, at least by playing tennis—comes to fruition in this offhand meeting between Aziz and an Englishman whose position would make him very unlikely to involve himself in diplomatic overtures.

This chapter also focuses on characters' subjective perspectives and demonstrates the relationship between the characters' internal feelings or mood and their public actions. Sad and sensitive about the anniversary of his wife's death, Aziz refuses to expose himself to people who have not treated him kindly. Later in the chapter readers see how various irritations—Aziz's failure to show up, the mishap with his horse, Aziz's mistreatment of the bull—lead Panna Lai to be confrontational with Aziz; and then readers see how Aziz's irritation leads him to impulsively offend the Hindu doctor. Readers also follow the somewhat unpredictable process of Aziz's thoughts as he goes from deep sadness over the loss of his wife to speculation about the afterlife to avid interest in his work. Finally, after his impulsive gallop at Panna Lai's horse, readers experience Aziz's changing feelings, from anger to athletic confidence to political fear to ebullience at an invitation to tea.

Part 1, Chapter 7

Summary

In this chapter readers learn Fielding came to India late in life, at age 40, having taught in all sorts of other situations. When he was appointed principal of the college at Chandrapore, he didn't fit in with the other English people, inspiring mistrust in them because of his association with ideas. He believes in culture and intelligence, which renders him an outsider among the English of Chandrapore. He doesn't stick with the herd and lacks "racial feeling." Although he gets on with the men, their wives distrust him. Realizing he must choose between the company of Indians or Englishwomen, he chooses the former. Thus spending time with Adela and Mrs. Moore will be quite a novelty.

On the day of the tea party, Fielding is dressing when Dr. Aziz arrives, and tells him, through a ground-glass door, to make

himself at home. The doctor takes this quite literally, and is charmed at Fielding's lack of pretension. They begin chatting through the door, never having met, when Fielding curses after stamping on his collar-stud; at the time shirt collars were held by three metal studs. Aziz offers him one of the precious gold ones he is wearing, claiming it's an extra, and backs away from the glass door so Fielding won't see him take it out of his own collar before handing it to him. Having heard only good things about each other, they immediately get along.

Aziz feels comfortable in Fielding's rooms at Government College, because they are not as orderly as he feared an English dwelling would be. Fielding questions the purpose of collars, but Aziz says he wears them so as not to get stopped by the police. Fielding then mentions the two ladies he has invited and suggests Aziz can discuss art with Adela. When Aziz asks if Adela is a postimpressionist, Fielding dismisses the idea, and Aziz, always sensitive, takes offense momentarily. But because he trusts Fielding's fundamental goodwill, he forgets it. Fielding then says Professor Narayan Godbole, a Brahman, will also attend.

When the ladies arrive, Aziz is completely at ease in the "unconventional" gathering, to a large degree because he finds neither lady at all attractive. They ask him to explain what they must have done to offend the Bhattacharyas, who failed to keep their appointment that morning. Fielding tries to steer the conversation to something else, but Adela, who is intent on understanding things, persists. Aziz tells the ladies it's because the Bhattacharyas are "Slack Hindus," who are probably ashamed of their house. Fielding, calling it a muddle, says it's better not to inquire. Then Aziz impulsively invites them to his house, and both ladies immediately accept. But when he thinks with horror about his own miserable house, he changes the subject and begins discussing the architecture of the Fielding's old Mogul house, the central hall of which Fielding has kept untouched.

Aziz now imagines himself a Mogul emperor, dispensing justice and charity in an extraordinarily generous way. Inspired by the architecture, he is lost in his reverie and tells Mrs. Moore the water from the mosque comes down to fill the tank they see in the garden. Fielding knows Aziz is wrong, but doesn't correct him, because he cares "chiefly for truth of mood." Aziz then goes on discussing his work in detail, when Professor Godbole arrives. A strict Brahman, he takes his food separately from the rest and says nothing. Aziz then goes on to discuss mangoes, urging Adela to wait until the mangoes are ripe. Adela says she

cannot do so; much later she realizes she unconsciously decided at that moment not to stay in India with Ronny.

Fielding offers to show Mrs. Moore around the college, while Adela remains with Aziz and Godbole. When Adela reminds Aziz about his invitation, he is again horrified at the idea and impulsively invites them to the Marabar Caves instead. She asks him to describe the caves, but he has never been there, so then she asks Godbole to describe them. He agrees to do so, but then gets a tense look on his face that says very little, leading Aziz to think he is holding something back.

Then Ronny, wearing an expression of annoyance, shows up to bring Adela and his mother to see polo. Ronny ignores the Indian men, having no professional relationship with either of them. Bristling at being ignored, Aziz becomes louder and more provocative to Ronny, confidential to Adela, and jovial with Godbole, making the others uncomfortable. When Fielding returns and sees things have gone sour, Ronny complains because Fielding left Adela to smoke with two Indian men. Fielding apologizes; everyone is now in a bad mood, and they take leave of one another. Aziz reminds Adela about his invitation to the caves and bemoans her decision not to stay in India, when finally Godbole decides it's time to sing. When he does, the English are bemused but the servants are enchanted. Godbole explains he sang in the persona of a milkmaid appealing to Krishna to come, but the god fails to come, which confuses and disappoints Mrs. Moore. After the echo of Ronny's steps die away—he walked out in the middle of the song—there is silence.

Analysis

Fielding thinks of himself as an individual, existing apart from what Forster calls "the herd" of Anglo-Indians; this notion will recur throughout the novel. When the English gather into a herd, they become suspicious and hostile to outsiders and reactionary in their thinking. At one point Fielding reflects on the club members' collective misconceptions about Indians, although as individuals they know better.

Just as in the Bridge Party in Chapter 5, there is no formula for East-West interactions during Fielding's tea party, so even though there is good will on both sides, there are misunderstandings and miscommunications. Aziz, though fluent in English, isn't quite familiar with all of Fielding's idioms, so when the latter tells Aziz, "Make yourself at home," Aziz is

genuinely touched and later even sits on Fielding's bed with his legs drawn under him.

The unconventionality of the gathering puts Aziz at ease, as do the aesthetics of the Mogul architecture, where he feels culturally at home as he did in the mosque. This stands entirely in contrast to the Bridge Party for several reasons. First, at that gathering, convention, especially in terms of the participants' official roles and relationships with one another, prevented any true interaction. In this party, however, the lack of conventional relationships allows for more natural interaction; for his part Aziz feels free to treat the women as equals because he feels no physical attraction to them. Second, the physical setting at the Bridge Party—specifically the tennis courts—served to keep the two groups apart, while here the architecture brings the parties together, with Aziz acting as the English ladies' guide to India. Third, whereas the Indians' attempts at European dress drew only derision from the English at the Bridge Party, here, Fielding curses his collar, while Aziz points out the practical reality that European dress keeps him out of trouble with the police.

The power of emotion over reason is particularly prominent in this chapter. Feeling respected and empowered, Aziz is inspired here to act as a generous host to the English ladies, prompting him to make overblown statements and promises difficult to keep. After impulsively inviting them to his bungalow, he then imagines himself a generous Mogul ruler, dispensing charity; later he invites them on a grandiose expedition to the Marabar Caves, fulfilling the goal of being an Oriental host. Such generosity echoes his giving his own collar stud to Fielding and the Bhattacharyas' offer to host the ladies any time they wished. The excitement he feels in this role makes him exceed the bounds of reason, causing him to make a charming but inaccurate statement about the water flowing from the mosque. While other Englishmen might have corrected Aziz, Fielding cares more for truth of mood; he values feeling over fact. It is also interesting to reflect that while riding on this wave of Aziz's genuine emotion, Adela almost unwittingly decides not to marry Ronny; despite her careful efforts to study the situation, she makes what seems to be an impulsive, gut decision.

The division between Hindus and Muslims, a recurring theme throughout the novel, is introduced here when Aziz ascribes the Bhattacharyas' failure to keep their appointment to their religion. Later in the novel—and in history—Hindu-Muslim unity will be seen as key to efforts to make a stand against British

rule. Godbole, the first major Hindu character readers have met, is an example of the theme of the inscrutability of India, and especially of Hindus, in his unwillingness to explain what appears to be the mystery of the caves. As will be seen in the future, there is much about India the rational mind cannot puzzle out. Fielding calls India a muddle, which is a recurring term throughout the novel.

Finally, differing views of the arts play a role in this chapter. Aziz has been inspired by the beauty of the Mogul architecture, but the Anglo-Indian indifference to the arts can be seen clearly in Ronny's callously leaving the party during Godbole's song, which inspires even lowly, naked laborers to stop and listen with pleasure.

Part 1, Chapter 8

Summary

The chapter begins with Adela mentally summing up what she has realized about Ronny: India has changed him and made him judgmental and complacent, acting as if he knows better no matter what point she might bring up. She is also annoyed at his leaving during Godbole's song. On the way to polo, Ronny derides the promised excursion to the caves, doubting Aziz's ability to carry off such a project. As evidence, he points out that Aziz's collar was riding up his neck. Ronny says if Adela wants to go to the caves, "you'll go under British auspices." Mrs. Moore, irritated by the quarreling between the young people, asks to be dropped at the bungalow.

At the polo, Adela is ashamed of the way she announced her intentions at the tea party and resolves to have "a thorough talk" with Ronny. When she tells him they are not going to be married, he reacts very reasonably, and does not blame her although he is hurt. While Adela had expected "a profound and passionate speech," they end the discussion by being "awfully British," with no quarreling or histrionics, and resolve to remain friends. Just then, Adela and Ronny try to identify a brilliant green bird in the foliage nearby, but fail.

When the Nawab Bahadur, desiring to play the generous host, offers to take them for a ride in his new car, they accept. Obsequious and accommodating, the Nawab expresses regret about Panna Lai's little accident at the club and then falls asleep. This gives Ronny leave to direct the chauffeur to ignore

the Nawab's instructions and drive down the Marabar road. As the car jolts, Ronny and Adela's hands touch accidentally, and an "animal thrill" unites them. Just then, the car has a small accident, hitting a tree at the side of the road, and the Nawab wakes up, flustered. When Adela says she thinks an animal hit the car, the Nawab is irrationally terrified. Ronny and Adela search for the animal's tracks in the darkness, but Adela's skirts sweep the dust, making identification impossible. They conclude a hyena caused the crash, and the Nawab begins to apologize for the accident—belatedly, in Ronny's view.

Just then Miss Derek comes along, driving in her employer's car, and offers to drive three of them back. Mr. Harris, the Eurasian driver, is left behind to fix the car. Meanwhile, Miss Derek talks derisively about her Maharajah, whose car she had "stolen." Adela's hand touches Ronny's again, both slightly disapproving of Miss Derek: Adela for her flippant attitude and Ronny because she works for Indians. The Nawab now begins a long speech, suggesting the Hindu rulers of Native States are superstitious and uneducated, thanking Miss Derek, and worrying about his grandson. As Ronny and Adela leave the car, their hands touch again, and Adela tells Ronny she takes back what she had said before. Now engaged, they enter the bungalow to inform Mrs. Moore. Ronny then apologizes for his behavior at Fielding's and tells them to see India however they like.

Mrs. Moore, now feeling she has fulfilled her duty, is tired and has no desire to see India; she thinks instead of her passage back home. At dinner Ronny discusses work, which involves mediating disagreements between Hindus and Muslims resulting from celebrations of the Muslim holiday of Mohurram. Ronny then sums up the day by noting three sets of Indians—the Bhattacharyas, Aziz, and the Nawab—have let the ladies down, but Mrs. Moore says she likes Aziz. When Ronny tells his mother about the accident, she exclaims, "A ghost!"—a remark Adela considers only later. Ronny then throws a fit about the negligence of Krishna, a wayward servant, after which the two ladies begin a card game, and Adela tries to explain her wavering about the engagement.

Down in Chandrapore, the Nawab Bahadur tells the story of how he had killed a drunken man with his car nine years before and had been plagued by the man's ghost ever since. He now blames himself for leading his English guests into danger. While the other listeners sympathize, Aziz, skeptical of ghosts, asks the Nawab's grandson, the handsome Nureddin, to promise not to believe in evil spirits. As the chapter ends, there

are signs of the hot weather approaching.

Analysis

This chapter contains several instances in which English characters think they are being rational, objective, and empirical in making judgments but fail to arrive at a true understanding of things. To begin with, Ronny's judgment about Aziz's slackness based on his lack of a back collar stud illustrates what a shallow understanding Ronny has of the Indians; he assumes he knows more than he does. Later, Ronny and Adela think they're being "awfully British" and rational about breaking up, but it takes only the thrill of the car's jolt to bring them back together. Later, when playing cards with Mrs. Moore, Adela berates herself for suggesting to the Godboles and Aziz she wouldn't be staying in India. Thinking she said something she didn't mean, she asks Mrs. Moore, "If one isn't absolutely honest, what is the use of existing?" In reality, however, what was apparently her gut feeling held more truth than what she consciously believed.

When the accident occurs, the Nawab Bahadur becomes nearly hysterical; Ronny and Adela, on the other hand, calmly look for empirical evidence, but they wind up obliterating any tracks in the dust. Back at the bungalow, Ronny describes how logical and impartial he must be in his job, but then he storms about irrationally when some files are missing. When he sums up the day by saying three sets of Indians have let the ladies down, he is missing something important in each case. The reader knows the cause of Aziz's errant collar, and the irrational reaction of the Nawab Bahadur is later ascribed to his guilt over a previous accident.

However, the reason for the Bhattacharyas' failure to show up is never explained, which brings up another theme found throughout the book: Indians, and India, are inscrutable and remain beyond the understanding of the British. Quite symbolically, as Adela and Ronny discuss breaking up, they try but fail to identify an exotic green bird, and the narrator says nothing in India can be identified; just asking about it makes it disappear.

Outliers from the "herd," however, have a better understanding of Indians. In the previous chapter, Fielding knew Aziz was wrong about the water in the mosque, but he is less concerned about facts than supporting Aziz's "truth of mood." And Mrs. Moore, who knows whether she likes or dislikes people,

instinctively mentions a ghost when told about the accident, indicating she has some sort of clairvoyant understanding of what the Nawab Bahadur was thinking. This brings up the conflict between superstition and skepticism which will appear several times throughout the novel. Whether or not the Nawab's belief is true, it is powerful enough to affect him and those to whom he is talking.

Part 1, Chapter 9

Summary

At the start of the chapter Aziz is lying in bed slightly ill, pretending to be more ill so he doesn't have to work. He hears church bells, thinks of the ineffectual missionaries, and wishes he could see Fielding, but not in his squalid room. He calls for his servant, Hassan, to clean up, but Hassan pretends not to hear. He then thinks of going to Calcutta to visit a brothel. Thinking of Fielding again, he orders Hassan to figure out a way to kill all the flies collecting on his ceiling. After a feeble effort, Hassan finds a way not to do as he was ordered. Meanwhile, Aziz resumes scheming about a getaway to Calcutta, where he can spend time with beautiful women.

Hamidullah, Mr. Syed Mohammed, Mr. Mohammed's nephew Rafi, and police inspector Haq come to visit Aziz. They discuss the possibility he was sickened at Mr. Fielding's, and bring up the rumor Godbole is sick as well, with diarrhea, according to Rafi. The others react with concern, suspecting cholera. Mr. Haq and Mr. Mohammed disparage Hindu hygiene. At this point, Aziz begins to recite sad, yearning poetry by the Muslim poet Ghalib, which touches them all and puts an end to the gossip; once again they feel India is theirs—and, therefore, Muslim. Although only Hamidullah understands poetry, they all listen attentively. Then Hamidullah—on his way to a meeting of an interfaith committee with nationalist aims—takes his leave, and the others begin to do so as well.

Then Dr. Panna Lai, accompanied by Ram Chand, arrives—purportedly on Major Callendar's orders—to see how ill Aziz really is. Panna Lai takes Aziz's temperature and acknowledges he has some fever; although he is tempted to report Aziz for slacking, he reminds himself he might like a day off sometime too. Ram Chand says Panna Lai is due at Government College to check on Godbole. But when they find

out the cause is hemorrhoids, they chide Rafi for spreading rumors and prompt him to apologize, which results in a Hindu-Muslim shouting match between Ram Chand and Syed Mohammed.

Fielding arrives to visit Aziz. Aziz, embarrassed by the squabbling and the condition of his room, greets him coldly. A genial conversation ensues among the others in which Providence is mentioned, which results in Fielding shocking the assembled Indians by saying he does not believe in God. He is asked if most English are atheists, if therefore morality declines, and if so, what right has England to rule India? He dodges the political question, saying he is here only because he needed a job, and he is delighted to be here. But by failing to say anything to justify the English rule of India, he bewilders the small assembly in Aziz's room. When Ram Chand says Indians are too spiritual to kick the English out, Hamidullah says the so-called spirituality of India is just a failure to coordinate, to be on time, and to do their jobs. As they all leave, Fielding, having hoped to develop their friendship, feels disappointed with his visit to Aziz.

Analysis

This chapter brings up the theme of slackness; not only Aziz, but also Hassan, Hamidullah, and Panna Lai aren't doing what they should be doing. Indeed, instead of attending a committee intent on interfaith cooperation, Hamidullah and Mr. Haq are in a room in which Hindus and Muslims are insulting each other, reiterating the theme of Hindu-Muslim divisions. Aziz's sexual desires are brought up; readers have already seen he is snobbish about women's looks, and here he schemes to spend time with beautiful women. Another important motif is rumor; most of the discussion during the chapter is based on a rumor that turns out not to be true but had the potential to grow and spread. This comports with Forster's emphasis on the power of subjectivity—of what people believe, over what might be objectively true.

Aziz's recitation of Muslim poetry echoes the subjective feeling of Muslim domination of India that occurred when he recited poetry in the second chapter or when he sat in the mosque before meeting Mrs. Moore. This feeling is related to a mistrust of Hindus, which is amplified by the arrival of Panna Lai and Ram Chand. Such rancor between the two religions points at how difficult unity against the British will be. Again, the Indians, even the uneducated, seem to have a natural reverence for

poetry missing among the Anglo-Indians.

Fielding's admission of atheism brings up the dichotomy between belief and skepticism introduced in the previous chapter. But it also leads to the question of why the English have the right to colonize India. And his answer is characteristically individual: not about to speak for the herd, Fielding speaks only for himself when he says he is happy to be here.

Part 1, Chapter 10

Summary

This very short chapter takes a break from all the intense focus on the world of humans and instead looks at the natural world, which is being affected by the advancing heat of the coming summer. The narrator first mentions a squirrel, and then some brown birds, and then says, "It matters so little to the majority of living beings what the minority, that calls itself human, desires or decides." The seven men emerging from Aziz's bungalow, despite their divergent opinions, are all similarly oppressed by the hot weather. With April, the sun returns, but without beauty.

Analysis

Like the novel's first chapter, Chapter 10 focuses on the natural world, to which the human world is merely incidental and unimportant. The sun, traditionally represented as a source of beauty in British literature, is here seen as something cruel and oppressive. Whereas the British literary tradition regards nature as a place where humans become more whole, in India it is a place where humans feel insignificant and lost. The approach of the hot weather has been hinted at before this and will become a much more prominent factor as the novel progresses.

Part 1, Chapter 11

Summary

Fielding is still waiting for his horse when Aziz calls to him to come back in. Ashamed of his shabby bungalow and of having been a wretched host, Aziz shows Fielding the photograph of his dead wife. Fielding is deeply touched by this intimate gesture. Aziz says if his wife were alive, Fielding would have seen her. Fielding is surprised, but Aziz says Hamidullah and others saw her. Fielding, culturally aware on this point, asks if she thought they were Aziz's brothers. Aziz answers, "All men are my brothers, and as soon as one behaves as such, he may see my wife." And then Fielding answers, "And when the whole world behaves as such, there will be no more purdah?" showing he fully appreciates the purpose of a practice most English consider backward. Aziz tells him, "It is because you can say and feel such a remark as that, that I show you the photograph." Aziz is struck by Fielding's kindness, by his willingness to come back after having been turned away. He tells Fielding, "No one can ever realize how much kindness we Indians need ... Kindness, more kindness, and even after the more kindness. I assure you it is the only hope ... We can't build up India except on what we feel ... What is the use of all these ... official parties where the English sneer at our skins?"

Aziz, having shown Fielding his only possession of value, tells Fielding to put it away. Fielding is flattered by Aziz's trust, but concludes he will not reciprocate with Aziz or with anyone else. Fielding then asks Aziz how he liked the two English ladies, but Aziz, not wanting to think of his promise to them, instead asks Fielding why he has never married. Fielding explains the woman he wanted to marry didn't want to marry him. When Aziz asks how Fielding feels about having children, Fielding says he doesn't care and doesn't mind his name dying out, which puzzles Aziz. Aziz then suggests Fielding marry Adela, which Fielding rejects, explaining she's engaged to Ronny. Aziz then disparages Adela's looks and suggests Fielding deserves a woman with "breasts like mangoes," which makes Fielding uncomfortable.

Aziz then tells Fielding that he must be more careful about the things he says, such as not believing in God; spies are everywhere. Fielding agrees; he has gotten in trouble in the past. But he says he is not rooted to the community; he travels light, like a Hindu saddhu—a holy person who has renounced the worldly life—and he can move on if need be. Aziz, however, is rooted by Islam, his children, and his ties to the community. Aziz, who had prevented his servant from bringing Fielding's

horse, now lets the schoolmaster go. He has warm feelings for Fielding but feels his frankness of speech is unwise. Aziz falls asleep to happy thoughts of Fielding, Hamidullah, and his wife and sons.

Analysis

In this chapter Fielding demonstrates important aspects of his character: he believes in education; unlike the other English, he is not a part of the herd, but someone who relates to others on an individual basis; and without children or community ties, he has little to lose and can act as he likes. Because he is free of the opinions and approbation of his fellow Englishmen, he can truly appreciate the unusual gesture Aziz makes. With no children to consider—and no desire to have any—and with a portable profession, Fielding doesn't seem to worry about how what he says or does will be taken by others.

This chapter also emphasizes the importance of feelings. Aziz makes himself vulnerable and shows Fielding something very close to his heart—his wife's picture—because he trusts him. This stands in stark contrast to the last time readers saw his wife's photograph, on the day of the Bridge Party, when he feels too sensitive to let himself be seen by the English ladies at the club. Fielding returns Aziz's trust by understanding the intent of *purdah*, an institution even Aziz thinks is backward. Because these two men trust each other, they can expose their feelings and have a true human interaction.

Other repeated themes include Aziz's sexual snobbery, which he expresses when discussing Adela. Also discussed is the value of marriage. Adela has come to India for marriage, Fielding seems to dismiss it, and Aziz seems to think marriage, and especially children, are necessary to one's existence. Finally, Aziz, aware of the power of rumor, is somewhat taken aback by Fielding's frankness, a quality the doctor cannot afford. Unlike Fielding, Aziz mostly does not say what he feels, unless he is with people he can trust implicitly.

Part 2, Chapter 12

Summary

The narrator once again "zooms out" from a close inspection of human affairs to describe the Marabar Hills, tracing their

origins in Hindu mythology and geology. Emerging suddenly and precipitously from the plain of the Ganges, they are said to be "older than anything in the world ... older than all spirit."

The Marabar Caves are simply tunnels leading to dark, unadorned, circular chambers with polished walls; they are all alike and very hard to describe. The ones people can visit have tunnels cut into them, but there are rumored to be many more hollow chambers as yet untouched by man, including the hollow boulder known as the *Kawa Dol*.

Analysis

Again, in this chapter, the human world is meant to seem transient and insignificant. Forster's narration here touches on events preceding history, even preceding mythology. The caves, though visited by humans, seem to be beyond their understanding, another example of the inscrutability of nature in India.

Part 2, Chapter 13

Summary

Adela one day casually mentions she wishes she could have seen the caves, and this comment, overheard by a servant and magnified in significance, makes its way via rumor to Aziz. By the time it reaches him, he worries he has mortally offended the ladies by not delivering on his promise, which he had believed he was free from once Adela was engaged to be married. But he now resolves to engineer a spectacular outing, inviting Godbole and asking Fielding to approach the ladies. All agree to attend, but none are enthusiastic about the outing. Aziz goes to great trouble and expense to arrange this—seeking leave from Major Callendar, accommodating everyone's diets, borrowing servants and cutlery, and avoiding characteristic Indian lateness by spending the previous night at the train station.

The ladies arrive very early, civil but not delighted. The station is a flurry of activity as servants, quarreling over precedence, prepare for the excursion and load up the "*purdah carriage*" in which the ladies are to travel. The ladies dismiss their disapproving servant, Antony, and Aziz introduces them to Mohammed Latif, whom he has brought along to act as a sort

of steward as well as a clown. When the train starts up, Fielding and Godbole arrive too late to board, leaving Aziz distraught; he declares, "Our expedition is a ruin." But Mrs. Moore soothes him by saying, "We shall be all Moslems together," which touches him deeply. He then realizes he has a chance to prove Indians are not incapable of responsibility. The chapter ends with Aziz wondering what there is to see at the caves.

Analysis

The power of rumor, which Aziz feared so much earlier in the book, sets off the events of this chapter, which turn out to be key to the entire plot. Also prominent is the power of servants, who are ignored at their masters' peril. Hindu-Muslim differences also compound the planning of the event for Aziz.

This outing is yet another in a series of East-West parties, each of which has been troubled, and this one, too, begins with a major difficulty. Yet Mrs. Moore, who acts on her gut and understands others' feelings, knows just the right thing to say: her words show her respect for Muslim institutions. The events here are also significant because now an Indian has a chance to be in charge, without the British to organize and arrange things. Aziz now has a chance to prove his own capability.

Finally, the chapter introduces a clown motif. Aziz has brought along Mohammed Latif for purposes of comic entertainment; he joins a long historical and literary line of subordinates called on to entertain their superiors.

Part 2, Chapter 14

Summary

Mrs. Moore and Adela have been emotionally numb for the past two weeks, ever since hearing Godbole's song at Fielding's. Adela, feeling unenthusiastic about the excursion, decides to focus on future plans, including her wedding at Simla. Mrs. Moore says that because Ronny and Adela cannot marry until May, when it will already be too hot to travel, she will not be able to return home for some time. Adela resists the idea of going up into the mountains during the hot weather as the other Englishwomen do. Mrs. Moore, still haunted by Godbole's song, thinks about how people make too much of

relationships, particularly marriage: "Centuries of carnal embracement, yet man is no nearer to understanding man."

As they travel through the dim morning, the narration becomes stream of consciousness, with bits of description of the landscape, the train's sound, and the idea India is beyond understanding: "How can the mind take hold of such a country?" Finally, Adela sees the Marabar hills out of the window, anticipating a gorgeous sunrise. But the sunrise is disappointing. The train then stops when it reaches an elephant, which Aziz had gone to great lengths to obtain for the ladies' amusement. There is situational irony here: Adela considered riding an elephant as just the sort of touristy thing the British would come up with.

As they mount the elephant, a servant, following Aziz's instructions, causes Mohammed Latif to slip and dangle behind the elephant's buttocks as part of a carefully planned bit of slapstick humor, which the ladies do not appreciate. On their way to the hills, they experience "a spiritual silence" and wonder about what they are seeing around them. At one point Adela thinks she sees a poisonous cobra. But when she looks through binoculars and realizes it is only a withered tree, Aziz and the villagers persist in thinking it is a snake.

When they arrive at the caves, Aziz is unable to explain anything about them. They find a stuffy place to camp, and Aziz's servants offer them the second of three breakfasts. Aziz feels things are going well—"hospitality has been achieved"—and feels deep affection for Fielding and Mrs. Moore. He tells Mrs. Moore that having them as his guests makes him feel like the Emperor Babur. He then pleases the ladies by talking further about the Mogul emperors, a topic he knows well and about which he has strong feelings. They ask him about Emperor Akbar, who created a new religion to include Hindus and Muslims, which Aziz calls foolish: "Nothing embraces the whole of India, nothing, nothing." This concerns Adela, who is hoping for some way to feel connected with the Indians in her new life here. She brings up her fear of becoming an Anglo-Indian and asks his advice, saying she's heard people say, "We all get rude after a year." Aziz, stung by this truth, calls it a lie, and the exchange breaks up their conversation.

They then begin touring the caves. While they go into the first cave, the narrative perspective momentarily takes a bird's-eye view of the scene. Mrs. Moore's experience is horrid: she nearly faints, feels crowded, is struck by something on her face, begins gasping and hitting around her, and feels alarmed

by a terrifying echo, which makes a sound like "boum" no matter what is said. After an affectionate exchange with Aziz, she decides to wait while Adela and Aziz explore other caves. Mrs. Moore advises Aziz not to let a whole crowd in at once, so he forbids all but one guide to accompany them. When they leave, Mrs. Moore begins to feel even more oppressed by the experience of the echo; to her mind it seems to suggest nothing has value. She begins to feel a creeping despair, and all lofty thoughts become nothing more than "boum."

Analysis

This chapter begins and ends with puzzling, inscrutable Indian experiences. The first is the effect of Godbole's song, which has remained with both ladies. In the case of Mrs. Moore, the memory of the song has begun to eat away at her values and sense of propriety, causing her to question the importance of marriage. Then, during the train journey, the stream of consciousness narration suggests India is beyond comprehension. Finally, the echo in the cave leaves Mrs. Moore apathetic and detached from society and all human engagement, feeling there is no value in anything.

A thread of disappointment and failure also runs through the chapter. Aziz seeks to be the generous Oriental host, but he fails at several points: he can't act as a guide to the caves; his costly efforts to obtain the elephant fail to please the ladies who see it as just the kind of touristy gimmick they might expect from the Anglo-Indians; his elaborate practical joke with Mohammed Latif disturbs, rather than entertains, the ladies; and he is unable to help Adela with her Anglo-Indian difficulty. Adela feels dull about everything, and when she forces herself to become excited about the sunrise, it disappoints her. Mrs. Moore is disappointed she will not be able to return immediately to England. Aziz becomes a true guide to India when he talks about the Mogul emperors; he is always at his best when discussing Mogul culture and history. This too ends in failure when Adela brings up an unpleasant truth. Finally, Mrs. Moore's visit to the cave is beyond disappointing—it is positively horrifying.

Once again the Indians are being excessively accommodating. Aziz, in his desire to be the good host, makes sure the English ladies are continually fed. The villagers and Aziz agree with Adela's mistaken identification of a tree as a snake; unwilling to admit she was wrong, they persist with the idea even after she has changed her mind. This might be said to be another

example of truth of mood: the impulse not to be unpleasant by contradicting her first idea. Somewhat similar is Aziz's reaction to Adela's Anglo-Indian difficulty; he knows she is right, but acknowledging this truth would ruin the mood. And Aziz, responding to Mrs. Moore's concern about crowding in the first cave, forbids all but one other person from entering the next cave; this decision will have grave consequences.

Two images, the clown and the hot weather, recur in this chapter; the latter becomes more ominous every time it is mentioned.

Part 2, Chapter 15

Summary

Aziz and Adela visit some caves; Aziz thinks about the breakfast while Adela ponders her impending marriage and life with Ronny. But then Adela pauses and decides she and Ronny do not love each other. She is startled and vexed, and Aziz asks if he is walking too fast. When she asks Aziz if he is married, he says he is and invites her to visit his wife. She asks about his children, and he tells her that he has three. She then asks him if he has more than one wife. He answers he has only one, but he is deeply offended by the question, the issue of monogamy having been only recently settled in his community. Rattled, he ducks into a cave, and she enters another, still thinking about marriage.

Analysis

Forster here presents interior monologues to set the stage for the public interactions. Adela realizes her mistake with Ronny; a mere touch at a car's jolt is not the same as love. Not really thinking about Aziz, she asks him about marriage and inadvertently insults him by referring to polygamy, a practice Muslims such as Aziz think of as part of their past, not their present. Once again, by inviting Adela to meet his wife, he is maintaining truth of mood: in the moment it is more important to express his desire to introduce Adela to his wife than to be accurate about facts.

Part 2, Chapter 16

Summary

Aziz leaves his cave and hears a motorcar approaching down the Chandrapore road. When he goes to tell Adela, she is nowhere to be found. The guide says she went into a cave but doesn't know which one. Aziz panics and then begins to search for her, but loses his bearings, with one cave looking just like the next. He calls the guide over and hits him, causing him to flee, and then despairs that she is lost.

Then he realizes she has joined the people who drove up in the car—he catches a glimpse of her—and feels reassured enough to return to camp, when suddenly he sees her binoculars, the strap broken, lying near a cave entrance, and puts them in his pocket. When he returns to camp he is delighted to see Fielding, who apologizes about the train and explains he has arrived in Miss Derek's car. Mrs. Moore and Fielding wonder where Adela has gone, but Aziz is unworried. However, when Fielding learns Miss Derek will drive Adela back to Chandrapore, he feels something has gone wrong; because he knows Miss Derek intended to join the picnic, he assumes Adela wanted to hurry back to Chandrapore. Aziz—mentally smoothing over the rough edges of her disappearance—says Adela wanted to see her friend.

When they begin to leave, Fielding sees the spot where he left the car and wonders how Adela got down the steep slope covered with cactus. Although Aziz tells him not to worry, Fielding thinks the ladies were rude to run off. But Aziz, riding atop his elephant, feels like the successful Oriental host, despite nearly bankrupting himself to pay for this picnic. During their friendly discussion, Aziz says he has no desire to kick the British out, as long as they're not too rude to him. They board the train, and when they finally return to Chandrapore, Mr. Haq opens the train door and says he must arrest Dr. Aziz, but he won't say why. Fielding tries to argue on behalf of Aziz, while Aziz tries to make a run for it. Fielding, sure there is a mistake, tells Aziz, "Never, never act the criminal!" Aziz responds, "My children and my name!" As Fielding walks with Aziz, the station begins to swarm with activity. Ronny comes for his mother, and Fielding is called off by Turton, so Aziz must go to prison alone.

Analysis

What happens in this pivotal chapter is a mystery both to Aziz and to readers. Facts are elusive, but Aziz supplies an explanation to suit his ebullient mood. Fielding and Aziz's different reactions speak to their different social positions. Aziz, as the Oriental host who allows his guests to do whatever they wish, refuses to take offense, even though Fielding does, and chooses to view the day as a success. The English friend is going over the evidence; the Indian friend is buoyed by emotion. Furthermore, Fielding, who is more familiar with English society, is more tuned into norms of behavior than Aziz is.

They also react to the arrest according to their backgrounds. Fielding has faith in the police and is determined to clear things up; Aziz is hopeless and assumes he is seen as criminal. Furthermore, Aziz's first words reflect his rootedness in the community—"My children and my name!"—two things Fielding doesn't worry about.

Part 2, Chapter 17

Summary

Turton is watching the arrest from behind the perforated zinc doors of the station; thrown open, the doors frame him "like a god in a shrine." Forster describes Turton's face as "white, fanatical, and rather beautiful." When Turton says Aziz "insulted" Adela in one of the caves, Fielding is disbelieving and nearly speechless. He asks who makes the charge, and Turton answers that Adela does. When Fielding says she is mad, Turton orders him to withdraw the statement; Fielding does so, but he maintains Aziz's innocence and says that it all must be a mistake.

Turton says the mistake is allowing social intimacy between the English and Indians. He becomes very emotional and can't even finish his sentences: "That ... an English girl fresh from England." Turton tells Fielding that there will be a meeting at the club this evening. Fielding asks about Adela and is told she is ill. But Turton is displeased with Fielding for remaining calm and not rallying "to the banner of race. He was still after facts, though the herd had decided on emotion." Turton then walks onto the station platform, and stops the chaotic looting of the

provisions and equipment Aziz provided for the party. As he drives back, he feels anger toward every Indian he sees.

Analysis

In another instance of the god motif, Forster physically stages the scene to make Turton look like a god in a shrine, as befits his position as the symbol of administrative power in Chandrapore. He is described as white, suggesting not only race, but also the white heat of justified anger as well as the color of a worshipped idol.

Although speechless at first, Fielding soon collects himself and tries to consider the situation empirically. But now that the English have abandoned reason and decided on emotion, Fielding is once again separating himself from the herd. During the chapter Turton, Fielding, and Adela are all described as mad or half-mad; the chapter ends as Turton, although "insane" with rage, performs justice on the station platform.

Part 2, Chapter 18

Summary

McBryde, the Superintendent of Police, is not surprised at Aziz's downfall. His private theory is that all natives born south of latitude 30° are criminal at heart, through no fault of their own. It should be noted that he himself was born below that latitude.

When Fielding comes in, McBryde tells him that Adela has charged Aziz with making "insulting advances" to her. The police found her binoculars in his pocket, which she had used to hit him, breaking the strap in the process. She also reports having heard a frightening echo in the cave. McBryde adds that Miss Derek saw Adela running down the slope, rescued her among some cactuses, and then drove her directly to McBryde's bungalow.

Fielding thinks Adela is under a delusion, and he can't imagine Aziz would hold on to the binoculars if he assaulted her. But McBryde says such behavior is typical of Indians who go bad; he knows, because unlike Fielding, he sees the Indians at their worst. He then holds up a letter he found on Aziz from a friend who owns a brothel in Calcutta. Fielding says he did the same

at Aziz's age—and so did McBryde, although he doesn't say as much. He then asks if he can see Adela to question her about what happened, because "I want someone who believes in him to ask her." But Major Callendar won't allow it on the grounds of her being ill.

When Fielding asks to see Aziz, McBryde asks, "Why mix yourself up with pitch?" and suggests that the English must now all hang together. "The man who doesn't toe the line is lost." McBryde tells Fielding that he must apply to the City Magistrate—Ronny—for permission to see Aziz. At that moment more "evidence" arrives from Aziz's bungalow, including Aziz's photograph of his wife, which McBryde takes to be evidence of Aziz's licentiousness. Fielding tells him that it's a photo of Aziz's wife, but McBryde is skeptical.

Analysis

Although McBryde is less emotional and politer about Aziz, he is completely hypocritical in his theory of criminality; it also should apply to himself. Fielding and McBryde discuss the same evidence but draw different conclusions, because each is predisposed to think a certain way: Fielding believes in Aziz, and McBryde has a theory of native criminality. The letter from the brothel owner and the photo of the woman serve to confirm his theory. In the same way Ronny judged Aziz by his collar, McBryde uses the evidence to prove what he already believes, making a sham of objectivity.

Although someone else could very well question Adela about what happened to her, Fielding insists on questioning her himself because she will be influenced by anyone else who questions her; in other words, she would succumb to the opinion of the herd. Once again Fielding reveals his faith in feeling when trying to arrive at the truth. Meanwhile, McBryde urges Fielding to stick with the herd.

When McBryde learns Turton took Fielding away from Aziz, the police superintendent won't allow Fielding to visit the prisoner. This causes Fielding great distress, because he feels he unintentionally abandoned Aziz. But the English officials clearly want a show of English unity on the matter.

Part 2, Chapter 19

Summary

Outside McBryde's office, Fielding encounters Hamidullah, who strikes Fielding as too cautious and tentative, not demonstrating his faith in Aziz. Hamidullah mentions appealing to the Nawab Bahadur concerning bail, and he then suggests the famous Hindu barrister Amritrao for defense attorney. Fielding considers Amritrao too political and potentially inflammatory to the English of Chandrapore. Fielding reassures Hamidullah he is on Aziz's side, although internally he regrets taking any side.

Fielding next must patiently listen to Godbole's theory about a poisonous snake that got into his classroom. Godbole then mentions that he heard Fielding made it to the caves and says he hopes the expedition was successful. Fielding assumes Godbole hasn't heard the news about Aziz. The doctor says he has, but he cannot say whether the expedition succeeded. Godbole, who is planning to leave Chandrapore to start a school in the remote state of Mau, next asks Fielding his opinion about a name for the school. But Fielding is too upset about Aziz to think about such questions and is astonished Godbole can.

Finally, Fielding asks Godbole directly if Aziz is guilty. The professor says that when an evil action is performed, all perform it; likewise with a good action, and good and evil are both sides of the Lord. His point of view about good and evil, based in Hindu philosophy, recalls the echo in the cave that reduces all noise to the same sound. His answer frustrates Fielding, who seeks definite answers. Then Godbole goes on to relate a legend about a tank at the Marabar. When Fielding finally sees Aziz, the doctor is miserable and tells Fielding only, "You deserted me."

Analysis

Fielding finds he must take sides on this issue; it makes him uncomfortable because he has always preferred to remain an individual, apart from any crowd. Yet even he is finding the Indians disappointing: either too weak or too inflammatory.

His conversation with Godbole is even more frustrating.

Godbole seems to want to be completely detached from the issue, outdoing Fielding's typical taste for neutrality. But his opinion on the issue of Aziz's guilt seems to come from a position of Hindu philosophy and takes a larger view of issues, reminiscent of the tone of Chapters 1, 10, and 12, in which, viewed from an impartial, detached perspective, human affairs seem insignificant.

Part 2, Chapter 20

Summary

The women of the civil station feel great sympathy for Adela, as well as remorse for previously thinking ill of her. That evening, the English attend a meeting at the club called by Turton. Visually prominent among them is Mrs. Blakiston—a young, "brainless," blonde-haired mother with a baby in her arms—who is usually snubbed by the women of the club, but whom Mrs. Turton now invites to sleep in her own bungalow because she is frightened by the drums of Mohurram. Turton addresses the crowd, asking everyone to act calm, and answers a few questions. Fielding asks whether there is an official bulletin about Adela's health or if the bad reports they hear are gossip. This question causes a bad reaction, and Turton asks the women to leave the room.

Turton struggles internally on the one hand with the urge to punish Fielding and call in the soldiers and on the other hand his responsibility to be fair. He is restrained by knowing the British government is watching what he does. The assembled men stir up each other's outrage by mentioning "the women and children," and a drunken subaltern (army officer)—the one with whom Aziz played polo on the Maidan—suggests the army must become involved soon. Turton urges the men not to carry arms and to let the legal system proceed. Callendar then comes in to say that Adela is doing better and that Mrs. Moore has a temperature. Then Ronny is mentioned; everyone considers him a martyr. Callendar loudly regrets giving Aziz leave for the excursion, and, in a pointed dig at Fielding, says he did so only because he understood an Englishman was to accompany them. Callendar then claims Aziz used bribes to get rid of the ladies' servant, and suggests Godbole was bribed to make Fielding late, causing Fielding to rise in indignation. Callendar further claims Aziz bribed natives to try to suffocate Mrs. Moore in a cave and calls for troops. Trying to bait

Fielding further, he says Fielding visited Aziz in jail.

When Ronny enters, all but Fielding rise. Turton relates what had been decided, and Callendar reports on Adela. And then both the drunken subaltern and Turton challenge Fielding for not having stood up for Ronny. Fielding then asks to make a statement: he believes Aziz to be innocent; if Aziz is found guilty, he will resign his job and leave India; and he resigns from the club as of this moment. Turton presses him to answer why he did not stand for Ronny, but Fielding refuses to answer and is physically barred from leaving until Ronny says something. Once out, Fielding, regretting his rudeness to Ronny, goes out on the veranda and looks at the Marabar Hills in the distance, wondering about the assault and the echo. And he then begins to question himself about how he has led his own life.

Analysis

The usual social snobbery of the English community has been upended by what has occurred; the women are teary over Adela, whom Mrs. Turton had previously called "not pukka," and everyone gathers around the formerly insignificant, blonde Mrs. Blakiston, whom Forster places in their midst as a visual symbol of the pure, innocent Englishwoman. When Turton asks the women to leave the smoking room, "they [move] out, subdued yet elated, Mrs. Blakiston in their midst like a sacred flame." This image is the first of several touching on notions of divinity. Forster then compares Mrs. Turton to Pallas Athene when she invites Mrs. Blakiston to sleep in her own bungalow. Later, Ronny is compared to a religious martyr.

Amid talk of calling in the soldiers and carrying arms, Turton struggles to keep the peace, both in his own mind and among the assembled Englishmen. In an echo of Godbole's sentiments from the previous chapter, Turton says everyone is responsible for what happened, even himself. The drunken subaltern, goaded by Major Callendar, might be seen as Turton's id in this situation, calling for the army to come in while illogically calling for Indian soldiers. Under the surface of all the talk in this chapter is consciousness of the events of the Indian Rebellion of 1857 and the siege of Lucknow, in which rebel Indian troops assaulted British troops.

The chapter ends with Fielding finally severing his official ties to the club; he is now no longer a member of the herd in any sense. The theme of the inscrutability of India comes up as he gazes out at the beautiful Marabar Hills.

Part 2, Chapter 21

Summary

Fielding joins the Indians, with whom he has now cast his lot, just as the Muslim holiday of Mohurram is heating up in the streets amid drumming and masquerade. The Indians have hired Amritrao and meet to plan their strategy. Fielding tries to consult Godbole, but the doctor has slipped away.

Analysis

Fielding, who has heretofore tried to remain unattached to any group, now finds his lot cast with the Indians. As part of the buildup to Mohurram, there is drumming and music everywhere, which has been frightening some of the English gathered in the club.

Part 2, Chapter 22

Summary

Adela lies for days in the McBrydes' bungalow while Miss Derek and Mrs. McBryde extract cactus needles from her skin. The women are being extremely sympathetic to her, but she only wants to see Mrs. Moore, who does not visit. She tries to think through the incident in the cave logically; she doesn't think Aziz touched her. She then breaks down and cries, which evokes pity from the other English people; then she feels guilty about the trouble she has caused. But she is still plagued by the echo, which she started by scratching her fingernail against the cave wall.

When Adela feels better, Ronny and McBryde inform her she will have to testify at the trial, which will be presided over by Ronny's assistant, Das. Fielding—considered a mainstay of the defense—has sent her a letter, which McBryde opened. In it Fielding suggests Adela has made a mistake. Adela reacts by expressing concern about Fielding's behavior to Ronny. She then leaves the McBrydes' bungalow; she is looking forward to seeing Mrs. Moore at Ronny's bungalow.

Mrs. Moore, who doesn't look well, is cool to Adela when they

meet; she begins talking about her return to England. Adela says she is counting on Mrs. Moore's help, but Mrs. Moore seems irritable, unsympathetic, and uninterested in Adela's troubles until Adela says she can't seem to get rid of her echo. Mrs. Moore, who acts as if she knows the cause of the echo, won't explain it to Adela, and irritably asks not to be bothered. When Ronny asks her about testifying during the trial, she refuses to get involved. She then begins an extraordinary speech in which she complains about her physical ailments and all the demands people are making of her, going so far as to disparage the institution of marriage: "Why all this marriage, marriage? ... The human race would have become a single person centuries ago if marriage was any use. And all this rubbish about love, love in a church, love in a cave, as if there is the least difference."

Adela wonders aloud if she has made a mistake about Aziz. Then suddenly she says her echo is better. When she suggests Aziz ought to be released, Ronny tells her he was, until a near-riot during Mohurram; he had to be put back in jail after the Nawab Bahadur's car, driven by Nureddin, got into an accident. Adela insists she heard Mrs. Moore say Aziz was innocent, but Ronny says perhaps she confused what Mrs. Moore said with Fielding's letter. However, when Mrs. Moore returns, she says, "Of course he is innocent," but remains irritable and unwilling to answer their questions. Ronny asks if she has evidence, but she simply says she knows his character. Adela asks if there is any way to stop the trial, but it's too late: "The machinery has started," Ronny tells her. He then begins looking at the steamship schedule to send his mother home at once.

Analysis

The dichotomy of reason versus intuition is a central theme in this chapter. In a case of situational irony, Adela, who prides herself on being reasonable and logical, is now the object of sympathy from the other English ladies because she is a suffering victim, constantly in tears. She continually strives to be logical, but remains unsure. Interestingly, when she acts on intuition, insisting that Mrs. Moore called Aziz innocent, she turns out to be right. Mrs. Moore on the other hand, without reference to any evidence, is very sure of her opinion of Aziz, and as with other judgments she has made in this novel, speaks from her gut. Ronny, who clearly has strong feelings about the matter, continually talks about evidence and testimony.

Both women continue to be affected by their experience in the cave. Adela is plagued by her echo, which subsides only when she declares Aziz innocent. Mrs. Moore seems to have undergone a dramatic change in her personality from a warm, sympathetic mother figure to a bitter old crone. She has become not only cross and irritable, but somehow disconnected from society and its values. Unmoved by personal appeals from Adela, she seems to view human relationships from a detached, impersonal perspective, equating "love in a church," or marriage, with "love in a cave," or sexual assault. In this way her point of view, in which human affairs seem insignificant, is reminiscent of Professor Godbole's in Chapter 19, or of the distant narrative voice in Chapter 1 or 10.

Part 2, Chapter 23

Summary

Lady Mellanby, the Lieutenant-Governor's wife, offers Mrs. Moore a place in her cabin on a ship to England, much to Ronny's relief and his mother's satisfaction. Ronny is also pleased that his name has become familiar to high officials in the government. However, since her experience in the cave, Mrs. Moore is apathetic about everything: "She had come to that state where the horror of the universe and its smallness are both visible at the same time." She longs to be "one with the universe," but feels bogged down by all the petty duties to which she must attend. From her detached perspective, she views the assault in the cave as love and feels annoyed by all the attention being paid to Adela. On her journey to Bombay, she sees some beautiful sights; they leave her wishing she had seen more of "the hundred Indias." On the ship, Lady Mellanby warns her to keep out of the advancing heat.

Analysis

Since the echo in the cave, Mrs. Moore has been having a sort of existential crisis, in which nothing she formerly cared about seems important. It seems as if she has taken on a detached, philosophical view of the world—not unlike Godbole's.

Her journey to Bombay may be compared to the journey to the Marabar Caves; the latter was undertaken with the intention of

"seeing India," but when she experiences the former, she realizes she has not really seen India at all, and that there are "hundreds" of Indias.

Part 2, Chapter 24

Summary

The chapter opens with description of the advancing heat—as high as 112°—and humans' pathetic defenses against it. The sun, as a feature of nature, is not the subject of poetry in India as it is elsewhere because it is so terrible. Oppressed by the heat, Adela has been praying for a favorable verdict, and she still wonders if she loves Ronny. On the morning of the trial, unable to eat, Adela asks for brandy. Although she has been practicing her testimony, she fears she will break down. And her echo has returned. On the way to the trial, Turton reflects how the Muslims of Chandrapore have rallied around Aziz, financing the defense and organizing strikes. Although he feels Englishwomen make things more difficult in India, he is chivalrous to Adela. As they drive to the court with a police escort, they are pelted by small stones. The English blame Fielding for the organized opposition. At the courthouse, the English talk viciously about the Indians before the trial. Mrs. Turton calls the men weak, and says Indians should be made to crawl on their hands and knees before Englishwomen.

When the English enter the court, Adela notices the punkah wallah, the nearly naked, uneducated, but physically well-formed man who pulls a rope to operate a punkah, or fan. In her view he seems to be controlling the trial, although it is controlled by Das, who sits opposite the punkah wallah. McBryde then begins by describing the incident in question and the characters involved. When he indicates that the darker races are attracted to the lighter races but not vice versa, someone in the courtroom asks, "Even when the lady is so uglier than the gentleman?" Adela is upset by the comment, and Major Callendar insists that she be seated on the platform to get more air. Das allows it, but then all her English allies follow her up onto the platform. Sitting above the rest of the courtroom Adela looks around to see the various Indians she had met. She sees Aziz, and once again wonders if she has made a mistake.

Then both Mahmoud Ali and Amritrao object to all of the

English being up on the platform. Das agrees and orders all but Adela to climb down; Adela joins them. McBryde then discusses the people Aziz had "duped" as part of his scheme, calling Aziz a degenerate who led a double life. In proceeding with his presentation of the case, he indirectly refers to Mrs. Moore's having been nearly smothered in a cave. This sets off Mahmoud Ali, who accuses the English of having smuggled Mrs. Moore out of the country so she could not testify on behalf of Aziz. Incensed, Mahmoud Ali quits the trial, calling it a farce. The Indians in the courtroom and outside take up the chant of Mrs. Moore's name, as "Esmmiss Esmoor." Once the chant in the courtroom subsides, Das rules neither side may invoke Mrs. Moore.

Now Adela gives her testimony. McBryde takes her through the day, moment by moment. She previously avoided thinking too precisely about that day because its events were mixed up with her doubts about marrying Ronny; now she puts herself back in the Marabar Hills, reliving each moment and answering McBryde's questions as if she is there. When McBryde asks if Aziz followed her into the cave, she tries to visualize the scene and then finally replies, "Dr. Aziz never followed me into the cave," thereby admitting her mistake. Callendar tries to put a stop to the proceedings on medical grounds, but Das asks if Adela withdraws the charge, and she replies, "I withdraw everything." The court erupts into chaos. McBryde withdraws his case, Das declares Aziz innocent, the English rage, and the Indians celebrate. In the end only the punkah wallah remains, still pulling his rope; the narrator describes him as "the beautiful naked god."

Analysis

The chapter begins with the heat; after increasing steadily over the previous chapters, it is now practically at a boiling point. As the English drive toward the courtroom, the pebbles and small rocks thrown at the car seem to symbolize the early stages of the full boil to come later. The English, too, are nearly at a boil, hurling not stones but vicious words about the Indians. In the courtroom, the heat necessitates the presence of the punkah wallah, who takes on a symbolic role, and leads to Adela's temporarily being allowed to sit on the platform.

Forster has created the physical setting of the courtroom carefully, introducing the lowly punkah wallah as another of the many "gods" who appear throughout the novel. Adela sees him standing on a raised platform, seemingly "pulling the strings"

and controlling the proceedings. In a case of situational irony, this figure, perhaps the least educated of those assembled, is placed physically opposite Das, who really does preside over the courtroom. Because of the heat, Adela is allowed briefly to sit on Das's raised platform, and from there she can survey all those she has encountered during her sojourn in Chandrapore, including Aziz and Fielding, the only English person to remain in the audience when the others go up to the platform with Adela.

Mrs. Moore also becomes a "god" in this chapter. The Indians fervently wish for her to appear, and they chant her name as if she is a revered Hindu goddess, something akin to the Krishna of Godbole's song, the longed-for friend who does not come. But Mrs. Moore is not there—partly because of the apathetic mindset she adopted since encountering the echo of the cave, and partly because of Ronny's scheming.

The question of love is key to the chapter. The notion of what Mrs. Moore called "love in a cave," an act of lust, is mocked by the anonymous voice who makes a point about the plainness of Adela's looks, an echo of the sexual snobbery Aziz has displayed throughout the book. Adela also asks herself about love as she enters the cave; her shame about her lack of love for Ronny keeps her from remembering what had happened there. Only when McBryde brings her back into the cave can she recall events clearly.

Part 2, Chapter 25

Summary

After the trial Adela—who has betrayed her own people—is drawn into a crowd of Indians and carried along by them. She bumps into Fielding, who asks where she is going. She doesn't know, so he puts her into his carriage. At this moment, Aziz calls to Fielding, "Don't leave me." But Fielding's carriage stands horseless, his sais not having expected the trial to end so soon, so he feels he cannot leave her. Meanwhile, his students offer to pull the carriage with him in it, and although the Indians revile Adela, the students garland both her and Fielding with flowers while pulling them along behind Aziz's carriage. Although Fielding wants to be with Aziz, he feels obliged to protect Adela, and once his students deposit the pair at the college, he gives her rooms to stay in.

At the same time Aziz, surrounded by friends and supporters,

is sorely aware of Fielding's absence. Mahmoud Ali and Hamidullah urge some sort of demonstration, over the objections of the Nawab Bahadur. But then it is rumored that Nureddin has been tortured and pepper has been put into his wounds; the crowd turns toward the Minto Hospital with riot on its mind.

The riot is avoided, however, by the appearance of Dr. Panna Lai, who was to testify on behalf of the English—partly because of his hatred for Aziz—and is therefore an object of scorn among the Indians. Seeing no escape, he approaches Aziz's carriage to beg forgiveness, and soon begins playing the clown for their amusement, stepping on his umbrella so it strikes him on the nose. Panna Lai fetches the bandaged Nureddin, and then the Nawab Bahadur makes a speech in which he renounces his English-conferred title to become simply Mr. Zulfiqar. The expected riot is averted, and celebrations are planned for the evening, but at this point the heat is putting everyone to sleep.

Analysis

Fielding, having separated himself from his own people and now a hero among the Indians, finds himself once again unwillingly sticking with his own kind. He knows that if the crowd turns and attacks Adela, he will defend her, and this is not how he wishes to die. In a repeat of what had occurred right after Aziz's arrest, he abandons Aziz a second time. The crowds, in a wild frenzy, treat him—and even Adela—almost as gods as they pull them through the streets.

On this hot day, the much-feared riot seems about to erupt into full boil. The crowd is egged on by rumor, which brings them to the Minto Hospital. There readers once again see the motif of the clown performing for the powerful, as Panna Lai pulls comic stunts to appease the wrath of those who now have power over him, thereby averting the riot.

Part 2, Chapter 26

Summary

That evening Adela tries to explain to Fielding her version of what happened. She tells him about her echo and says it is now gone. She says she had been out of sorts—"living at half

pressure"—ever since attending his tea party, and perhaps she had something like a hallucination in the cave. Fielding appreciates her honesty and puts forth his own theory: McBryde, by taking Adela through the fateful day moment by moment, somehow "exorcised" her. They both confess they don't believe in heaven or the afterlife, and Fielding then apologizes for his behavior to Ronny. Adele asks what Aziz says of her, but Fielding won't say; he doesn't want to report Aziz was enraged to be connected to someone as ugly as her. Adela and Fielding then discuss whether the guide might have assaulted her.

Hamidullah enters to fetch Fielding to Dilkusha, Mr. Zulfiqar's estate. Adela explains her conduct to him, but angry and confounded by her behavior, he describes to her the damage she has done to Aziz. Adela says she will go to the servantless Dak Bungalow, but Fielding, now feeling sympathy for her, insists she stay at the college while he is away. Hamidullah objects, saying Fielding will be responsible if anything happens. Hamidullah is not moved to pity her; although what she did was just, she showed no emotion, no love, so he didn't believe her sincerity. "While relieving the Oriental mind, she had chilled it." Just then Ronny arrives, reporting that Mrs. Moore died at sea. Hamidullah calls it Ronny's punishment for sending her off, but Fielding says her testimony could not have helped the defense. Hamidullah replies, "She loved Aziz, he says, also India, and he loved her." Neither man expresses much grief over Mrs. Moore's death, and they decide not to tell Aziz about it until after the victory party. Adela returns with Ronny, asking if she might stay at the college after all, and Fielding agrees. Hamidullah then speaks cruelly to Ronny about his mother's death. On the way to the party at Dilkusha, Hamidullah asks Amritrao what compensation he will demand from Adela for Aziz. The answer is 20,000 rupees, which upsets Fielding greatly.

Analysis

Fielding and Adela find out they have much in common: they believe in honesty, they don't believe in the supernatural, and together they try to find a logical explanation for what happened. Fielding, who had disliked her before and dislikes taking sides, finds himself taking Adela's part because she is the underdog. This puts Fielding in a somewhat awkward position; again he is "sticking with the English."

Adela's honest actions make little impression on Hamidullah,

because she did not appeal to the Indians' emotions nor did she show any regret or warmth. As has been seen throughout the novel, the Indians tend to believe people's emotions before evidence. As Aziz had told Fielding in Chapter 11: "No one can ever realize how much kindness we Indians need."

The events of the day exhaust Fielding and lead him to conclude, "We exist not in ourselves, but in terms of each other's minds," which is an acknowledgement of the power of subjectivity over objectivity.

Part 2, Chapter 27

Summary

After the victory banquet at Mr. Zulfiqar's mansion, Fielding, Aziz, and others are sleeping on the roof. Fielding and Aziz discuss their plans, which for Aziz involves spending the money he anticipates receiving from the suit against Adela. Fielding doesn't want him to go through with the suit, but Aziz says he has no reason to curry favor with the British; he has become anti-British and hopes to leave British India. Fielding tries to explain the magnitude of what Adela has done, and he suggests that Aziz be merciful like a Mogul emperor. Aziz says even Mogul emperors desire apologies first. Fielding tells Aziz to dictate an apology; he will get Adela to sign it. Aziz first comes up with a sexually crude apology in which he calls Adela a hag, but then he says he will consult Mrs. Moore and will pardon Adela if she advises it. This silences Fielding, who knows Mrs. Moore is dead but doesn't want to tell Aziz.

Aziz then speaks fondly of Mrs. Moore, calling her an Oriental. Fielding says he can't understand why Aziz is so chivalrous to Mrs. Moore but ungenerous to Adela: "Your emotions never seem in proportion to their objects, Aziz." Aziz answers, "Is emotion a sack of potatoes, so much the pound?" When Fielding persists, Aziz brings up Mrs. Moore again; this finally leads Fielding to tell Aziz she is dead. Hamidullah overhears this and claims Fielding is lying. Fielding leaves it at that for the time being: "It struck him that people are not really dead until they are felt to be dead."

Analysis

Fielding, in a very British way, has made a connection with Adela's decent honesty, and he feels he must stand up for her. But the post-trial Aziz is defiant, angry about what happened to him, and unconcerned about what the British may think of him. Reason doesn't move him; he is looking for an emotional appeal from Adela, and in doing so, he once again brings up his sexual snobbery. But because she showed him warmth, he still has strong feelings about Mrs. Moore, despite Fielding saying she has done nothing for him. Emotions are everything to Aziz, but Fielding can't understand how he applies them.

In holding back information about Mrs. Moore's death to maintain the "truth of mood" of the victory party, Fielding temporarily exists in a world in which Mrs. Moore is still alive to everyone, illustrating the idea he had at the end of Chapter 26: people exist in one another's minds. Once again Forster demonstrates the power of subjectivity over objective fact.

Part 2, Chapter 28

Summary

This chapter discusses the circumstances of Mrs. Moore's death. According to a story circulating soon after her death, her son killed her for trying to save an Indian. It is said two tombs have been built in her memory. Ronny is still angry with his mother for causing trouble by becoming an object of worship among Indians. He also has the dilemma of what to do with Adela, who is still staying at Government College. He hopes after the suit against her is settled she will release him from his promise of marriage and then leave for England.

Analysis

In the legends and shrines to Mrs. Moore, readers see another example of the power of subjectivity as well as the power of rumor. What people believe is stronger than what can be proved. This rumor becomes so widespread and potent, it turns into a small cult because of humans' deifying tendencies. Once again readers see the motif of the god created by worshippers.

Part 2, Chapter 29

Summary

The Lieutenant-Governor visits, commends Fielding for his role in the case against Aziz, and tells him he will be invited to rejoin the club. Fielding, who has been staying at Hamidullah's, finally suggests that Adela write Aziz a letter of apology. With Fielding's assistance she repeatedly attempts to write a letter, but each one is a failure. Fielding attributes this to her lack of affection for Aziz or for Indians: "Indians know whether they are liked or not," he says, "Justice never satisfies them." In the wake of the trial, the Indians have become more aggressive, searching for more imagined wrongs. Fielding works on Aziz, trying to get him to dismiss the suit against Adela for damages, and finally succeeds by suggesting this is what Mrs. Moore would have wanted.

Fielding has one last interview with Adela after Ronny has broken off their engagement. She feels terrible about the problems she has caused, all because she was trying to determine if she loved Ronny. Fielding, cynical about marriage, says he wants nothing to do with love. They then speculate one last time about what happened in the cave. Adela concludes it must have been the guide and says Mrs. Moore somehow—by telepathy?—knew what really happened. Adela and Fielding accept that some things always will remain a mystery. Realizing they like each other and share attitudes in common, they promise to stay in touch. On her way home, after Antony tries to blackmail her in Bombay, claiming she has been carrying on an affair with Fielding, Adela stops in Egypt and meets a vapid missionary who tells her, "Every life ought to contain both a turn and a return." She decides to look up Mrs. Moore's other children, Ralph and Stella, when she gets home.

Analysis

Adela's attempt to apologize fails because of her lack of warmth; emotion is central to Indians and is especially so to Aziz. Fielding's words about justice are significant because they show the Indians still feel they are disliked despite the well-intentioned legal system the English have introduced and in which Ronny worked earnestly and assiduously.

Similarly, Fielding finally succeeds in dissuading Aziz from filing

a suit for damages not by arguments or by evidence, but rather by working on Aziz's emotions and referring to Mrs. Moore's wishes.

Yet Fielding and Adela get on because both are honest, rational atheists. They both say they are not interested in love, the issue that plagued Adela in the caves. Objective and rational as they are, however, they cannot puzzle out an answer to what happened in the caves. When Adela suggests telepathy, Fielding recoils from it, and she immediately withdraws the idea.

Part 2, Chapter 30

Summary

A Hindu-Muslim understanding has developed, and Mr. Das, who presided over Aziz's trial, asks the doctor for a prescription and for a poem to publish in Mr. Bhattacharya's new magazine, intended for all Indians. Das apologizes to Aziz and they half embrace, each still thinking ill thoughts of the other. Aziz is flattered someone knows that he writes poetry and gets to work, but he can't write a poem suitable for Muslims and Hindus. Aziz tells Hamidullah he wants to take a job in a Hindu state and write poetry, but Hamidullah warns him he will be poor if he does. Then he mentions to Aziz a rumor Mohammed Latif has been spreading: Fielding and Adela were having an affair while she stayed at Government College. Then Hamidullah complains his wife has never met Fielding and she and all the women who at the time of the trial vowed to give up purdah have failed to do so.

Analysis

After being desired and hinted at, a Hindu-Muslim unity seems to be developing, their only hope against the British. But in the interaction between Aziz and Das, two who were pitted against each other by the British, readers see the difficulties inherent in Hindu-Muslim unity, even among the well-intentioned. Aziz seems now more interested in following his poetic inclinations, identified with the literary tradition of his Muslim forebears, than in his profession as a doctor, which he learned from the British. Meanwhile, the power of rumor is afoot, keeping alive stories about Adela even after she has gone, just as it did with

Mrs. Moore.

Part 2, Chapter 31

Summary

Aziz's mind, sitting with the rumor of Fielding's dalliance with Adela, has come to accept it as fact, which bothers him greatly. When they meet, Aziz tells him about the latest scandal: an affair between Mr. McBryde and Miss Derek. Aziz then discusses the rumor about Fielding and Adela, which just annoys Fielding, who tries to change the subject. He says he doesn't care about rumors because he travels light. But Aziz taunts him about the affair until Fielding responds rudely, hurting Aziz's feelings. Fielding then apologizes and says they will talk further at dinner, but Aziz makes an excuse; Fielding then demands Aziz keep their engagement.

Before dinner Fielding must attend a function at the English club, where he has been recently readmitted. There he sees many new faces, but concludes little has changed. He then meets a dispirited Aziz for dinner and mentions he will be going to England for a while. They talk of poetry, and Fielding says he'd hoped Aziz would write poetry about spiritual ideas. When Aziz then asks if Fielding will visit Adela in England, Fielding says he intends to. After this Aziz is out of sorts and complains of a headache. He returns to his bungalow, dispirited, where he sees evidence of damage done during his imprisonment. He then starts to suspect Fielding intends to marry Adela for money when he goes to England. Unable to shake the suspicion, Aziz decides to leave town with his children the next day so he doesn't have to see Fielding again before the schoolmaster leaves for England. Although Fielding writes him a letter to patch things up, Aziz replies coldly. He becomes more certain of his suspicion, and his friends also begin to have doubts about Fielding.

Analysis

In this chapter rumor has the power to defeat reason. Fielding, who holds to his notion of traveling light, does not immediately deny the rumor, instead saying he doesn't care about it. This leads Aziz to press him further to a bad result. But after he hurts Aziz, Fielding realizes traveling light doesn't work when

one hopes for a warm relationship with one's friend. Despite the efforts of both, the rumor turns to suspicion in Aziz's mind, and his subjective belief overpowers all reason.

Part 2, Chapter 32

Summary

Fielding stops in Venice on his return trip to England and writes postcards to his Indian friends. Here he is charmed by the aesthetic harmony he sees between the works of man and the works of nature. Such harmony doesn't seem to exist in India; he refers to India as a muddle.

Analysis

Fielding's delight in the beauty of form he sees in Venice stands in contrast to his perception of India, where the English are disappointed when they seek beauty of form. This harks back to Fielding's earlier comment about India as a "muddle."

Part 3, Chapter 33

Summary

It is two years later, in a crowded corridor in the palace of the Hindu state of Mau, and Professor Godbole, Minister of Education, is leading his choir in a ceremony celebrating the midnight birth of Krishna to the accompaniment of the sounds of monsoon rain. He and his colleagues are singing and playing music to the tiny image of the god hidden among a jumble of items on the altar among a chaotic scene. On the wall is an inscription: "God is Love." The music changes, inspiring a feeling among the musicians of universal love of mankind, and suddenly and independently the thoughts of Mrs. Moore and a wasp come into Godbole's mind, and, imitating God, he tries to love them both. Dancing down the strip of carpet where he stands, he clears a path for the litter of the ailing, aged Rajah to be carried toward the shrine.

A model of Gokul, the village of Krishna's birth, is placed before the altar, and at midnight a conch is sounded, red powder is

thrown into the air, and all erupt into joy and laughter. Godbole gives a red silk napkin folded into the shape of a baby to the Rajah, who names it Shri Krishna and then is borne away to a room where Dr. Aziz, his physician, awaits him. Back in sacred corridors and the courtyard, the worshippers play silly games with butter and balls and then break great hanging earthenware jars filled with milk and rice, which everyone then eats and shares in a state of benign confusion. Godbole is left with a feeling of love for Mrs. Moore and the wasp.

Analysis

In this Indian state only lightly touched by the British, chaos and love reign in a happy muddle during the celebration of Krishna's birth. The scene is full of playfulness and humor: Godbole clashes a single cymbal while untangling his glasses from a garland, the music of a Europeanized band clashes with Godbole's choir, and the participants play clownish games with butter and balls to amuse the newborn god, not unlike the pranks Aziz had planned with Mohammed Latif for the ladies at the Marabar picnic. The misspelled motto—"God is Love"—echoes what Mrs. Moore told Ronny when she first arrived about the responsibility of the English to be pleasant to Indians. Just after this, the thought of Mrs. Moore comes into Godbole's mind, and taking a godly or cosmic perspective, he tries to love both Mrs. Moore and a wasp, with an all-encompassing, equalizing love reminiscent of the Marabar echo.

Part 3, Chapter 34

Summary

Godbole alerts Aziz to Fielding's arrival at the European Guest House. Aziz hopes the rain will prevent a visit by Fielding, who is on an inspection tour of schools in the remote states of central India. Aziz knows Fielding is married, presumably to Adela. Aziz, who got his job through Godbole, has given up some of the practices of Western medicine here out of respect for the desires of his employers. When Aziz received a letter from Fielding announcing his marriage "to someone you know," he stopped reading there. He deputed Mahmud Ali to answer the letter for him, and he destroys all subsequent letters from Fielding without reading them. With no attachments to the

British, he feels now entirely Indian. His children live with him, he has a mistress, and he writes poetry on Oriental womanhood, calling for the end of purdah. Because of the old accusation against him, Aziz is under the scrutiny of a British agent. A note from Fielding to Godbole awaits Aziz at his house. In it, Fielding says that he is here with his wife and her brother, and that he has certain needs and questions. Aziz tears the note up but fears he may not be able to avoid seeing them.

Analysis

Employed in this Indian state, and more serious about his poetry than his practice of Western medicine, Aziz has no interest in meeting or pleasing any English people and for once feels truly Indian. Still affected by Adela's accusation against him, he has fended off all of Fielding's attempts to renew their friendship. Fielding, it should be noted, is no longer directly involved in education, but is fulfilling an administrative role for the British; he is now more of an official, like Ronny and Turton in Chandrapore. But Aziz has no desire to once again help some English people "see India."

Part 3, Chapter 35

Summary

Mau is the site of the legend of a Muslim saint who freed prisoners held in a fort and was beheaded by the police; there is now a shrine to his body right outside Aziz's house as well as a shrine to the head at an old fort up the hill. Both are worshipped by Muslims and Hindus. Although Aziz originally objected to this adulterated form of Islam, he has come to accept it, having been a prisoner once himself. On the day after the ceremony, he walks up to the latter shrine with his children to explore the fort and admire the views. They meet some prisoners, one of whom is to be pardoned in this evening's ceremony. Their guard asks about the Rajah's health, Aziz says he is getting better; in fact the Rajah is dead, but this is being concealed until the religious festivities end.

Aziz and his children encounter Fielding and his brother-in-law, who was stung by bees emerging from the temple. Fielding greets Aziz and asks him why he hasn't answered any of his

letters, but his voice is drowned out by the torrential rain. Fielding asks Aziz to accompany him to his carriage and along the way questions him about trifles in the Guest House and his desire to see this evening's religious procession. When they reach the carriage, Aziz tells Fielding's brother-in-law, "Jump in, Mr. Quested"; Fielding then understands Aziz has been under the wrong impression all this time. Fielding did not marry Adela; he married Stella Moore, whose brother, Ralph, is with them now. Mahmoud Ali knew this but never told Aziz. Aziz is ashamed of his mistake but also enraged. Fielding pursues him to apologize; Aziz insists he wants nothing to do with English people.

Still, when Aziz returns home, he is excited that Mrs. Moore's children are now here.

Analysis

This chapter highlights the power of subjectivity, the notion that what people believe is more powerful than objective evidence. Once again a real, historical figure has been made into an object of worship. The shrines to the Muslim saint here echo those to Mrs. Moore in Chandrapore. Aziz seems to put up with this "idolatrous" shrine for it seems in some small way to have achieved the Hindu-Muslim unity so sought after throughout the novel. And once again, someone who is dead is kept alive in the minds of others, just as Mrs. Moore was during and after the victory party at Dilkusha. This recalls Fielding's thought: "We exist ... in terms of each other's minds." Now Aziz is in Fielding's position, trying to preserve truth of mood. Finally, Aziz's elaborate fiction about Fielding unravels. But when he learns the truth, he cannot accept it, and he retains the emotions that accompanied his misconceptions.

Part 3, Chapter 36

Summary

In the palace the usual procession following the birth of Krishna had not taken place. Normally a sacred dance troupe would act out certain scenes from the story of Krishna before the Rajah. But the Rajah is dead, leaving two claimants to the throne, and the festival continues, free of rancor or suspicion. Meanwhile, Aziz remembers he had promised Ralph an

ointment to soothe his bee stings, and leaves to bring one over. He bumps into Godbole, who is part of the state procession, and learns the Professor already knew about Fielding's marriage to Stella but never told Aziz. Aziz is displeased to see the English maneuvering the Guest House boat on the Mau tank, "proceeding in their work of patrolling India." He now thinks of "seeing India" as ruling India.

Aziz rides over to the Guest House and walks from room to room, and then finds some private letters. One is from Ronny to Fielding, an attempt at reconciliation after reacting badly to Fielding's marriage to his sister. The other is from Adela to Stella. Aziz envies their easy interactions. In a momentary fit of temper, he strikes the keys of the piano, and Ralph Moore comes in. Aziz says he is there to examine the bee stings, but when he does so, Ralph exclaims. Ralph says there is cruelty in Aziz's touch. Aziz criticizes Ralph for his reaction, and then Ralph sobs, "You should not treat us like this," and names Dr. Aziz. Just then guns go off as part of the celebration, a rocket signaling the release of the prisoner.

Then Aziz, preparing to leave, holds out his hand, and Ralph senses it is a sincere gesture. "Can you always tell when a stranger is your friend?" Aziz asks. "Yes," Ralph says. "Then you are an Oriental," Aziz replies. Aziz makes him a gift of the ointment, which had been precious to Mohammed Latif, and Ralph tells Aziz his mother loved him, but the English and Indians cannot yet be friends. Aziz then tells Ralph the monsoon season is the time when all things are happy in India. He says he would show him his country if Ralph weren't traveling with officials; instead, he offers to take him out in a boat for a half hour. He finds the hidden oars and rows out, and Ralph guides him to see the tomb of the former Rajah. Ralph then asks him to row nearer to the procession, and Aziz obeys, knowing in his heart this is indeed Mrs. Moore's son. The boat drifts closer to the proceedings of the festival, with a storm in the sky, guns and rockets going off, singers singing, and a model of the village of Gokul on a tray pushed into the waters. Suddenly Aziz's boat collides with the Fieldings' boat, just as the elephants trumpet, guns fire, and thunder sounds. After this the festival winds down.

Analysis

Events in this chapter echo events from the novel's start. Aziz sees a party of English people out to "see India," but instead of welcoming them, he sneaks into the Guest House; this parallels

his visit to Fielding's tea party at Government College, except this time his attitude is angry and cynical rather than gracious and welcoming. Instead of Mrs. Moore, he finds her son, and instead of Fielding, Ronny, and Adela, he finds their letters. The festival at Mau, rather than Godbole's song, confounds and intrigues him. And just as he took Mrs. Moore to the caves to see an India he really didn't know, he takes her son to the festival to show him an India he doesn't understand.

Ralph truly is a stand-in for his mother; he is wise, keenly intuitive, and sensitive to emotion, just as she was. Aziz once again meets an English person whom he compliments for being an Oriental. Aziz heeds Ralph, who directs him in his rowing of the boat; Ralph is so intuitive he seems to know more about the festival than Aziz does.

Part 3, Chapter 37

Summary

Aziz and Fielding go for one last ride in the Mau jungle. Godbole never showed Fielding the school he had come to see, and Aziz tells him this is because the school was converted into a granary, despite existing on paper. Fielding is now more serious about education, and no longer travels so light, having a family to support. But for now, the two friends are reconciled. Aziz gives Fielding a letter for Adela, thanking her for her brave actions, and he apologizes for thinking Fielding was after his money. Fielding asks Aziz to speak to Stella, who may have some insight about the Marabar. He says their union, which had been unequal, now feels blessed on their visit to Mau.

Aziz and Fielding know this is their last meeting. They have resolved their differences, but their paths will no longer cross, because Fielding is solidly a member of a British community. Fielding asks Aziz to explain the spiritual dimension of the Krishna festival; he thinks Stella and Ralph have a connection to Hinduism he cannot understand. But Aziz says he can be no help. They then turn to politics, in which each has hardened his position. Fielding criticizes Indian shortcomings, and then Aziz says it's time for the English to leave. Fielding challenges Aziz to find a way to unite India with all its divisions, but Aziz says that he and Fielding shall be friends only when India drives the English out. Riding side by side on a single track, their horses

swerve apart to avoid a rock, indicating the earth is not yet ready for this friendship.

Analysis

Just as Aziz has changed dramatically since the beginning of the novel, Fielding, too, has changed completely. Once a loner who didn't join the herd, he now feels more attached to the British Empire. Once someone who traveled light, he now supports a family. Once someone who said he didn't want anything to do with love, he is now concerned about his relationship with his wife. Once an atheist skeptic, he now wants to understand his wife's and brother-in-law's spiritual dimensions. Aziz, once happily employed practicing Western medicine and eager to guide English visitors through his country, is now living a fully Indian life, writing poetry in the Muslim Indian literary tradition, serving Indian employers in an Indian-ruled state.

With all the accumulated misunderstandings settled, the two friends, now affectionate, still know they cannot be together as friends. As long as England occupies India, as long as the colonial relationship exists, an Indian and an Englishman cannot truly be friends, which was the question originally posed at Hamidullah's house in Chapter 2. Ralph knows this instinctively, the earth knows it, and now Aziz and Fielding know it as well.

“” Quotes

"They all become exactly the same ... I give any Englishman two years."

— Hamidullah, Part 1, Chapter 2

Hamidullah, Mahmoud Ali, and Aziz are discussing a phenomenon they have observed in the English colonial administrators who come to India: the administrators behave decently when they arrive and then become rude and callous to Indians after they have settled into their official roles. Colonialism frames their relationship with Indians as one of

superiors and inferiors.

"You are an Oriental."

— Aziz, Part 1, Chapter 2

After Aziz tells Mrs. Moore she understands him and knows what others feel, Mrs. Moore says she doesn't understand people; she only knows whether she likes or dislikes people. In other words she relies on instinct and intuition rather than analysis. To Aziz's mind this makes Mrs. Moore an "Oriental," unlike, say, Adela, who is—to Aziz's mind—a typical English person, relying heavily on rational thought.

"I want to see the real India."

— Adela, Part 1, Chapter 3

Adela tells Mrs. Moore she is uninterested in the typical superficial sightseeing tour, which will probably involve an elephant ride. True to her last name, Quested, Adela instead sets off on a quest to interact with Indians, which sets the novel's plot in motion.

"We're not out here for the purpose of behaving pleasantly!"

— Ronny, Part 1, Chapter 5

When Mrs. Moore criticizes the way the English treat the Indians, her son replies as a colonist would. Ronny has the mindset of an official with a job to do, and he doesn't see any need to interact with the Indians socially.

"Fielding ... had dulled his craving for verbal truth and cared chiefly for truth of mood."

— Narrator, Part 1, Chapter 7

After Aziz makes a statement Fielding knows is inaccurate, Fielding remains mum. Unlike other English people, he understands and acknowledges the feeling behind what Aziz is saying and isn't out to correct minor mistakes. This shows his growing connection to the people of India, who generally value mood and intention far more than the literal-minded English do.

"No one can ever realize how much kindness we Indians need."

— Aziz, Part 1, Chapter 11

Aziz makes this comment after Fielding demonstrates an understanding of and respect for Aziz's attitude toward purdah. Aziz is speaking not only of his appreciation for Fielding's empathy and friendship but also of relations between England and India; England's empty gestures cannot take the place of genuine feelings or mask its attitude of superiority and racism toward India.

"Nothing embraces the whole of India, nothing, nothing."

— Aziz, Part 2, Chapter 14

Aziz is discussing the Mogul emperor Akbar, who created a religion intended to encompass the whole country. This feat proved impossible because there is no one India. This idea recurs throughout the book; one cannot simply "see India" because there are a hundred Indias.

"He was still after facts, though the herd had decided on emotion."

— Narrator, Part 2, Chapter 17

When Turton tells Fielding about Adela's assault accusation

against Aziz, he expects Fielding to rally around the banner of race; after all, as Turton says, "an English girl, fresh from England" has been assaulted. Turton's attitude reflects the racism of many English colonists but stands in contrast to the English tendency to take a fact-driven, objective view of events. Fielding is determined to look for facts, however, especially as his friend Aziz's reputation is at stake.

"Love in a church, love in a cave, as if there is the least difference."

— Mrs. Moore, Part 2, Chapter 22

Mrs. Moore has been deeply affected by her trip to the Marabar Caves, where every sound is reduced to a single echo; it revealed to her the meaninglessness behind all human action. Now she sees no difference between marriage and the alleged sexual assault in the cave. So many aspects of life that used to seem significant now seem indistinguishable to her.

"Where there is officialism, every human relationship suffers."

— Narrator, Part 2, Chapter 24

Just before Adela's trial, the narrator notes the English support her—after all, she is one of them, and Aziz is an Indian—but they have no idea what is going on in her mind. Because he is a British official, even Ronny has only the vaguest notion of how she feels. The English all speak of her, and of the trial, as if from a distance; Adela is "the accused," not an individual with individual feelings.

"While relieving the Oriental mind, she had chilled it."

— Narrator, Part 2, Chapter 26

After Adela's trial, Fielding and Hamidullah discuss where she should go. Fielding expresses sympathy and concern for her,

but Hamidullah does not. As the narrator notes, the Indians were relieved when she withdrew her charge against Aziz; however, they did not warm toward her because she showed no emotions and thus evoked no emotions.

"We exist not in ourselves, but in terms of each others' minds."

— Narrator, Part 2, Chapter 26

Fielding comes to this realization—one for which "logic had no support"—after learning Mrs. Moore has died and hearing Hamidullah speak callously about her death. Hamidullah cares nothing about Mrs. Moore's death—she barely existed in his mind—and Fielding hardly knew her either, though he is far more sensitive to her fate. His thought about existing "in terms of each others' minds" reflects Forster's belief in the power of subjective reality.

"Your emotions never seem in proportion to their objects, Aziz."

— Fielding, Part 2, Chapter 27

Fielding says this to Aziz when he expresses great affection for Mrs. Moore, but has no generosity or pity for Adela, who bravely alienated herself from her people for the sake of telling the truth and setting him free. Fielding doesn't quite understand what is behind Aziz's emotions at times.

"Were there worlds beyond which they could never touch? ... Perhaps life is a mystery."

— Narrator, Part 2, Chapter 29

Here the narrator reflects on an important theme in the novel: the limits of English rationality. Adela and Fielding cannot understand how Mrs. Moore could have known what happened

in the cave. Despite her English background Mrs. Moore seemed to have a natural openness to and connection with India's mystical side; Adela and Fielding remain staunchly rational and therefore foreign to India.

"Drive every blasted Englishman into the sea, and then ... you and I shall be friends."

— Aziz, Part 3, Chapter 37

Aziz makes this comment to Fielding while they ride through the Mau forest at the end of the novel. His remark summarizes colonialism's effect on human relationships. An Indian and an Englishman cannot truly be friends until both nations are independent and free.

Symbols

Caves

The Marabar Caves loom throughout the book as a symbol of the mysteries not only of India but also of the universe. Their very location seems mysterious; they are far away from human habitation and are set in hills that seem to have suddenly erupted from a plain. And while people have explored some of them, there are thought to be countless others never yet seen by human eyes. Before the expedition, almost none of the characters know anything about them or can describe them, and the only one who can, Professor Godbole, apparently can't—or doesn't want to—put it into words.

Even after people explore them, the caves remain a mystery; they seem to symbolize all that remains unknown and unknowable in the world, even to the most rational and scientific of minds. The eye cannot really "see" them; even when someone lights a candle inside, only the flame is visible. And the mystery of what happened to Adela in the Marabar Caves is never cleared up. Rational people can speculate, but

they can't know.

Cave's Echo

The echo Adela and Mrs. Moore hear in the Marabar Caves has the same sound no matter what initiates the noise, so it therefore renders everything the same and without distinction: "Hope, politeness, the blowing of a nose, the squeak of a boot, all produce 'bourn.'" In this way the echo symbolizes an ideal Hindu vision of the world in which one is united with the universe, but in a dark way. This aspect of the echo horrifies Mrs. Moore and causes her to see no distinction between very different phenomena—pathos, piety, courage, filth, rape, marriage—which causes her to become completely apathetic about and weary of all the normal concerns of human life.

For Adela the echo also seems to symbolize the muddle of her memory about what happened to her in the cave. While she persists in the idea Aziz followed her into the cave, the echo remains. When she dismisses this notion, the echo disappears.

The echo also symbolizes an echo in the sense of sound that carries a long way. The effect of that moment in the cave carries through the entire book, and it doesn't cease until two years later in Mau when Fielding and Aziz reconcile. This occurs in a series of events "echoing" earlier events, with Aziz calling an Englishman named Moore an Oriental and then giving him a tour of an aspect of India he himself doesn't understand.

Wasp

The wasp Mrs. Moore encounters on her coat hook at the end of Chapter 3 represents an object of indiscriminate love, from a Hindu perspective. Mrs. Moore, upon seeing it, calls it a "pretty dear," which illustrates her ability to love anything of beauty, no matter how alien it may be. The Indians—presumably Hindus—who discuss the kingdom of heaven with Mr. Sorley in Chapter 4 test the Christian missionary's broadness of mind when they ask if a wasp may receive God's love. Finally, the wasp appears along with Mrs.

Moore in the mind of Professor Godbole during the religious festival in Mau when he is trying to love all things equally; it's as if Forster is saying if one can love a wasp, one can love anything.

Themes

Failure of Rationality

When the British extended their empire into India in the 19th century, they saw themselves as a beneficent, rational force bringing science and order to an ignorant, chaotic subcontinent. They believed in empiricism and objectivity, and they assumed they could simply observe others and then make objective decisions about how to act and interact with them. They took pride in establishing in India the British legal system, which becomes a central arena of literary action in the novel, as well as Western medicine, which both the protagonist Aziz and antagonist Major Callendar practice.

In *A Passage to India* Forster illustrates the limits of these values: a "rational" approach to life fails to enable the English to understand India or Indians; empiricism often leads to incorrect conclusions or no conclusions; and those who believe they are being objective often miss important truths. The English tend to observe, identify, and label, but they often fail to do so, just as Ronny and Adela fail to identify a green bird. Major Callendar assumes he always knows where Aziz is; Ronny thinks Aziz's collar perfectly sums up the Indian; and McBryde confirms his ideas about Aziz based on the "evidence" found in his bungalow. The English in the novel, especially those charged with administering the law, think they are objective and rational, but the reader sees how biased and misguided they can be. The English characters who are more successful are those who allow themselves to be guided by emotion or intuition, such as Mrs. Moore or Fielding. Mrs. Moore "feels" the holiness of the mosque; she thinks Aziz to be innocent because she knows his character; during his tea party, Fielding chooses not to correct Aziz about the water in the mosque because he cares more for "truth of mood" than objective truth; when Fielding enunciates an emotional understanding of the reason for purdah, Aziz senses his

kindness and feels understood; and Ralph Moore, by instinctively knowing who is his true friend, is, like his mother, "an Oriental." But Adela, honest and well-intentioned, fails to understand India or Indians and is unable to convince or communicate with them because she has no real affection for them.

Forster's narration shows the limits of objectivity. Much of the time the narrative voice is not objective, but instead comes from a particular character's point of view. In this way Forster favors subjectivity over objectivity; the truest picture of reality comes from a combination of several subjective views, not one objective view. Only occasionally, when the narrator seems to look down from the sky on the affairs of humans—as in Chapters 1 and 10, and briefly in Chapters 5 and 14—does the novel take on what can be called an objective perspective, and in these cases, it is clear no single individual could have this perspective. Finally, some things remain a mystery to all—such as the truth of what happened to Adela in the cave. Not everything in life can be explained.

Colonialism

The novel demonstrates how colonialism, or the control of one country over another, warps and hinders human interaction and even deprives individuals of their full humanity. Readers see this initially through the talk of Aziz and his educated friends at the beginning of the novel: their dinners are interrupted, they are snubbed, their tongas are taken, and they clutch at scraps of civility English people may have tossed them. Often, they can express themselves only through whispered sarcasm. Hamidullah's experience is very telling; he was practically a member of the Bannister family when he lived in England, but he would not dream of approaching the son, now a merchant in India.

Forster sees this as a curse not only to the colonized, but also to the colonizers. The English in India are both empowered and limited by their official identities. The nature of the colonial official is a frequent topic in the novel: Forster uses the word "official" in some form 54 times. The "official" relationship impedes genuine human interaction: "Where there is officialism, every human relationship suffers." Ronny is a great example; after initial "missteps," he can no longer socialize with

Indians, and when he encounters an Indian who is not his subordinate, he doesn't know how to interact. In England he had been a different person, less judgmental and more artistically inclined. The effects of officialism can most clearly be seen in the contrast between the English in England and the English in India. When Turton says, "India does wonders for the judgment," he is acknowledging that after a year or two in India, the Anglo-Indians lose a part of their humanity. They become unable to think as individuals and instead become part of the "herd."

Adela and Mrs. Moore are different because they are fresh from England and not a part of officialdom, although Adela worries about how she might change after living in India. Fielding—because he is an educator and not an official—does much better with the Indians. He sees himself as an individual, not a part of the herd, and therefore under no obligation to take on their viewpoints. But even his actions become tinged with officialism in the third part of the novel, when he is on an inspection tour of schools.

Human Insignificance

At various points throughout the novel, the focus of literary action—namely, the realm of normal human affairs—is suddenly rendered small or insignificant by a variety of factors. This starts in the first chapter, in which the narrative eye sees a world far vaster than anything any of the human inhabitants can see. Then, after readers are absorbed with human affairs for nine chapters, they are reminded once again, in Chapter 10: "It matters so little to the majority of living beings what the minority, that calls itself human, desires or decides."

The reader also sees this view from a Hindu perspective from time to time, as when in Godbole's song, Krishna fails to come to the milkmaidens, or when the Indians speaking to the missionaries ask if wasps and bacteria may also enter the kingdom of heaven. The Hindu desire to be one with the universe puts normal human intercourse in perspective. But Mrs. Moore also experiences this in a negative way after her visit to the Marabar cave, where the echo has rendered all things equal: "She had come to that state where the horror of the universe and its smallness are both visible at the same time."

The Inscrutability of India

Despite their powers of rationality and empiricism, the British find India—both its human inhabitants and its nature—inscrutable. The British lack empathy for the Indians, which hinders their understanding. Furthermore, both the British and Muslim characters—as well as readers—are mystified by ideas from Hinduism, such as the appeal to Krishna in Godbole's song. But the landscape of India is also beyond their—and the readers'—understanding. Adela and Ronny fail to identify the animal that hits the Nawab Bahadur's car and later cannot identify a little green bird. On their way to the Marabar, Adela and Mrs. Moore think they will see a beautiful sunrise but are disappointed; and the caves themselves remain a mystery to the end of the novel.

Motifs

Bridge Parties

The original Bridge Party in Chapter 5 is a hastily conceived event intended to enable the English and Indians to interact intimately. It is mostly a failure; the novel contains other gatherings in which Indians and English meet more successfully, although something always seems to go wrong.

First, there is the accidental meeting of Aziz and the subaltern—the army officer—in which the two come to like each other despite their great differences, although the subaltern later attacks Aziz in the club. Then, there is the tea party at Fielding's at which Aziz charms the English ladies with stories of the Mogul emperors and their architecture, but Aziz promises what he cannot deliver and Ronny acts deplorably. Next, there is the gathering in Aziz's room when he is sick; an honest conversation develops, but Fielding shocks his listeners and Aziz is a poor host. The biggest Bridge Party is, of course, the excursion to the Marabar Caves, which, despite the ladies' lack of enthusiasm and Fielding and Godbole's absence, has its good moments when Aziz discusses the Mogul emperors. But then partly because Adela offends Aziz, it ends in disaster. When Fielding and Aziz meet before the former goes off to England, there are pleasant moments when they discuss

poetry, but then Fielding says things that prompt Aziz to believe the schoolmaster will marry Adela for her money. Finally, the last Bridge Party, at the religious festival in Mau, is the reverse of the others: the act of meeting is a disaster, a collision of boats, but it leads to the reconciliation of Fielding and Aziz.

Unsuccessful Journeys

The novel contains various interrupted or unsuccessful journeys, all of which involve an individual from one culture traveling to see or experience something of the other culture: English going to "see India," or Indians going to the British area.

The first is Aziz's journey in Chapter 3 to Callendar's bungalow, during which his bicycle gets a flat tire and he arrives too late, only to have his tonga taken. In Chapter 5 Panna Lai's journey to the club becomes a subject of scorn after he loses control of his horse and runs over the flowers. Ronny and Adela's journey in the Nawab Bahadur's car in Chapter 8 is interrupted by the accident on the Marabar road. The journey to the caves in Chapters 13–16 becomes the biggest disaster of the novel. Although Mrs. Moore's journey home in Chapter 23 is interrupted by her death, on the first leg in which she travels to Bombay, she accidentally does "see India" more than she had up to this point. And finally Aziz and Ralph's boat ride in Chapter 36 to see the festival at Mau is interrupted, this time with a positive result.

Muddles

The notion of the muddle—a confused mess, or a state of mental confusion—occurs several times throughout the novel with both positive and negative connotations. It's first mentioned during Chapter 7 at Fielding's tea party, when the host alarms Adela by suggesting India is a muddle. After Mrs. Moore's experience in the cave, she enters a state of "spiritual muddledom" in which she sees both the "horror of the universe and its smallness."

When Fielding is forced to take sides with the Indians before the trial, in his mind he regards it as a muddle. And the events following the trial, in which Adela is both applauded and loathed, is another example of a muddle. When Adela and Fielding cannot figure out what happened to her in the cave,

they can't decide whether it is a mystery or a muddle. And when Fielding, in Venice, sees the harmony between man-made works and nature, he reflects on how India is a muddle of form. The final muddle occurs in Chapter 33 at the religious celebration in Mau, in which Godbole's choir sings to a saint, in "a frustration of reason and form." The resulting celebration, full of music and rain and silly games and spilled rice, is a happy muddle.

Little Gods

While the novel contains various allusions to deities—Muslim, Hindu, and Christian—there is a pattern of references to minor gods, often the object of spontaneous local cults. This is a phenomenon common to Hinduism, but it also occurs among India's Muslims in the novel. For example, after Mrs. Moore's death the locals Indians develop a legend about Esmoor and create two shrines to her, indicating their reverence and admiration. But something similar happened in Mau among Muslims as well as Hindus, who revere the saint who freed prisoners. Forster seems to be playing with the notion gods are created in the minds of those who revere them; by this logic, the English act like gods. In Chapter 3 the narrator refers to the Turtons as "little gods," and in Chapter 5 Mrs. Moore tells Ronny, "Your sentiments are those of a god," to which Ronny replies, "India likes gods." Forster calls the punkah wallah at trial "a beautiful naked god."

The Clown

At several points in the book, characters abase themselves through practical jokes or comic stunts for the entertainment of those deemed more powerful or superior to them. Panna Lai knows he can appease Aziz and his allies in the post-trial near-riot by stepping on his umbrella. And at the Hindu festival in Mau, the participants engage in comic stunts to entertain the baby Krishna. However, this seems to be an Indian practice that is somewhat alien to the British. Aziz brings Mohammed Latif to the Marabar picnic to play practical jokes, which the English ladies find distressing.

Suggested Reading

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