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A Psychological Literary Critique from a Jungian Perspective of
E. M. Forster's A Passage to India

A thesis

presented to

the faculty of the Department of English

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In partial fulfillment

of the requirements for the degree

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by

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Keywords: Forster, Jungian, Psychological, Passage, Quested, Moore

ABSTRACT

A Psychological Critique from a Jungian Perspective of
E. M. Forster's A Passage to India

by

David W. Elliott

This paper is a psychological reading of E. M. Forster's A Passage to India. It uses the psychological theories of C. G. Jung and the methodological postulates of Jungian literary critic, Terence Dawson, to examine the psychological implications of the text, especially in relation to the novel's characters. Attention is given to biographical material related to Forster, particularly his homosexuality, that is important for understanding the psychological implications of the text as well as Forster's art. The paper concludes that the Marabar Caves is the central psychological symbol of the narrative, representing what Jung calls the collective unconscious. Both Adela Quested and Mrs. Moore, the novel's effective protagonist, encounter heretofore unconscious material in the caves that precipitate psychological growth for each. Adela's encounter is best understood as an animus confrontation while Mrs. Moore's more profound journey is best characterized as a meeting of the self archetype.

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CHAPTER 1

A BRIEF REVIEW OF THE CRITICISM

The goal of this paper is to add to the literary conversation concerning E. M. Forster's important novel, A Passage to India (hereafter referred to as Passage). Critical awareness began with the text's publication in 1924, and over the past eighty years, the literary conversation has become a cacophony of diverse and often mutually exclusive interpretation. There are many ways to view the novel. In the early years of literary attention, critics, influenced by the setting in India and the then political situation of British colonial rule in India, tended to see the novel in political and social terms. Contemporary critics of Forster were familiar with the social commentary of his earlier novels, with his tea parties, doting matrons, understated humor, and sage narrative intrusions and found the first few chapters of this new text within the Forsterian tradition of Howard's End (1910) and A Room with a View (1908). In Passage, readers are immediately introduced to an angry Dr. Aziz who has his dinner disrupted with fellow Moslem brothers by a message from his Anglo-Indian superior, the Civil Surgeon, Dr. Callender who immediately demands his presence (12). A short time later at the British Club, the head of the district, Collector Turton, proposes a "Bridge Party" with local Chandrapore Hindu and Moslems so that British travelers Adela Quested and Mrs. Moore may meet and greet some real middle class "Aryan Brother(s)" (26). Through such early interchanges, the reader anticipates a text that focuses on political intrigue, cultural clashes, and social interactions among the characters. Undeniably, those themes are in the novel from beginning to end, especially in the response of Indians to the British Raj, the uneasy tensions between Indian Moslems and Hindus, and in the personal relationships between Cyril Fielding and Dr. Aziz, and Mrs. Moore and Aziz. There is

enough of the political in the novel that even as late as 1943 the distinguished and influential critic Lionel Trilling sees the novel's "very shape and texture" as political (144).

However, in Trilling's treatment of Passage, the reader senses something is wrong. Except for the briefest mention of the closing horseback scene between Aziz and Fielding in the last paragraph of the text (152), Trilling ignores the entire Part III of the novel. Trilling is not the only critic to do this. Many early commentators failed to understand or include discussion of "Temple" in their interpretation of the novel, evidently seeing it as a coda or extraneous addendum to the narrative. Even David Lean, in his critically acclaimed 1987 film adaptation of Passage, like Trilling, basically omits Part III, showing only the aforementioned parting scene between Aziz and Fielding.

One hint the novel gives that British imperialism is not the primary theme Forster intended is his refusal to set the novel in a specific historical time, nor does he meaningfully incorporate historical events. The setting is definitely before the time of Ghandi's rise to leadership in opposing British rule, but after various incidents of colonial rule that have served to raise tensions among the native population (Bharucha 11). Hunt Hawkins sees reference to the Amritsar massacre in 1919 in the text (3). That historical episode culminated in British troops firing on an unarmed crowd of Indians, killing 400. Previously, an English girl had been attacked on a street in Amritsar. The British General in charge forced Indian men of the town to crawl through the street where the attack had occurred. In the novel, Mrs. Turton says in relation to Adela Quested's attack that "they [the Indians] ought to crawl from here to the caves on their hands and knees whenever an Englishwoman's in sight" (240).

In a 1959 conversation with his biographer P. N. Furbank, Forster expressed displeasure with a London Times review of the play adaptation of Passage (by S. R. Rau) because the

newspaper defined Passage as a book about the difficulties of East-West relations. Forster told Furbank that his concern in the book was "the difficulty of living in the universe" (qtd. in 2:308). Much earlier, in 1922 when Forster was at work on the novel again after beginning the manuscript in 1912, he wrote to Syed Ross Masood, his Indian homosexual lover and the person to whom Passage is dedicated, the following:

When I began the book I thought of it as a little bridge of sympathy between East and West, but this conception has had to go, my sense of truth forbids anything so comfortable. I think that most Indians, like most English people, are shits, and I am not interested whether they sympathize with one another or not. Not interested as an artist; of course the journalistic side of me still gets roused over these questions. . . . (qtd. in Furbank 2:106)

Contemporary post-colonial literary critics have been harsh in dismissing Passage as contributing little to the discussion of the historical colonial period of British history. Hawkins dismisses Forster's interest in colonial oppression by saying the text omits reference to the economic exploitation of Indians by the British (4), and Forster, by virtue of his intense focus on individual relationships in the novel thereby deprecates the political oppression taking place in India (4). Benita Parry, one of the very best critics of Passage and who has been publishing criticism on the novel for over thirty years, dismisses the novel's engagement with colonialism as being articulated in only "the feeblest of terms" ("Politics" 2). In another article, Parry cites the views on the novel of Orientalist Edward Said who called the novel's ending "a paralyzed gesture of aesthetic powerlessness where Forster notes and confirms the history behind a political conflict between Dr. Aziz and Fielding . . . and yet can neither recommend decolonization nor continued colonization" (qtd. in Parry, "Materiality" 189).

Forster may be somewhat to blame for the initial impressions Passage made upon readers. Forster wrote the first seven chapters in 1912, and they are reminiscent of the lighter (but still penetrating and subtle) fare offered in his earlier novels. When he resumes writing the novel a decade later, the text takes a dark and serious turn toward themes mysterious and complex, completely unlike his previous literary production. While working on the text in 1922, he wrote to a friend that "the characters are not sufficiently interesting for the atmosphere. This tempts me to emphasize the atmosphere, and so produce a meditation rather than a drama" (qtd. in Furbank 2:107). What happened to Forster in the intervening ten years after starting Passage and when he completed it in 1924 is important to my psychological reading of the text, and I will return to this. For now, the point is that the maturation period led away from the themes of the opening chapters into completely different areas. To consider Passage exclusively a political novel is like calling Moby Dick a story of a fishing expedition.

In 1955, Glen Allen published in PMLA a seminal article on Passage that shifted discussion of the text away from the political and social themes. Allen makes an important case in his work for the essentially religious motifs that structure the novel. He clarifies the symbol system of the text, and argues that every word is important, that there is no extraneous material in the novel (935). He sees the central significance of the Marabar Caves, and is the first critic that I have read who sees Mrs. Moore's experience in the caves as more central to the novel than Adela's (949). The methodology of Allen's inquiry is philosophical; in particular, he moves the understanding of Passage forward with his background work on the influence of Hindu thought in the novel. However, his conclusion about the basic theme of the text is weak. He harkens back to Howard's End where he describes its theme as "proportion is the final secret," that is, Forster counsels that "the ingredients for the good life" are "works, knowledge, [and] love . . . ,

but no one of them is to be affirmed to the exclusion of the others" (954). Allen sees Passage's theme as the same. Even though a contemporary critic may accommodate a materialistic view of the novel's theme (Parry, E-mail to the author), there is no commentator today who seriously holds that the novel's theme is simply living a balanced life or even a "good" life, however that might be defined.

Passage does have philosophical overtones. Some critics have seen the influence of the philosophy of G. E. Moore (but not Allen) on all of Forster's fiction. Forster knew Moore at King's College, Cambridge, where both were members of the Apostles, a prestigious campus intellectual society. Moore's Principia Ethica was a major influence on the famous Bloomsbury group, of which Forster was a part. Moore's philosophy of truth, arrived at through common sense, his emphasis on beauty and on the importance of personal relations freed Forster and his literary and intellectual friends to question religion, the rising British industrial class with its emphasis on material wealth, and conventional morality (Beuman 84). However, to see any of this as the central theme of Passage misses the mark. It is true, however, as Morton Zabel observes about Forster's fiction: "Forster's work may look soft but inside it is hard as nails. It is based on a stubborn and unfaltering moral realism" (246). I think what Allen sees as "proportionality" is, in fact, an artistic and philosophical unwillingness on Forster's part to resolve the questions and moral tensions created in the text.

While not unconcerned about the political, social, and philosophical dimensions of Passage, my reading of the text has its roots more in the criticism that appeared in the 1960s. Louise Dauner published in 1961 the first treatment of the incidents in the Marabar Caves using Jungian archetypes. In 1964, Ellin Horowitz published an article that takes a mythological approach to the text and argues that Passage ". . . employs, more or less consciously, the

essential pattern of vegetation ritual and its counterpart in private initiatory experience" (71). While she does not prove the centrality of her thesis, what she convincingly calls attention to is the mythopoetical attributes of the text. Then, in 1966, Wilfred Stone published The Cave and the Mountain, still today the most critically acclaimed treatment of Forster's fiction. Stone's work reads as much like a biography of Forster as it does literary criticism. Like George Thomson, who published a less ambitious study of Forster's works in 1957, Stone attempts to link Carl Jung's archetypal psychology to Forster's literary art. For Stone and Thomson, Passage is a mythic novel that emanated from the author's personal unconscious, and that uses archetypal material to communicate its message. Stone says that Passage is ". . . not just a great work of fiction, but one of the greatest modern efforts to write a myth for our time" (346).

Another important stream of criticism regarding Passage surfaced after Forster's death in 1970 when the posthumous novel Maurice was published in 1971. This was followed in 1972 with the publication of The Life to Come, a collection of short stories. The theme of Maurice and most of the short stories is homosexuality; Forster wanted this material published, but not in his lifetime. It is significant that when Forster stopped writing Passage in 1912, he began writing Maurice, completing it in 1914 (Furbank 2:14). While Forster's lifelong homosexuality had never been a secret to those closest to him, it was not until after his death that critical scholarship began to investigate gender themes in his fiction. The confluence of the rise of feminist criticism and the general knowledge of Forster's homosexuality has made gender essays of both types prominent in Forsterian criticism in recent years. In particular, Doreen D'Cruz (1986), Brenda R Silver (1988), and Peter Conradi (1987) offer important feminist perspectives on Passage. Nigel Messenger (1998), A. A. Markley (2001), and Lois Cucullu (1998) make significant cases for the homoeroticism present in the text. The work of these scholars influences my reading of the

novel. Further, Forster's homosexuality is an important fact that influences my methodological assumptions.

A last critical factor that is important to my reading of Passage is perhaps obvious but overlooked by almost all the literature on the novel. That is, what did the author have to say about the text? There are tidbits here and there from Forster, but he was a writer who mostly let the fiction speak for itself. However, there is another profoundly significant source from the author about the structure of the novel that yields real insight into Passage. Recall that Forster gave his famous series of lectures on fiction in 1927 at Trinity College, Cambridge, lectures that were published in the same year as Aspects of the Novel, still perhaps the best book of its kind on the crafting of fiction. I find these lectures particularly important in trying to understand what Forster was trying to do in his last and greatest novel published just three years earlier. Forster is too modest to mention Passage or his other novels in the lectures, but Passage is *the* illustrative model for the lectures.

CHAPTER 2

DEFINING THE METHODOLOGY FOR A PSYCHOLOGICAL READING OF PASSAGE

Passage, as I have illustrated, may be read for understanding and insight using many valid approaches. I want to engage in a critique based on the methodology developed by a contemporary Jungian literary critic, Terence Dawson. In my mind, it is not necessarily a superior approach to Passage, but it is one that offers new insights both into the text and into Forster's conscious and unconscious artistic process. Critics Stone, Dauner, Thompson, and Claude Summers have especially understood the importance of a psychological approach to the narrative, but none address the text in any way like Dawson's methodology would approach Passage. I want to read the text using at least some of the methodology of Dawson; in other ways my approach or at least my assumptions may not agree with Dawson's.

The whole point of a psychological critique is to discover the psychological implications that are explicit, or, more often, implicit in a text. For Dawson, this means that neither the events of the narrative nor the characters nor the author can be ignored. Dawson assumes, as I do, that there is a symbiotic relationship between the text and author. However, Dawson asserts that methodologically arguments about the text that include the author must begin with the text, not the author's biography. The text may indeed reveal "a complex of problems" relevant to the author, but the critic's analysis "must be derived entirely from the text" ("Jung" 256). So, even though the critic may know "facts" about the author, these facts cannot be brought into a reading of the text unless implicated by the text. Underlying Dawson's approach to the author is the idea that the writer's character constructions in the text, from a psychological point of view, represent "personifications of different aspects of the writer's personality, and that the course of their

interactions gives expression to a significant psychological dilemma facing the author at the time of writing" (Effective Protagonist 7).

A major part of Dawson's methodology is to identify what he calls the "effective protagonist" of a literary text. The effective protagonist is that character who is psychologically affected the most by the events of the narrative, that is, the character who undergoes the most change during the novel ("Jung" 257). Sometimes, the text has an obvious character on a heroic journey, and the narrative tells about the changes the hero undergoes. The hero is the effective protagonist (Effective Protagonist 9). Often, however, the effective protagonist is not so apparent. In many cases, the character who undergoes the most change is a minor character. One can identify the effective protagonist as the "axial character to which *all* the events of the novel can be related, *without exception* In other words, the effective protagonist is *the character that determines both the structural and psychological coherence of the entirety of the narrative in question*" (9, author's italics).

The Jungian psychology that informs the concept of an effective protagonist has to do with Jung's understanding of dreams. Jung believed most, maybe all, of one's dreams are at the core about oneself (Collected Works 10:321 hereafter cited as CW with volume and paragraph number). Sometimes the dreamer may appear in distorted form or may only be an observing participant. To interpret a dream, Jung began by asking which imaginal figure was the "primary carrier" of the dreamer's ego. This figure then became the "dream-ego." Transferring this idea to a literary text, Dawson says " . . . the first task must be to identify the character that can best be defined as the primary carrier of the author's unconscious personality" (Effective Protagonist 9). That character, says Dawson, following the work of Jungian scholar Marie Louise von Franz, is the character "most radically *changed* by the events recounted" (9). This character, in a sense, is

the dream-ego of the narrative, but Dawson does not want to say such a character functions in the same way as the dream-ego in a dream ("Jung" 257). For example, Dawson posits that in a literary text the author may not be embodied in any of his characters. Relating this to a dream, sometimes the dreamer is only present as an observing consciousness, or, in literary terms, as a narrator of the text (E-mail from Dawson). However, this process I have described is how Dawson arrives at the definition of the effective protagonist. He further contends that from a psychological point of view, a novel interpreted correctly will understand all actions of the narrative from the perspective of the effective protagonist (259).

To illustrate his methodology, Dawson examines Samuel Richardson's Pamela. The "surface structure" of the story is about Pamela as she writes letters home and writes in her journal. On this surface level, the story seems to be about Pamela fending off Mr. B., dealing with conspiratorial house staff, later marrying Mr. B., etc. However, Dawson says, psychologically understood, the effective protagonist is Mr. B., because Pamela changes little in the novel, does not determine events, but only reacts to them, and that, in fact, it is Mr. B. who is dictating events and who is profoundly changed by the interactions in the novel. For Dawson, psychologically, the novel's entire meaning resides in understanding Mr. B. (261-63).

Before continuing the discussion of Dawson's understanding, I need to define specific concepts important in doing a Jungian literary analysis. This of necessity involves a discussion of Jungian terminology and Jung's psychological theories. "Theories" is a key word. As a scientist, Jung dealt in theories of the human psyche and the boundaries that exist between psyche and matter, consciousness, and unconsciousness. Fundamental to Jungian theory is the depository of psychic energy common to all humanity that Jung termed the "collective unconscious." Jung posited a collective unconscious because patients describing dream fantasies

were at times dealing with images that seemed to have no connection to the patient's experience. As Jung developed his ideas about the collective unconscious, he once surmised that it "contains the whole spiritual heritage of mankind's evolution, born anew in the brain structure of every individual" (CW 8: 342). The closest analogues to describing the contents of the collective unconscious are the mythological motifs of humankind. "In fact, the whole of mythology could be taken as a sort of projection of the collective unconscious We can therefore study the collective unconscious in two ways, either in mythology or in the analysis of the individual" (CW 8: 325).

Like a contingent of critics before me, I will argue in the next chapter that the Marabar caves are, psychologically understood, a symbol, metaphor, or analogue of the collective unconscious. Indeed, the caves represent other things as well, and I will entertain those other ideas--they are threads that lead the novel into its ontological and religious motifs. I am most interested, however, in the caves as a symbol of the collective unconscious because without this supposition my argument concerning the characters of the novel is irreparably weakened.

From the collective unconscious arise what Jung termed "archetypes." These are primordial, structural elements within the human psyche. "Archetypes are systems of readiness for action, and at the same time images and emotions They are . . . , essentially, the chthonic portion of the psyche . . . that portion through which the psyche is attached to nature" (CW 10: 53). Archetypes are collective in the sense that their symbolic contents are common to all humanity (Whitmont 68). When archetypes come to consciousness, they configure as ideas and images (CW 8:435). These images from the unconscious "stand in compensatory relation to a conscious attitude" (Dawson, Effective Protagonist 15). In other words, archetypes potentially

compensate the one-sidedness of an individual's attitudes or even the attitudes of a whole society, if understood collectively.

Dawson calls archetypes the "analytical tools" of the Jungian literary critic ("Jung" 258). Indeed, they are the hammer, saw and plane needed to construct a psychological literary analysis. While I will discuss more fully the archetypes important for my reading of Passage in subsequent chapters, I want to offer brief definitions here. Seen in spatial terms, the shadow archetype is generally more accessible to consciousness. The shadow is that side of the personality that has been repressed by the ego, the center of consciousness. That is the personal side of the shadow. Though less important for my purposes, the shadow, before unconscious contents have been differentiated, may refer to the whole of the unconscious (Dawson, Effective Protagonist 10). In its personal manifestation, the shadow embodies everything a person does not want to be, a whole array of repressed desires, emotions, and attitudes. One way the shadow is repressed is through the persona, that is, how the ego presents itself (idealistically) to the world. Jung commented "[t]he persona is that which in reality one is not, but which oneself as well as others think one is" (CW 9i: 221). The growth of the ego involves the hard work of bringing to consciousness the shadow side of the personality. It is difficult because the person often sees the shadow side as evil. "The shadow is a moral problem that challenges the whole ego-personality, for no one can become conscious of the shadow without considerable moral effort. To become conscious of it involves recognizing the dark aspects of the personality as present and real" (CW 9ii: 14). The work of integrating the personality, of coming to terms with oneself, of accepting oneself is a lifelong process of growth. The shadow is never fully integrated, but the more it is realized, the more it compensates an unrealistic view of oneself exhibited by the persona.

At a deeper level of the unconscious lie the archetypal images Jung termed anima/animus. At the simplest (perhaps naïve is a better word) level, Jung defined the anima as the inner feminine side of a man and the animus as the inner masculine side of a woman (CW 17: 338). Like other archetypes, they are inherited images from the collective unconscious and appear in a person's dreams and fantasies. Jung importantly qualifies this definition by saying "the anima offers an image of woman 'as she appears to man' and not as she is in herself" and vice versa for the animus (Stein 141). In other words, this archetype in the unconscious provokes projection (CW 9ii: 26). That is, the ego is not responsible for projections; the ego is responsible for bringing projections to consciousness, identifying them and analyzing their source. In terms of anima/animus, "[t]he images, thoughts, and assumptions generated by these internal structures are behind all the confusions and obfuscations between men and women. They misunderstand one another because they are often relating to *images* of the other sex rather than to actual people" (Stein 141).

There is no more controversial archetype than anima and animus, and this archetype more than any other has caused splits in the Jungian therapeutic community into different schools. Polly Young-Eisendrath helps clarify a part of the controversy by contending that Jung's problem was in assigning fixed gender roles for the sexes (238). She argues that gender roles are culturally conditioned, that ". . . no long-standing personality traits are connected to any consistent differences between male and female people" (225-26). However, this author believes strongly that Jung's concept of anima and animus "as unconscious complexes of the opposite sex" is still valid and relevant (229).

While Young-Eisendrath's distinction between gender and sex is indeed helpful, it is only so for heterosexual persons and those whose psyche are configured in a way that Jung perceived

gender construction. In the development of my argument regarding Passage, I am going to contend that Forster's homosexuality made him an anima dominated male whose psychological task was to bring to consciousness his animus. Further, the character he created in Adela Quested was an animus constellated female whose psychological need was to consciously activate her femininity, her anima. This inverse relationship between character and author is important for understanding the novel psychologically. It is the core contention I defend in chapter four.

A last archetype in the toolbox is the one that remains the most difficult to bring to consciousness, and in reality lies even beyond the realm of the psyche, and that is what Jung termed the "self." This is not to be confused with the idea of the self that is a synonym for the ego, as in "oneself." In ordinary ego parlance, to say a person is selfish is not a desired state. In Jungian archetypal theory, to say a person is self-ish would mean that a person is aware of a transcendent center that brings order and balance to all of life; it would mean a participation in life and Being at its highest levels (Stein 152).

Jung described the self as ". . . completely outside the personal sphere, and appears [in human consciousness], if at all, only as a religious mythologem (CW 9ii: 57). The empirical nature of the archetype can only be experienced by the psyche symbolically as these symbols arise from the unconscious. The self, as archetype, transcends the psyche, exists only in a boundary area beyond the psyche (the psychoid), and delivers its symbols to the psyche. The symbols are those of unity and wholeness. "Unity and totality stand at the highest point on the scale of objective values because their symbols can no longer be distinguished from the *imago Dei*" (CW: 9ii: 60). In some sense, Jung believes the self presides over the entire psychic system, bringing integration and relatedness to the whole.

Insofar as consciousness emerges over the lifetime of an individual, Jung terms this process "individuation." It is only in the second half of life that the self archetype may manifest in consciousness. Prior to the second half of life, Jung saw individuation basically as coming to consciousness through the withdrawal of projections. For Jung, progress toward individuation can be categorized in stages. In the first stage, that of the infant, there is a lack of differentiation between consciousness and unconsciousness. It is, in one manner of speaking, an unconscious wholeness. In the second stage, self/other distinctions appear so that localized projections follow. Parents become carriers of a child's projections--omnipotent fathers, all-loving mothers. Later, falling in love is typically based on massive anima/animus projections, and the child of a marriage is often a carrier of divine child projections.

If conscious development continues, persons who formally carried projections--mother, father, husband, wife, child, or others come to be seen as not identical with the projections they heretofore carried. Idealization of others recedes and, instead, in stage three, omnipotence and omniscience is vested into ideological, ethical, or religious concepts. Morals, values, and duties become prominent, and/or rational science and the laws of nature seem to make the world a less threatening place. Stage three consciousness still involves projection of unconscious material, but it is usually in principles, symbols, or teachings, not often in persons. However, insofar as a person has a God concept, at this stage God is often still considered a real person, existing at some definite place. In other words, the projection substitutes for the parent a more transcendent figure.

In stage four there is the elimination of all external projections, even philosophical or theological abstractions. Utilitarian and pragmatic values replace grander notions of meaning and purpose so that there is no center, no sense of soul. It is the condition of modernity, or as

Jung characterized it in one of his book titles, it is Modern Man in Search of a Soul. One settles for small pleasures and realistically sees oneself as only a lesser part of a larger socio-cultural system. It is a secular, atheistic, perhaps slightly humanistic position. Everything is conditional; the best response to an inquiry is 'perhaps, maybe, I'm not sure.' While it does seem all projections have been eliminated, Jung says that only the outward projections have ceased. Now, in stage four, projections are turned inward so that the ego receives the projections. The ego is inflated and assumes a God Almighty position where the ego is the sole judge of good and evil, truth and falsity, right and wrong. The ego is omniscient and omnipotent. While this may be an advance in consciousness, it is obviously a dangerous position because of the potential for hubris and megalomania. The ego may have taken personal responsibility, but at what cost? If megalomania is not the result, then often deflation of the ego characterized by despair and emptiness takes its place.

The first four stages may be "earned" in the first half of life. Stage five only becomes possible when the downward arc of life comes into view. Questions of meaning are directly ahead. Compensating for this, it becomes possible for the self, working through the unconscious, to produce symbols and images of a transcendental, unitary reality. The potentiality is postmodern in the sense that it supercedes the modernity of stage four. The psyche may experience unity again as in stage one, but unlike stage one, there is differentiation between consciousness and unconsciousness. One begins to reflect upon the psyche and upon the experience of projection (CW 13: 247-29; Stein 179-86; Dawson "Jung" 267; Whitmont 282-285).

Jung often repeats the idea that the self comprises "the hypothetical summation of an indescribable reality" (qtd. in Whitmont 218). The self in its more limited scope may be viewed

as the archetype of a single life seeking fulfillment. Or, in its expanded manifestation may be conceptualized as a centering executive governing both conscious and unconscious functioning. How it manifests according to Jung is sometimes by laws of correspondence rather than by laws of cause and effect. This is what Jung referred to as synchronicity and is related to his interest in the paranormal (219) as well as his work in states of consciousness beyond stage five experience.

Synchronicity may be defined as a meaningful coincidence between psychic and physical events (Stein 210). Or, to put it differently, synchronicity is an event that takes place and which coincides with a psychological state of mind. Jung writes that "[s]ynchronicity . . . consists of two factors: a) An unconscious image comes into consciousness directly . . . or indirectly . . . in the form of a dream, idea, or premonition. b) An objective situation coincides with this content. The one is as puzzling as the other" (CW 8:858). Jung has little interest in coincidences that are related to numerology and the like; his concern was with synchronistic events that are energized into consciousness by the archetypes and that "express symbolic or mythic meaning" (Combs and Holland 74, 76).

Synchronistic events disrupt time and space causality. They are acausal in the sense that there is a mysterious connection between the conscious psyche and the phenomenal world. Jung argues that really they are simply different forms of energy. "It is not possible but fairly probable, even, that psyche and matter are two different aspects of one and the same thing. The synchronicity phenomena point . . . in this direction, for they show that the nonpsychic can behave like the psychic, and vice versa, without there being any causal connection between them" (CW 8:418).

As Jung develops his ideas about synchronicity, he makes an intuitive leap by theorizing that the unconscious must possess *a priori* knowledge. If an event far removed in space and time produces somehow from a personal unconscious a corresponding psychic image, then it would seem the unconscious must have *a priori* knowledge of the event. As Murray Stein suggests, this is perhaps the source of intuition. It implies that there is in the personal unconscious an unknown knower, a knower that transcends time and space, but that also can manifest in time and space. It is another aspect of the self archetype (212).

These extended definitions of the Jungian archetypes, stages of projection withdrawal, and synchronicity are important tools in my psychological reading of Passage. In thinking about my methodological approach to the text, I have had substantial e-mail correspondence with Terence Dawson who is currently Chairperson of the Department of Graduate Studies in Literature at the National University of Singapore. As a contemporary Jungian literary critic, he has been most helpful in assisting me as I define my approach. One of the strengths of Dawson's method is that he uses textual elements to speculate on the psychology of the author at the time of writing. In Pamela, for instance, Dawson makes the case that as the effective protagonist, Mr. B. is the primary carrier of the unconscious projection of the author. In doing this, he makes an important assumption about the nature of literary production. Dawson relates the act of creative writing to Jung's concept of the "active imagination" ("Jung" 264). This is like dreaming with open eyes, focusing on images as they arise from the unconscious, participating in them, trying to make meaning of them (CW 4: 582-584).

Dawson sees Richardson as absorbed in what a young fifteen-year-old maid servant might write to her parents about her job. Using his active imagination, Richardson activated an "inner image" of a female that more and more came to absorb him. Dawson calls Pamela

Richardson's anima. This leads to a psychological understanding that ". . . Mr. B. can be regarded as a personification of the author's *unconscious desires* when confronted by an anima-figure that exercised a powerful fascination on him" ("Jung" 264). Mr. B. carried the unconscious projection of Richardson. That it was unconscious on Richardson's part is defended with other evidence presented by Dawson (265) from Richardson's biography, some of it speculative.

I asked in my correspondence with Dawson whether or not it would be methodologically unsound to discuss the author's unconscious from the perspective of a character other than the effective protagonist. Dawson responded ". . . you can investigate a writer's unconscious from the perspective of many, perhaps most or even all of the secondary characters. The only question is how you relate your argument to the author" (E-mail to the author).

The issue of who is the effective protagonist of Passage and how Forster creates and relates to his characters psychologically is the most intriguing and perplexing issue with which I am dealing. Dawson's methodology further complicates these issues because he states that "[m]ost of the work I have done suggests that the effective protagonist is usually of the same sex as the author" (June 21, 2005). Further, he writes that for him, ". . . female characters in a male fiction have to be aspects of the [author's] anima" (E-mail to the author).

As I begin to ask myself who is the effective protagonist of Passage, I do not start with these considerations. Rather, again using Dawson's definitions, I ask who drives the events of the novel, to whom can all the events of the text be related, and who is most psychologically changed by the events of the novel? ("Jung" 256-59). My reading of the text tells me that the answer to these questions is Mrs. Moore, and I am prepared to defend this in chapter five. Again, using Dawson's definition of the effective protagonist, this makes Mrs. Moore *de facto*

the primary (not necessarily exclusive) carrier of Forster's unconscious. That, too, I defend by showing how Mrs. Moore is a projection of the author's own creative struggle with the self archetype. While projections arise from the unconscious, I have less confidence than Dawson in the ability of a critic to know how much the author of a text is "possessed" by a particular projection. Total possession would imply the author is not conscious of the projection's "meaning," that is, the projection remains in the unconscious affecting the author, but with only a potential for consciousness and bringing compensatory balance to the psyche (Dawson, Effective Protagonist 16-17). Consciousness of a projected image depends on the attitude of the subject toward it. Applying this to a dream, sometimes the dreamer is only an observing consciousness of the dream-figures (archetypes); the dreamer objectifies the projection(s), and may perhaps, when reflecting upon the dream, be able to integrate the meaning of the images into consciousness, learn from the dream, see how it informs some dilemma faced by the dreamer. By analogy, the dreamer as an observing consciousness in literary terms would be the narrative point of view. In fact, Dawson believes that in certain novels the narrative point of view is itself the effective protagonist, that is, the unconscious of the author is not carried by any character (E-mail to the author). The question is, if Forster is dealing with the self archetype through the figure of Mrs. Moore, how much is his conscious psyche directing this, and how much of it is a struggle of the author's unconscious to bring material into consciousness? I am not sure the answer to this can be fully known by a critic. Forster did once make a comment that seems to relate at least indirectly to this issue. When asked about using real persons as models for characters, Forster responded: "When all goes well, the original material soon disappears, and a character who belongs to the book and nowhere else emerges" (qtd. in Furbank and Haskell 38). In other words, the unconscious takes control?

In regard to Dawson's assertion that the effective protagonist is usually of the same sex as the author, I simply say that is not the case with Passage. In my correspondence with Dawson, I asked him to consider Forster's body of work. While one might argue that Forster's two earliest novels, Where Angels Fear to Tread and The Longest Journey, have male protagonists in Philip Herriton and Ricki Elliot, respectively, these novels have exceptionally strong women characters as well, who successfully manipulate the male leads accenting their ineffectuality. In the later novels, the effective protagonists are women. In Howard's End, it is Margaret Schlegel, and in A Room with a View it is Lucy Honeychurch. Even if one wanted to debate this, the alternatives are both women--Helen Schlegel and Charlotte Bartlett, respectively.

Dawson's other assertion that any female character in a male fiction must be related to the author's anima led me to share a quote from Jung with Dawson:

Younger people, who have not yet reached the middle of life (around the age of 35), can bear even the total loss of anima without injury. The important thing at this stage is for a man to be a man. The growing youth must be able to free himself from the anima fascination of his mother. There are exceptions, notably artists, where the problem often takes a different turn; also homosexuality, which is characterized by identity with the anima. (CW 9i:146)

Forster's homosexuality is well known, and he is a great artist. It raises the question of how a homosexual imagination may differ, if at all, from a heterosexual imagination. I am not a psychotherapist and cannot answer this question. However, the facts of Forster's fiction speak for themselves. He did create strong female effective protagonists. When Forster was asked with what characters in his fiction he most identified, he answered, Philip Herriton, Ricki Elliott, and Cecil Vyse in Room with a View (Furbank and Haskell 38). These are all weak-charactered

men who had trouble relating to females. In addition, Ricki Elliott was a half cripple, a symbol of his ineffectuality. Forster's "strong" male characters---Steven Wonham in The Longest Journey, Gino Carella in Where Angels Fear to Tread, and George Emerson in Room with a View, all sensuous, earthy, romantic types, have become objects of the homosexual gaze in the Forster criticism, as has his strong character creations from Maurice.

The more perplexing question for this study is how to approach the character of Adela Quested in relation to Forster's imagination. While I believe Mrs. Moore's psychological journey in the novel to be most profound, it is evident that Adela's experience at the Marabar caves has important psychological significance for the novel. In fact, her story drives the plot, and I am prepared to show she makes some psychological progress when all is said and done. As I discuss in chapter four, Adela approaches the caves as an animus dominated female who experiences there a coming to consciousness of her anima (which she first experiences as rape). How is Forster's psyche related to Adela? Here, I do not disagree with Dawson that Forster's anima is involved in the creation of this figure, but I am not convinced that Forster's unconscious is involved with Adela. Rather, this figure that he beholds in his imagination is familiar to him. Adela's suppression of her anima caused a one-sided personality to evolve--a rational, priggish side that needed compensation. Forster's biography indicates a childhood and youth with no father figures, a dominating mother, and a sexual attraction to men he had to suppress for many reasons, not the least of which were the repressive laws against homosexuality current in England. He knew full well about a suppressed anima and a weak animus side he tried to present to the world. However, as I discuss in chapter four, by the time he wrote Passage, the evidence is clear he had already made major psychological progress in finding balance in these areas of his

personality. Adela is such a convincing figure because he was an authority on her experience. He had already lived it!

Further, though Forster has again in his fiction created two important female figures, because of the nature of how archetypal material presents itself to the psyche, it is incongruent to think that through Adela Forster may be in the grasp of an anima possession, while at the same time he is working unconsciously with images presented by the self archetype in the figure of Mrs. Moore. As I understand Jung, the self archetype presupposes that an individual consciousness has already had awareness and experience of the anima/animus compensation, has already become aware of both the Yin and Yang aspects of personality, and is already practiced at integrating these images as they arise from the unconscious. Both in relation to the novel and the author, I think Mrs. Moore holds the key to the novel's psychological interpretation.

Dr. Dawson has offered that he thinks my approach to the novel is "very persuasive," that it is "an approach well worth exploring" (E-mail to the author). That does not mean he agrees in full with it, and I suspect his approach would be different, though he has not directly said so. Because he believes the effective protagonist in a fiction is usually the same gender as the author, he would likely look first toward Fielding or Aziz as the effective protagonist. I do believe Fielding carries the persona of the author, but in no other way does he meet the criteria for the effective protagonist. He indicates little psychological change in the novel, and, like Aziz, his experience in the caves yields no psychological impact. Fielding has a modest regression toward the end of the novel from being in Parts I and II the sympathetic humanist willing to fight injustice when it occurs to identifying himself more closely in Part III with the Anglo-Indian bureaucrats who have a job to do (355). He sees Aziz as ". . . a memento, a trophy" and doubts he would defend him again (356). To the end, it was not for him to

understand psychologically Adela or Mrs. Moore's experience in the caves, and he admits to Aziz in Part III that there is something in Stella's psychological pilgrimage with which he could never be in touch (359). No, Fielding is not the psychological center of the text. He does not drive the events of the novel, not all the events can be related to him (though he is almost always present), and he is not the most psychologically changed of the characters.

The same can be said of Aziz. Besides Godbole, he is the least changed of the major characters. Aziz's primary psychological bent is that of the oppressed Indian. He plays the victim. His personality is further complicated by his oftentimes inappropriate emotional responses to situations, some of which make trouble for him, and some of which provide the novel's comic relief. By Part III, he is less gratuitous in his relationship to the British Raj, but he has substituted prostrating himself to the Hindu community at Mau. He has matured little. While he does write a heartfelt apology to Adela (everything Aziz does is heartfelt), he has an unhappy marriage (329), and he has given up his skills as a surgeon "to become chief medicine man to the court" (328), mostly a public relations job. He is the token Moslem at the court (329).

If I were looking at the novel from a political, social, or cultural perspective, then both Fielding and Aziz would have more prominent roles in the analysis. If one wanted to focus on the religious themes, how could the figure of Godbole be ignored? However, a psychological study demands attention to the two prominent female characters, Adela in a subordinate position to the central driving force of the novel, Mrs. Moore. It remains for me to make that case in the following three chapters.

CHAPTER 3

THE CENTRALITY OF THE MARABAR CAVES IN PASSAGE

Without the caves, Passage would likely today be relegated to a minor literary achievement of pre-modernist conventionality reminiscent of the Edwardian period. It is not the mysterious, exotic setting of India alone that gives the novel its verve and complexity; it is rather placing at the center of the text a dark, ambiguous cavity, a black, blank impenetrable core that connotes the ineffable within the larger geographical setting of India, thereby transforming the novel into one of the finest examples of modernist literature. Critic Leland Monk compares Passage to Conrad's Heart of Darkness, a work that also builds tension using a similar strategy (4).

The Marabar hills that contain the caves appear from Chandrapore, twenty miles north, as "fists" and "fingers" jutting upward from the landscape. Those metaphors give no comfort; they perhaps suggest anger and accusation (Beeton 21), or at least a place where a confrontation may occur. The very first sentence of the novel calls the caves "extraordinary," as does the last sentence of the first chapter. Sporadically, Part I foreshadows the importance of the caves, but then in Part II, leading up to the breakfast picnic at the caves, there are only four pages describing the caves (135-38), pages packed with so much ambiguity that literary scholars have puzzled over their meaning for years.

Critical response to the caves over the decades has been responsible for much of the thematic diversity of Passage, and for how the vision of the novel is finally understood and interpreted. In the broadest sense, there are those who see the novel as a positive vision of love, unity, and orderliness in the universe. On the other hand, June Levine notes that some critics believe the novel depicts a negative vision of despair, separation, and chaos (Creation 127-28).

What usually determines a critic's position on the continuum between these poles is how the critic views the caves in themselves or in relation to the characters' experience in the caves, or how the caves are juxtaposed with the temple ceremonies and the events of the third part of the novel. Further, it is the caves that have given rise to the religious themes critics see in the text, particularly in relation to Buddhist and Jain themes and, certainly, to Hindu, Moslem, and Christian ideas in relation to both caves and the characters of the text. The caves are also the starting point for those critics who see the novel's primary concerns in either philosophical or psychological terms, whether it be something like the ontological assumptions of Heidegger's being and non-being, or a comparison to Plato's cave, or those critics like myself who want to emphasize the essentially psychological character of the caves and the experience of the characters in them. Finally, informing the dividing line between the critics regarding the caves is whether they see the text essentially as a realistic novel with romantic elements or as an essentially mythopoetic novel with a dash of realism to keep the story moving along. I am in the latter camp, but in this chapter I will survey the centrality of the Marabar caves while giving credence to conflicting views. I also want to include the perspective of the author in so far as it can be known. This will take two approaches: first, in what sense can the author's views on craft inform the creative process in relation to the caves, and, second, anticipating my understanding of the caves as a primarily psychological symbol of the collective unconscious, how does the author's personal unconscious inform his creative process? Finally, I would note that though I believe Passage lends itself to diverse interpretations, including the caves, the real proof to me of their psychological centrality is in the reactions of the characters to the caves, and that I address in chapters four and five.

Certain critics are intent on seeing the negative themes of Passage. For example, Gillian Beer presents a structuralist, linguistic critique of the novel by doing a word study in which she determines that negative sentence structures, 'no' and 'not' words, and especially the use of the word 'nothing' predominate in the novel. She sees the caves as a primary symbol of negation in the novel, negation that is not overcome (45). Beer would agree with Frederick Crews who concludes that "the strands of the novel are unified by the thematic principle that unity is not to be attained" (142). In the same spirit, Lionel Trilling articulates the novel's theme as separation: "The separation of race from race, sex from sex, culture from culture, even of man from himself, is what underlies every relationship" (151). Typical of critics who see the caves as having an evil influence is Brijrah Singh who believes that the evils of the cave infect all of the characters so that love and authentic relationship can never be achieved in the novel. Only Godbole is able to incorporate evil into his theology, but even he fails when in Part III he cannot incorporate the stone into his all encompassing love for the world (44-53).

A larger middle ground of critics tends to see both the negative and positive in the novel. Gertrude White, for example, makes the case that Forster posits a thesis in Part I ending with the idea that brotherhood is about to triumph (56). She then says the experience of the caves in Part II represents the absolute negation or antithesis of the hope posited in Part I (58-59). With the Temple scenes in Part III, Forster effects a Hegelian synthesis. "It is a prophetic vision, for what happens in 'Temple' is reconciliation on the human level, the canceling of the effects of the Marabar. Reconciliation, not real union; that is not possible on earth, . . ." (62).

Similar to White is Robin Jared Lewis' interpretation of the novel. Lewis believes that Forster symbolizes through the caves and the attendant echo the evil in the universe, and that Mrs. Moore's loss of faith is caused by her confrontation with this evil in the caves. But then

Forster's "ultimate faith in the power of human relations" is restored in Part III where the primacy of love is reasserted (83).

Millicent Bell, who is in this middle ground of interpretation, sees "a dark center" at the core of the novel. It is a void that represents a crisis to the modern mind. Bell compares the cave sequence to the writings of Samuel Beckett where "nothing relates to anything else or can be distinguished from it, and language has no referents" (106). She, too, interprets the three-part structure of the novel as representing "Carlylean stages of belief, its loss, its recovery" (106).

Tracy Pintchman approaches the novel in terms of its symbols, especially that of the snake. This critic posits the idea that in Part II the snake seen by Adela on the train to the Marabar Hills is used as a foreshadowing of evil that is experienced in the caves, but then the snake image in Part III changes meaning. There is a non-threatening *papier mache* snake in the Hindu ceremony and a cobra that appears in the last scene "doing nothing in particular," and it does not bother Aziz, Fielding or their horses. Pintchman interprets this to mean some resolution of the evil in Part II has been effected (63-65, 75-78).

Doreen D'Cruz presses for an ontological interpretation of the novel. She says the caves represent non-Being, the nothingness of the universe. In this sense, the caves are negative and what the characters experience there is negative. But the novel must be understood as presenting a tension between Being and non-Being. The novel in Part III shows the force of Being, of the possibility of creation and connectedness (194-95, 203).

Vashant A. Shahane offers an interesting Buddhist interpretation of the caves. He sees the caves as symbolic of the Zen Buddhist Void, the state that "stands right in the middle between affirmation and negation, existence and non-existence" (282). Mrs. Moore experiences this Void, and the Void is associated with the search for oneself, one's nature in its essential

form: "Whoever realises (sic) the depth of this void is filled with love for all men" (282).

Shahane believes Godbole represents this love in Part III and draws Mrs. Moore into that sphere by mentally impelling her to completeness (283).

While some of these briefly annotated arguments about the caves have support in the text, when it comes to specifically religious interpretations, Shahane's speculations lack textual evidence. Godbole relates in Part I at Fielding's tea party that the caves are not holy, certainly not Hindu (79-80). In the narrator's description of the Marabar, readers are told that the Buddha avoided going to the site of the caves (136). The obvious conclusion is the caves have no relationship to Buddhism either. Later in Part II at Adela's trial, a disembodied voice, presumably that of the Magistrate Mr. Das, corrects Aziz's pleader, Mahmoud Ali, by saying the Marabar caves are Jain, not Buddhist (247-248). Part of the confusion about the caves may lie in the fact that Forster visited the Barabar Caves in India in 1913; these caves, commonly understood as Buddhist, were the models for the caves in Passage. Beauman, one of Forster's biographers, concludes from reading his dairies that Forster had a time of "mental dislocation" in the caves (275). Perhaps, but what is known for sure is that these caves have an older history that relates them to the Jains, not to Buddhism. It is quite possible, even likely, that Forster knew this and incorporated it into his novel (Moran 599).

If one wants to view the novel from the viewpoint of Jainist cosmology, then an important feature is the lack of a transcendent deity. Jainism posits no perfect being and is technically an atheistic religion. "Instead, for the Jains, all material is eternal, conscious, and subject to metempsychosis. All creatures, including plants, animals, birds, insects, and even the particles of the elements of the earth, are endowed with soul" (600). Jainism's core belief is the reverence for all life, which results in an ethical principle called "Ahisma," a strict non-violent

approach to the world (600). Is Forster aware of Jain cosmology and does he incorporate it into the themes? Do the Christian missionaries, Sorley and Graysford, represent a contrasting and less acceptable cosmology when Sorley is not able to include wasps and other lower material forms of life into his divine hospitality (37-38)? Is it one way Forster points to the failures and inadequacies of Christianity? And, likewise, when Godbole is unable to include the stone in his temple prayers, is this representative of a failure of Hinduism (321)? The novel certainly has the supernatural dancing all through it, but it is worth contemplating that whether Krishna ever comes or not is treated with skepticism in the text, Christianity's adequacy for Mrs. Moore fails, and the Moslem Friend is one who never comes, taken further by Fielding's word on Islam: "There is no God but God' doesn't carry us far through the complexities of matter and spirit; it is only a game with words, really, a religious pun, not a religious truth" (307).

I do not want to argue seriously that the text is espousing a Jainist cosmology, but that philosophy is more congruent both with modernist science and rationalism (and probably with Forster) than traditional religion. Epistemologically, I do surmise that the text tends to debunk religious traditions, whether Hindu, Christian, or Buddhist, as adequate mythologems for making sense of the world. There is qualification such as the observation Fielding makes that "[t]here is something in religion that may not be true, but that has not yet been sung" (308). In general, though, the inadequacy of traditional religious constructions is part of the general angst and searching of all the characters except Godbole. There is a quest for transcendence in the novel, but this seems more for its psychological significance rather than any search for Truth where one fully arrives. This is embodied in Mrs. Moore more than in any other character, but her transcendence cannot be approached through theology; it is best approached through the Jungian archetypes. And further, the supernatural intimations of the text are more explicable by

reference to synchronicity and chance occurrences than to theology or teleology. Again, the figure of Mrs. Moore is key to revealing this viewpoint.

Those critics who see the caves as evil or who see the novel's theme as expressing only separation and disunity tend to have some things in common. These critics do not frame their understanding of the caves by an appeal to archetypal or mythological symbols and do not probe the psychological experiences of the characters. They also are careful about bringing authorial intention into the discussion. On the other hand, there is another set of critics who do see the novel structured by archetypes, do question the author's intentions, and their understanding of the caves is quite different.

Forster seemed to conceive of Passage in patterns and shapes. He is quoted as saying in 1953 about the Marabar Caves that, when he began the novel, he knew "something important happened" in the caves, "and it would have a central place in the novel, but I didn't know what it would be The Malabar (sic) Caves represented an area where concentration can take place. A cavity" (qtd. in Furbank and Haskell 31). About the festival descriptions in Part III of the book, Forster commented that "it was architecturally necessary. I needed a lump, or a Hindu temple if you like--a mountain standing up" (32-33). So the author imaginatively began with a cavity of focused psychological intensity that is offset by a protrusion--a high-standing temple.

It is Godbole and the narrator who reveal what the reader learns of the caves. Godbole seems credible as his "whole appearance suggested harmony--as if he had reconciled the products of East and West, mental as well as physical, and could never be discomposed" (77). Also, the name "Godbole" lends credibility to his special insights. The reader infers that Godbole understands the nature of the caves. When asked directly by Aziz to describe them, "an expression of tension" (79) spreads across Godbole's face. He is evasive, and Aziz knows he is

hiding something, that he is encountering an attitude described by the narrator as "Ancient Night" (80-81). A few minutes later, Godbole sings his eerie song in the presence of Aziz, Adela, Mrs. Moore, and Fielding. It is a song of divine supplication, asking Krishna to come, but he does not (85). Later, the reader learns Krishna's coming is understood to be theologically an act of grace, or, more naturalistically, a chance occurrence.

Godbole's expression of tension and the song foreshadow the meaning and experience of the caves. After leaving Fielding's home where the song has occurred, Aziz, Adela, and Mrs. Moore all experience a form of illness. Aziz takes to his bed with a mild fever (Chapter IX), while the narrator shares that ever since the song, "Mrs. Moore and Miss Quested had felt nothing acutely for a fortnight" (146). They both lived as if in "cocoon" and were in an apathetic state. They approach the Marabar Hills in this condition. Even Godbole himself had experienced illness after singing the song. He was stricken with an acute case of hemorrhoids (117)!

Later, Godbole manages to miss the train that was to take Aziz's party on their picnic to the caves. Why? Ostensibly, he stayed at his prayers too long (144). Major Callendar opines the unlikely story that Godbole was bribed to miss the train so that Fielding would miss it too, and, therefore, make it easier for Aziz to accost Adela (207). However, it is probable Godbole, like other religious men before him, including the Buddha, may have avoided the caves because he saw them in some way threatening to his religious consciousness, that the caves might discompose the unflappable harmonic persona Godbole presented to the world. Remember, when the caves were first mentioned to him, his face expressed tension.

After the disastrous day at the caves, Fielding returns home exhausted after trying to protect Aziz's rights before his Anglo-Indian peers. He is distraught because of the human

tragedy resulting from Aziz's good intentions, and he is worried about what actually happened to Adela in the cave. He encounters Godbole and tries to discuss the situation with him. However, Godbole is insensitive to the plight of either Aziz or Adela and insists on moving the conversation to a philosophical discussion of good and evil. Godbole's argument is essentially that human beings participate in both and that good and evil contain one another. They are different aspects of God and one implies the other. God's absence, evil, implies God's presence, goodness. Human response in face of this paradox is to pray for God's presence--"Come, come, come, come" (197-98).

Through the figure of Godbole, the text communicates that the caves somehow threaten religious sensibilities and consciousness, that the caves are able to break down religious constructions in those who enter them. In the narrative description of the caves, the text implies the caves are older than religion, older than all spirit, that those few Hindus who had bothered to come to the caves over the centuries had been overwhelmed by the experience (136). The narrator also seems to be at odds with Godbole's concerns about good and evil because the text observes that the caves add nothing "to the sum of good and evil" (138). This implies that the caves neither religiously signify nor do they have an ethical dimension. I would suggest that Godbole and what he embodies stands in contrast to the nature of the caves. In Part III, Godbole is the central figure of the temple ritual, a counter to the caves in Part II.

The narrator gives other information about the caves. They are "dark" and "nothing attaches to them." Their reputation goes beyond the capabilities of human speech. If a match is struck in the caves, then another flame arises as a reflection from the depths of the rock. And beyond the polished rocks of the caves, there are deeper chambers, maybe millions of them, with no entrances (138). The caves that humankind have accessed are round with polished walls.

They are indistinguishable one from another. The caves contain literally nothing, no-thing. They are primordial cauldrons lying in a dimension beyond ordinary time with undetermined special boundaries, but they are still part of the universe.

The caves are, according to Louise Dauner, "archetypal or psychological symbols" (145). She defines the significance of the caves further by saying,

We mean by this first that the caves function in a situation involving elements which derive, not from Forster's rational or conscious mind, . . . but from the dark ambiguous soil of the unconscious, which disguises its meaning in symbols, as in myths, fantasies, fairy tales; and second, the cave, *as cave*, is itself a primordial image in mythology and psychology, hence as an archetype it is a constituent of the collective unconscious and not of the purely personal and conscious psyche.

(146)

Winfred Stone understands the caves as an expression of the collective unconscious and the echoes of the novel as "emanations from the unconscious" (330). For Stone, the whole novel is about the characters moving in and out of consciousness and unconsciousness. ". . . [T]he visitors to the caves are making a return from consciousness to unconsciousness, going back to a prehistoric and pre-rational condition from which they have been released, but which is a lurking -- though repressed -- presence in them all" (310). Along with Dauner and Stone, Claude Summers recognizes that Forster has hold of a symbol that is prism like, that it reflects in various directions. Yes, it is psychological, but it is also natural. The cave in mythology has been understood as a primal womb, from which life emerges on the one hand, but also as a primal tomb, a place to which all humanity returns. It represents the darkness before existence as well as the nothingness after existence (Summers 211; Stone 307; Dauner 145). William Tindall

concur with this understanding of the caves by referencing Gerald Manley Hopkins' "time's vast womb-of-all, home-of-all, hearse-of-all night" (144).

Some critics have seen a connection between Plato's Cave and the caves created by Forster. However, Plato's Cave represents an illusion of an illusion. The shadows of Plato's cave were themselves only illusions of a removed ideal form (Summers 215-16). However, as Debrah Raschke argues, the Marabar caves fundamentally offer insight, not illusion. One has to leave Plato's Cave for insight, but in the dream-world of the Marabar caves, one finds that they can produce truths of their own (11). Raschke's views are consistent with seeing the Marabar caves as symbolic of the collective unconscious.

My interpretation of the text is dependent upon the views of these critics who support this Jungian view of the caves and the spontaneous archetypes that may arise from them in the consciousness of the characters. I do, however, want to take account of another literary tradition that would question whether this type of Jungian literary criticism is appropriate. Northrop Frye says: "This emphasis on impersonal content has been developed by Jung and his school, where the communicability of archetypes is accounted for by a theory of the collective unconscious--an unnecessary hypothesis in literary criticism, so far as I can judge" (111-12). Frye does not understand 'archetype' in the same way as does a depth psychologist or a psychological literary critic like Dawson or Stone. Frye defines an archetype as "a symbol, usually an image, which recurs often enough in literature to be recognizable as an element in one's literary experience as a whole" (365). Frye would likely agree that 'cave' is an archetype in a mythic, literary sense, and he would be willing to explore Forster's use of the caves as archetype in this specialized sense. He would not be willing for the critic to conjecture that the caves are a symbol of a psychologically defined collective unconscious that impact the novel's characters nor, and this,

too, is important for my analysis, he would not posit that Forster himself may have been writing out of his own personal unconscious as Passage took shape and emerged.

Frye's views are related to certain assumptions about the nature of literary production, views that are not a concern of this study. Nonetheless, Frye does force me to ask whether there is any evidence that supports the idea that Forster as artist understood his work to be a product of his unconscious. Also, what was Forster's relationship to Jung, if any?

The critic who makes the greatest effort to connect Jung and Forster is George H. Thomson. He argues that Forster had just "one great issue," and that is the survival of the individual personality "in face of a civilization increasingly urbanized, industrialized and routinized" (26). Thomson believes that the only other person of the twentieth century who "overreached" Forster in examining the individual personality's survival amidst "the chartered civilization of the machine" is Carl Jung (27). Thompson goes to great lengths to tie Jung's and Forster's goals together, noting that they were born within three years of one another, Jung in Switzerland in 1875 and Forster in England in 1879. Thompson asserts that both men:

... saw the central issue of the twentieth century as modern man in search of a soul, they agreed at first that the search should be directed toward the full development of personality and later that it should be directed toward a more impersonal and universal goal which each called the spirit (A Passage to India and Jung's work on religion and alchemy), and they early recognized that myth and symbol were the most effective way of expressing their understanding. (28)

It is very difficult to go much further than this in tying Forster directly to Jung. That Forster was aware of Jung's work is not in question. Forster was a liberal humanist, a rationalist, and one of the foremost intellectuals of his time. Forster did, however, comment in a 1952

interview that "I couldn't read Freud or Jung myself; it had to be filtered to me" (qtd. in Furbank and Haskell 40).

Perhaps a better way to approach the relationship between Forster and Jung is to give articulation to the nature of Forster's writing. Both Thompson and Stone identify Forster's work with the romantic tradition in the sense that Frye defined it. That is, romance includes such forms as allegory, fairy tale, prophecy, myth, gothic tragedy, and epic. In it, character and action tend to be symbolic rather than realistic, and the leading figures, if not heroic, at least representative of more than themselves (Frye 300). Thompson sees Forster's fiction as combining elements of both the romance and the realistic novel. His work is romantic in the sense that his characters do not embody good or evil in any realistic way. For Forster, good and evil are either social or they are transcendent. Sometimes a character expresses the transcendence, but mostly good and evil seem to have a life beyond the characters (Thompson 46-48).

Frye has an interesting comment about the creators of romance. "The romancer," he writes, "does not attempt to create 'real people' so much as stylized figures which expand into psychological archetypes. It is in the romance that we find Jung's libido, anima, and shadow reflected in the hero, heroine, and villain respectively" (304). It would be false to assert that Forster, in writing Passage, was trying to somehow dramatize Jung's theories, to write a Jungian novel. But because of the material he chose for his art and the way he approached his themes and characterizations, it did lead him into the human psyche in ways that Jung described in his science even as Forster created his art.

Forster did understand the creating of literary art in ways that can be paralleled to Jung. In one of his most important statements about the creative process, Forster writes:

Just as words have two functions--information and creation--so each human mind has two personalities, one on the surface, one deeper down. The upper personality has a name. It is called S. T. Coleridge, or William Shakespeare, or Mrs. Humphrey Ward. It is conscious and alert, it does things like dining out . . . and it differs vividly and amusingly from other personalities. The lower personality is a very queer affair. In many ways it is a perfect fool, but without it there is no literature, because unless a man dips a bucket down into it occasionally he cannot produce first-class work. There is something general about it. Although it is inside S. T. Coleridge, it cannot be labeled with his name. It has something in common with all other deeper personalities, and the mystic will assert that the common quality is God, and that here, in the obscure recesses of our being, we near the gates of the Divine. It is in any case the force that makes for anonymity. ("Anonymity" 83-84)

That "lower personality" that has "something general about it" and that must be dipped into if art is to emerge, a Jungian would call the collective unconscious.

In Aspects of the Novel, Forster, when discussing the roles of fantasy and prophecy as elements of process in creating fiction, is in a realm familiar to the Jungian literary critic. Fantasy Forster defines as that which ". . . implies the supernatural, but need not express it" (112). It may include the introduction of gods or ghosts, or it may introduce characters "into no man's land, the future, the past, the interior of the earth" or "the fourth dimension"; further, fantasy may move into the split personality (112). Fantasy is "earth-bound mythology--gods of the lower air," chance and coincidence, those things terrestrial (109-10). Fantasy's power "penetrates" throughout the universe, "but not into the forces that govern it . . ." (110).

With prophecy, one is also in the realm of mythology, but unlike fantasy, one is dealing with those things beyond the grave (110). "Prophecy is an accent in the novelist's voice . . . His theme is the universe, or something universal, but he is not necessarily going to 'say' anything about the universe; he proposes to sing, and the strangeness of the song arising . . . is bound to give us a shock" (125). In the prophetic the author may incorporate the religious or various religions or the "-isms of human preoccupation, but . . . it is the implication that signifies. . ." (125-26). Forster uses Dostoevsky's The Brother's Karamazov as representative of prophetic fiction and notes that ". . . the characters and situations always stand for more than themselves; infinity attends them; though yet they remain individuals they expand to embrace it and summon it to embrace them" (132-33). Forster, in further clarifying the difference between fantasy and prophecy, says the prophetic searches for unity while fantasy "glances about." Fantasy inserts incidental confusion, while prophecy's confusion is more "fundamental." In relation to the author, in the prophetic, the novelist "has gone 'off' more completely than the fantasist, he is in a remoter emotional state when he composes" (136).

In Forster's lectures on fantasy and prophecy the reader is given a key, a roadmap for understanding the author's vision of what he was trying to do in Passage. In the Marabar Caves, Forster creates a multidimensional, mythical symbol, one important dimension of which is the collective unconscious. As cave, it also has resonance with the uroboros, "the place of origin and the germ cell of creativity" (Neumann 10). As womb of the earth, it signifies the mythic Great Mother, the spark of life. As tomb, the symbol morphs into death and wonderment about the hereafter. As Adela and Mrs. Moore approach the caves on the back of an elephant, they are innocents in regard to the traumatic real and surreal experiences that await them. The narrative voice prepares the way by observing that ". . . a new quality occurred, a spiritual silence which

invaded more senses than the ear. Life went on as usual, but had no consequences, . . . sounds did not echo or thoughts develop. Everything seemed cut off at its root, and therefore infected with illusion" (154-55).

When Forster leads Mrs. Moore and Adela into the caves, how aware is he of what he is doing? When Forster lectures about plot, which he understands to be the events of the novel in their ordered, causal, intellectual relationships (Aspects 86), he counsels the novelist to be aware of the unsolved mysteries in the text. A competent novelist, he implies, will be able to solve the mysteries in time and bring the reader along. The novelist is ". . . poised above his work, throwing a beam of light here, popping on a cap of invisibility there, . . ." (96). This statement implies the need for conscious control, but then there are other places in his lectures, such as the above quoted notion that in the prophetic, the writer is often in a "remoter" state when he is creating. Wilfred Stone, in his discussion of Forster's understanding of the caves, directly states, citing a Forster essay from 1940, "The Individual and His God," that Forster "with a delighted shock of recognition" came to understand "the full meaning of his own book" as his mind opened to an "expanding vision" (301). Stone is not reproaching Forster with this comment. Stone is, in fact, more awestruck by Forster and the art achieved by Passage than any published critic. He is contending by the comment that the author's unconscious is at work in the creation of the text, and that a more complete consciousness of his achievement was not clear to him until years later.

Fundamentally, even the Jungian critic has to concede that to involve oneself in these kinds of questions about the author and the text is speculative. Certainly, no proof can be offered to determine whether Forster was or was not consciously aware of creating in the Marabar caves such a powerful symbol that readers over the last eight decades have continually probed the depths of its meaning. As Dawson would agree, the best way to approach the

consciousness and psychological state of the author in relation to the text is through the characters. The two characters whose psychological lives are changed by their encounter with the caves are Adela and Mrs. Moore. I now turn to their stories. It is through them that understanding of the caves, the characters, the author, and the author's art deepens.

CHAPTER 4

ADELA'S GROWTH INTO PERSONHOOD VIA THE MARABAR CAVES

The speculation in the criticism regarding the character of Adela Quested is no less than any other part of the novel, which is to say it is extensive and diverse. One particularly radical view of Adela's experience is an argument proposing that Forster gives definition to both gender and racial differences: ". . . with manifold lines of power, a multiplicity of force relations, crisscrossing the textual and social field. To read the novel from this perspective is to see it as a study of what it means to be *rapable*, . . ." (Silver 88). In the critic's view, Adela's rape amounts to her objectification as a woman, where her sexuality is all that counts (101). This is an important argument. Another very unusual, contrasting interpretation of Adela's experience is that of Moran, referenced earlier as a critic who places the caves within a Jainist construction. When Adela relates that she scratched the wall of the cave to start the usual echo (214), Moran concludes that Adela had inflicted violence upon the cave, desecrating its primordial being. In other words, it is not Adela who is raped, it is the rock (600, 602-03). This interpretation calls for an imaginative leap I am not willing to make.

The manuscripts of Passage offer some clues about Adela's experience as Forster worked and reworked them. It is clear in an earlier draft that someone accosts Adela, presumably Aziz, who attempts to molest/rape her. In that version, Adela pushes her field glasses into the mouth of the perpetrator and then smashes them, as she flails out at him again. Most critics, including Wendy Moffat, believe that, on thinking through Adela's experience, Forster did not want to give the scene so much certainty. Moffat discusses it in terms of Forster's desire to create moral ambiguity (332, 335). Francesca Kazan would likely agree with Moffat. She has published a word study of Passage in which she argues that Forster creates a mood of ambiguity by his

choice of words. "A sense of the inexpressible, the unattainable, is always lurking in the margins of the text" (202). Robert Barratt puts this another way when he writes that "[t]he essence of Marabar's caves will not reveal itself in language. Situated always just beyond the reach of words, it remains, like a Derridian *trace*, inaccessible to direct verbalization" (129). As he revised the manuscript for the crucial cave scene, Forster does seem to remove the plotting, the causality. The character finds herself in a dark, interior space, a no man's land, confused, and glancing about. In other words, Adela is in Forster's world of the fantastical. The scene takes on a surreal quality.

Here, I want to investigate briefly Forster's views regarding what happened to Adela in the cave. From the viewpoint of the author's conscious/unconscious perceptions, it is instructive. G. L Dickinson objected to the ambiguity of the cave scene with Adela to which Forster responded in June 1924: "In the cave it is either a man, or the supernatural, or an illusion. And even if I know! My writing mind therefore is a blur here--i.e. I will it to remain a blur, and to be uncertain. . . ." (qtd. in Furbank 2:124). Ten years later, Forster's understanding shifts a bit. Writing to William Plomer, Forster relates that what is wrong with Plomer's latest novel is the same mistake he had made in Passage: "I tried to show that India is an unexplainable muddle by introducing an unexplained muddle--Miss Quested's experience in the cave. When asked what happened there, I don't know" (qtd. in Furbank 2:125). On the one hand, Forster seems to have purposefully obfuscated the scene; on the other hand, he seems to admit a mistake in scene construction. Perhaps Forster inadvertently offers further insight when he writes in Aspects of the Novel: "What the novelist may not do is . . . take the reader into his confidence about his characters. . . . Intimacy is gained but at the expense of illusion and nobility" (82). Even after his novels have been published, the public and private comments on his characters remain sparse.

Forster sets the stage for Adela's encounter well in advance of her arrival to the caves. Adela's purpose is to see the "real" India (22, 25). Mrs. Turton notices the oddity of her name "Quested" (25-26). While some critics like Valerie Broege make much of the name, interpreting the name as a sign that Adela is on a hero's journey (41), Forster in a 1952 interview clearly states its origin--he calls it a "country" name, implying he chose it for its English origins. He says nothing about Adela being on a quest (Furbank and Haskell 37). The name "Adela" has also been investigated in the criticism. The Greek meaning is "unclear" or "not manifest" (Moffat 334). However, Paul Italia's investigation of the Oxford English Dictionary reveals 'Adela' to mean "unsound, mud, filth" which recalls the description of Chandrapore in chapter I (4); however, the name's German root means "noble." Italia concludes that Forster's use of the name is meant to contrast Adela's muddled behavior in the cave with her noble action in clearing Aziz (120).

The central muddle for Adela in the first part of the novel is her relationship to Ronny Heaslop, Mrs. Moore's son and Chandrapore's Anglo-Indian magistrate. She has come to India to explore the possibility of marriage to Ronny, to see him in his work environment, and to assess what it might be like to become a memsahib. The first textual reference to Adela, significantly, is when the Indian, Malmoud Ali, calls her "Mrs. Red-nose," Ronny's not yet existent wife (8). Both Indians and Anglo-Indians alike portray an attitude that the only acceptable and respectable role for a woman is marriage, to be an appendage to the male. To be seen in relationship to her husband is the norm in the Anglo-Indian community; in significant parts of the Moslem and Hindu community, not even being seen (the purdah) is the cultural norm (Silver 100-05). Miss Derek, the only other young, single woman in the novel, flaunts and flirts her way through the narrative, tantalizing local, powerful Indian politicians and Anglo-Indian

rulers alike. McBryde, the District Superintendent of Police, has an affair with her that causes the break-up of his marriage (302). She is distinctive among the female figures, though her character remains flat.

Adela is quite a contrast to Miss Derek. Men do not especially like her. Men relate to her as if she is another man--Fielding early calls her a prig (129); to Aziz she is distinctly unattractive physically, and he comments she has "practically no breasts" (130). Aziz thinks upon meeting Adela that her freckles and angular body are serious defects, ". . . and he wondered how God could have been so unkind to any female form" (71). Even the Anglo-English women do not warm to her. Mrs. Turton says she isn't "pukka" (27).

Intellectually, Adela, while having the advantage of a university education and being a product of English upper-class culture, does not show much development beyond a shallow rationalism (Boyle 478). She tends to be a literalist and, at times, does not understand nuances of meaning that pass between people. One example is Fielding's tea party where Adela, while intensely interested in Godbole's description of the caves, has no grasp that he is avoiding the subject. On the other hand, Adela's sensibilities are not entirely dormant. She understands Ronny has certain expectations of her as a potential mate that include bowing to his every opinion, and she is resentful. She resists being the kind of feminine personality Ronny envisions. She is considered unladylike to want to explore India and to want friendly contact with Indians, even to the point of smoking with them (something Ronny tried with the barristers but gave up quickly as showing too much collegiality). Mrs. Moore comments to Ronny about Adela in relation to the other Anglo-Indians: "I don't think Adela'll ever be quite their sort--she's much too individual" (50). Sure enough, after the attack, she refuses to become the "darling" English girl to Ronny or the other Anglo-Indians, ceding that role to the young blonde beauty Mrs.

Blakiston, who stood ". . . in their midst[the Anglo-Indians] like a sacred flame" (202). In the end, Adela disappoints Ronny and the Anglo-English by refusing to give the proper sexual ending to her story in court.

The text leaves little doubt that Adela struggles with her relationship to Ronny, a difficult, self-centered male, no doubt, but the primary emphasis of the text is on Adela's personal psychological journey. After just a brief time at Chandrapore, she realizes marriage with Ronny would be a mistake. At the tea party, she startles herself by announcing to the group that she would not be staying in India (77). Her unawareness of having made this decision and blurting it out spontaneously shows unconscious work occurring. From the time she arrives in India, she and Ronny have no spark between them. Even when she first tells him they are not to be married (89), it is handled like two businessmen deciding not to do some venture together, not to sign a contract--just routine, mild disappointment, but only business. Later that evening, Adela and Ronny are involved in the car accident and experience their first and only physical connection, a moment of Eros, an alive psychic energy, that leads to a temporary reconciliation (94). Yes, Adela seeks love, but finding it with Ronny proves elusive.

The car accident involves Forster's fantastical artistry and points toward Adela's experience in the cave. During the car ride, they take the Marabar Road rather than the usual Gangvati Road route (93). Adela declares they hit an animal (95), but later, Mrs. Moore's psychic awareness leads her to state that they had hit a ghost (105-06). In fact, that it was a ghost is later confirmed by the Nawab Bahadur who had killed a drunken man nine years earlier near the site of the accident. The man in his ghostly form had appeared periodically in his "unspeakable form" (106).

Further, the ghost anticipates Adela's confrontation of archetypal material in the cave. Interestingly, Jung speaks of archetypes as having a peculiarly numinous character when they appear. He writes:

In its effects it [the archetype] is anything but unambiguous. It can be healing or destructive, but never indifferent, provided of course that it has attained a certain degree of clarity. . . . It not infrequently happens that the archetype appears in the form of a spirit in dreams or fantasy products, or even comports itself like a ghost. There is a mystical aura about its numinosity, and it has a corresponding effect upon the emotions. It mobilizes philosophical and religious convictions in the very people who deemed themselves miles above any such fit of weakness. Often it drives with unexampled passion and remorseless logic towards its goal and draws the subject under its spell, from which despite the most desperate resistance he is unable, and finally no longer even willing, to break free, because the experience brings with it a depth and fullness of meaning that was unthinkable before. (CW 8:405).

As Adela and Mrs. Moore make their way to the caves on the train, Adela is apathetic and melancholy but determined to will herself to find something of interest on the trip. It is the "intellectual protest" of youth (146). Adela lives in her head, suppressing her emotions. She thinks about her upcoming marriage and tells herself she has decided to endure it. The impression is that though life seems a muddle to Adela, devoid of mystery, she wills, logically, rationally, to make as much of her life as she can. Unlike Mrs. Moore, she does not have spiritual resources to assist her. She tells Aziz at the caves she wants to believe in some sort of universal brotherhood, but ". . . don't say religion, for I'm not religious, but something, or how

else are barriers to be broken down?" (160). Adela is in emotional turmoil of which she is unaware. On the train, she sees in the distance a snake. Some critics see the snake as a phallic symbol (Boyle 478; Hollingsworth 219). When she looks with her field glasses, she determines the snake is a stump. The field glasses represent the rational (Boyle 479). Of course, in the confrontation in the cave the field glasses (rationalism) are somehow smashed (Hollingsworth 220). Sexual energy, emotion, the flesh cannot be denied.

In Jung's view, a person who cannot feel self-division is not a "psychological individual," and lacks self-awareness. Development comes instead "through tradition and ritual" (Young-Eisendrath 231). Persons are dimly aware, if at all, of "the subjective factors of their experience" (232). These are people like Adela, before the cave event, who live in their persona, and by doing so fend off self-dividedness. While the persona is needed in the first half of life for identity formation, failure to move beyond its realm later in life is to risk not becoming an authentic individual. Adela almost fails, but does not. Ronny perhaps does, though his psychological story is not fully known.

As Adela and Aziz ascend to the caves with the guide, Adela's thoughts once again return to marriage. She is devastated when she admits to herself that Ronny and she do not love each other. ". . . [S]he felt like a mountaineer whose rope had broken. Not to love the man one's going to marry" (168). After this, Adela thinks about how handsome Aziz is. Adela is stirred intellectually by his attractiveness, but her emotions remain suppressed. She does note his beauty, thick hair and fine skin, and she secretly wishes she and Ronny had "physical charm" (169).

It is under these conditions that Adela enters the cave. As both the text and Lean's film adaptation show, Aziz does not go into the same cave (169-170). He has been so offended by

Adela's question concerning the number of wives he has that he needs a moment by himself to regain emotional control. What happens to Adela in her cave? Later, back in Chandrapore, Adela gives her initial understanding:

I went into this detestable cave . . . and I remember scratching the wall with my finger-nail to start the usual echo, and then as I was saying there was this shadow, or sort of shadow, down the entrance tunnel, bottling me up. It seemed like an age, but I suppose the whole thing can't have lasted thirty seconds really. I hit at him with the glasses, he pulled me round the cave by the strap, it broke, I escaped, that's all. He never actually touched me once. It all seems such nonsense. (214)

The story shows Adela attempting to objectify the experience, make it logical. However, after repeating it, she invariably ". . . would break down entirely" (214-15) implying a kind of hysteria would overtake her. She cries uncontrollably and ". . . she thought her tears vile, a degradation more subtle than anything endured in the Marabar, a negation of her advanced outlook and the natural honesty of her mind" (215). At times she feels guilt, and seeks pardon from strangers in the bazaar. Then her intellect reawakens, and she remembers she has been the victim. Still, the echo that she first heard in the cave remains, and she desperately wants to see Mrs. Moore who she feels could help rid her of the echo (216).

From a Jungian perspective, how would Adela be diagnosed? If she has had an experience from the unconscious that has caused archetypal constellation, there are three possibilities. It is either a shadow experience, or it is an animus or anima compensation. Perhaps favoring the shadow diagnosis is the textual description that she sees some "sort of shadow" blocking the entrance to the tunnel. Further, Adela does have a "bright" persona--she tends to hide behind her rationality, education, and sophisticated outlook. One could make the

case that her bright persona needs compensatory insight from the darker, hidden sides of her personality. However, though a critic like Stone makes a strong case for a shadow experience for Adela, I do not think it adequately interprets her situation (335-37). Further, there is no indication Forster knew or would choose a Jungian term like "shadow" to denote Adela's psychological experience.

The shadow has to do with bringing into consciousness inferior or unwanted qualities that the persona is masking. There are aspects of Adela's psyche that are struggling with material not usually associated with the persona or shadow, and that are not necessarily unwanted and inferior. I am thinking here of her femininity, of her struggle for an authentic relationship with a man, one that would include sexual expression. It is not going too far to say that psychically Adela is sexually repressed, "rapable" to use Silver's term, when she enters the cave, and, in fact, she experiences the material from the unconscious as rape, as something violent and forceful. That confrontation puts her at a much deeper level of the psyche, at the level of the anima/animus structure. The kind of trauma Adela experiences in the cave and the resulting dissociation and neurosis evidences a more profound experience from the unconscious than a shadow confrontation. Forster writes that the fantastical can result in a split personality for a character; Young-Eisendrath has discussed the Jungian idea that without self division there can be no psychological individual. The period between Adela's episode in the cave and the trial represents that split personality, and the period after the trial shows Adela coming to personhood, becoming a psychological individual, beginning to integrate her cave experience.

Whether to term Adela's experience an encounter with the animus or the anima is a complex issue. In support of the animus idea are critics like Louise Dauner who published in 1961 a persuasive article supporting the animus interpretation. She follows Jung's ideas of a

female's need to incorporate the image of the masculine into the total personality for wholeness. However, there are complicating ideas that mitigate the persuasiveness of Dauner's article. First, there is Jung's statement previously quoted (chapter three) about the usual anima domination of homosexuals and some artists. Forster had to come to terms with his animus in his adult life, that is, bring it into compensatory balance with his anima. I am going to discuss Forster's growth in this area in the last part of this chapter, growth that happened in the decade between starting and finishing Passage. I see Adela as a conscious projection of the author, an adult figure who needs compensation from the anima for psychic wholeness. Forster is abundantly clear about Adela's animus dominant personality before the cave experience.

Another complicating idea is the way the Jungian community, particularly therapists, has, since Jung, interpreted his ideas about the archetypes. As discussed in chapter three, the confusion between gender attributes and sex designations in regard to anima and animus has taken therapists in many different directions. Part of the problem is Jung himself. One therapist, Anita von Raffay, notes Jung has 485 references about the anima in his works, ". . . and Jung made precisely that number of different statements about it" (545). Von Raffay does not see the anima as a helpful tool for her therapeutic practice (557-58). Though I am no therapist, this seems a little like the proverbial 'throwing out the baby with the bath water.'

James Hillman, the most recognized Jungian and founder of the "archetypal school," provides some help for the literary critic. Without defining the archetypal school in detail, I do note that this school rejects the noun "archetype," while retaining the adjective "archetypal." This nuance is important for Hillman because he does not want to designate archetypes as a fixed category of the psyche. Hillman observes that human beings do not encounter categories in their dreams and active imagination; instead, they encounter images, that is, phenomena. For

Hillman, the therapist simply follows the image, takes it for what it is, and lets it talk. These images may or may not be archetypal (Adams 103). One might object that Hillman is simply being argumentative here, that Jung also understood archetypes as expressing themselves in the imaginal. That is true, but Jung presupposed a kind of *a priori* metaphysical existence of the archetypes behind the images, while Hillman does not (104). Hillman believes that to do so is to reduce the image to some fixed, intellectual definition of a theoretical archetype. The result of this, for example, might be to reduce every concrete image of femininity to the abstract concept of the Great Mother or the anima. Hillman helps keep the therapist (and literary critic) in check in making interpretations. Let the image speak for itself.

So, the danger is pushing the animus or anima concept too hard as well defined, opposing categories. In his book, Anima, Hillman talks about the idea of syzygy. Quoting Jung: "Together they [anima and animus] form a divine pair. . . the divine syzygy (CW 9ii:41). . . . The syzygy motif . . . expresses the fact that a masculine element is always paired with a feminine one" (CW 9i:134). The "divine" adjective Hillman may question, but otherwise he agrees here with Jung. Hillman argues that anima and animus must never be separated, must always be seen as a tandem, as a pair. He observes that mythological thinking connects pairs into tandems, while philosophical thinking divides pairs into opposites (173). Another metaphor for anima and animus might be a binary star system where the gravitational force and path of each star depends on the other. Hillman writes:

The principal tandem concerns the very qualities by which analytical psychology has been characterizing anima and animus. As long as anima refers to interiority, to reflexive and fantasy functions, to the attached and the personal, then animus must appear in exteriorities, activities, and in literal, impersonal and objective

ways. This sort of pairing inheres in the Latin words themselves where 'anima' was the substantive "breath" and 'animus' the "activity of breathing." And, as animus is defined in A Latin Dictionary (Lewis and Short) with the phrase "the rational soul in man," then anima of course is left to pick up the irrational, emotional, and fantastic. (179)

Intellectually, it is easy to concur with Hillman about categories that exclude or are reductionistic. It is not my intention to do either when I discuss Adela's psychological need to compensate an animus dominant personality. In doing so, it is wise to move as far as possible away from gender stereotypes surrounding anima and animus. However, part of my argument rests on a situation described by Jung in "A Study in the Process of Individuation" where Jung's patient is a woman who reminds me a lot of Forster's Adela. I want to deal with this in the way Jung articulates the case in order to gain as much insight about Adela as possible. Jung describes his patient as a fifty-five year old highly cultured woman who has been a "father's daughter." She is educated and unmarried, "but [she] lived with the unconscious equivalent of a human partner, namely the animus . . . in that characteristic liaison often met with in women with an academic education" (CW 9i: 525). She had lived outside her native Scandinavia for years but had returned on a quest to renew her ties with her motherland and to learn more about her mother. She felt a need to rediscover the feminine side of her personality, which was unconscious to her (525).

The woman's treatment with Jung included her drawing a series of nineteen pictures (later after treatment expanded to twenty-four) that Jung published and interpreted showing the patient's progress through the pictures. In picture one, a woman's body is embedded within rock and is struggling to become free. The woman looks out upon water, a symbol of the

unconscious. In other words, the woman enters treatment psychologically impacted or stuck, the unconscious not accessible to her. Adela, too, finds herself enclosed within rock, stuck on her thoughts about Ronny, anxious and despairing about the relationship as she wanders in the dark cave.

In the second picture, Jung's patient shows a bolt of lightning striking the rocks, and a round rock separating from the rest illumined around the edges in gold. Jung comments extensively about the round rock saying his patient ". . . had rediscovered the historical synonym of the philosophical egg, namely the *rotundum*, the round, original form of the Anthropos. This is an idea that has been associated with the Anthropos since ancient times. The soul, too, according to tradition, has a round form" (532). It is significant that Forster emphasizes the roundness of the cavities of the Marabar hills into which Adela journeyed. He calls them "bubble-shaped" having neither ceiling nor floor (138). Jung sees the round stone as the core of the woman's self being released from the unconscious. It is a movement toward psychological growth.

The lightning bolt Jung understands as the unconscious coming to consciousness, releasing the patient from repression (CW 9i:540). It is an energizing principle that Jung's patient interpreted as intuition (541). It also has symbolic phallic overtones relating it overtly to sexual energy. The patient also connected the lightning bolt to Jung himself, showing a transference taking place (538).

What hit Adela in the cave must have felt like a bolt of lightning. The unconscious comes at her with such force that she feels raped. She becomes disoriented, stumbles from the cave, sees Miss Derek's car below, and begins running down the side of the mountain via a gully toward the vehicle. As she scrambles, she encounters cactus thorns that penetrate and tear her

flesh. Psychologically understood, on the one hand, the thorns represent the violent male principle with which Adela is struggling psychically. The cactus thorns implant themselves and cause fever. She will spend days removing them from her body. On the other hand, the cave experience and thorns, like a bolt of lightning, are the beginning of a process of conscious awakening for Adela. Her unconscious has been penetrated. For Jung's patient, in picture three, the lightning bolt morphs into a snake, and in picture four, the snake penetrates the flesh-colored outer surface of a round circle that contains a flower in the shape of the female organ. The patient subsequently tells Jung that she feels picture four is the turning point for her therapeutic process and Jung agrees (562). The patient by this time is beginning to open herself to new possibilities for life, and the fecundity of picture four shows this nascent rebirth. While the patient continues to struggle with evil and the shadow side in pictures that follow, by picture eight, she illustrates in mandala form movement toward the earth, that is, toward integrating the Mother, the feminine. In this picture, Jung observes that the patient ". . . is no longer identical with her animus. The animus has, so to speak, become *her* patient. . . ." (592). The patient then moves forward in an even more integrative individuation process that is not relevant to Adela.

Returning to the lightning bolt in picture two that the patient connects to Jung as therapist and to intuition, Jung comments that the patient is accurate partially because she is a "sensation" type (541). In Jung's theory of psychological types, someone who is a sensing personality uses the five senses to perceive objects and people. A sensing type's inferior function is "intuition" which tells a person "what to all seemingly obvious appearances is *not*. . . . We may not be able to see, hear, smell, touch or taste something, but we perceive possibilities and probabilities as if they were presences. Intuition is a form of perception that comes . . . directly from the unconscious" (Whitmont 143). Adela Quested is a classic case of a sensation dominant

personality in need of an intuitive type person to help her make sense of her experience in the cave. Who is the only person Adela cares at all about seeing after the Marabar? It is Mrs. Moore, the most intuitive character of the novel (216).

Adela knows the only person who can help her make sense of the echo that she continues to hear, the only person who can bring her peace of mind is Mrs. Moore (216). She naturally turns to Mrs. Moore as a therapist. An important scene of the novel is when Adela comes to Ronny's bungalow after recuperating at the McBryde's. She anticipates Mrs. Moore will give her the answer to why her echo persists, and while Mrs. Moore does so in an indirect way, it is without generosity or personal sympathy. What is the echo, the sensation of ringing that Adela hears after her trauma? Many critics have made their interpretation. It has been seen from one extreme as a symbol of nothingness, the experience of non-being (Johnstone 23), to the other as a positive force connoting divine, infinite love because the echoes "obliterate distinctions" (Pintchman 76). Allen relates the ou-boum of the echoes to the mystical "Om," the sound of the universe, of Hindu origin (942). From a psychological reading of the text, answers like these are inadequate. The echo for Adela is related to her recognizing that Aziz is innocent of accosting her. The echo recedes when she tells Ronny she has made a mistake (225). It returns when she again becomes accusative. When Mrs. Moore tells Adela that "[if] you don't know [what the echo is], you don't know; I can't tell you" (22), she speaks the literal truth. Adela at this point has blocked the experience of the unconscious and substituted a rational (sensing type) answer for her trauma: Aziz attacked her. Until she lets the unconscious have its way, which begins when she admits Aziz did nothing offensive, the echo persists. The echo is part of her psychic dissonance and dissociation; it is part of her struggle against bringing the anima and animus into

a tandem in her conscious personality. Adela prior to her admission in court is like Jung's patient prior to picture four when the patient tries to keep from uniting with the snake.

Adela is under siege from the unconscious. It overwhelms her ego, making it seemingly impossible for her to regain her psychic equilibrium. She manages to do so, but it is an extended process. She attempts recovery in several ways. She appeals to Mrs. Moore for help; she tries religion--". . .after years of intellectualism, [she] had resumed her morning kneel to Christianity. . . . it was the shortest and easiest cut to the unseen, . . ." (234). She turns to alcohol for a little fortification in facing Aziz (235). Yet it is only at the trial and in the long conversations with Fielding in the trial's aftermath that Adela gains ego control and experiences lasting psychological growth. Although the Anglo-English in their antics and posturing in the courtroom are hardly a help to Adela, she finds the courage to simply and directly tell the truth. The punkah wallah, described as "a winnow of souls," seems one catalyst for truth telling, and when the moment comes, he "wafted her on" (253). The other, of course, is the psychic presence of Mrs. Moore in the courtroom. She sets the stage for Adela beginning to come to terms with the cave.

. . . . [Adela] returned to the Marabar Hills, and spoke from them across a sort of darkness. . . . The fatal day recurred, in every detail, but now she was of it and not of it at the same time, and this double relation gave it indescribable splendour. Why had she thought the expedition "dull"? . . . [S]he entered [the first cave], and a match was reflected in the polished walls--all beautiful and significant, though she had been blind to it at the time. . . .I'm afraid I have made a mistake. . . . Dr. Aziz never followed me into the cave. (253, 255)

Psychologically, this is when Adela's ego begins to reclaim its rational, cognitive, reality-oriented place in her psyche despite the rumor in the street after the trial ". . . that she had been stricken by the Deity in the middle of her lies" (259)! After Fielding hospitably saves her from the joyous crowds and offers her a place to rest at his home at the Government College, Adela tells him about the echo and how it has now disappeared. After that, Fielding suggests she must have had an hallucination in the cave. She says that if that is what it was then it came ". . . in an awful form--that makes some women think they've had an offer of marriage when none was made" (266-67). Understood psychologically, this is a defining statement for Adela. It suggests that she is beginning to value her femininity and the importance of expressing it in relationship to another. Ironically, she already has an offer of marriage from Ronny, but she knows that relationship lacks connection; there is no tandem, no gravitational force, and that part of that lack of force rests with an undeveloped side of her personality, the anima which archetypically is necessary for genuine relationships. She discovers in the cave her need of the feminine, her need to move beyond a persona that reflects an animus control of her world.

She and Fielding share other possibilities of what may have happened in the cave. Adela is not enthusiastic at Fielding's suggestion that it may have been the guide. They discuss Mrs. Moore, and Adela's respect for her is evident. Fielding and Adela renounce belief in religion or an afterlife. As they talk, Fielding's respect for her increases. After he suggests she stay on for awhile at the Government College, he has this thought: "Although her hard school-mistressy manner remained, she was no longer examining life, but being examined by it; she had become a real person" (272).

Had she become a "real person"? A later conversation with Fielding yields further evidence. She tells Fielding, as she reflects upon her final break-up with Ronny, that she had

brought nothing to the relationship ". . .that ought to be brought," that she had substituted ". . . tenderness, respect, personal intercourse"---for love. Now she realizes that passion and emotion have their rightful place in relationships. Did Adela get a glimmer of that mysterious anima part of her being in the cave? She admits she does not now seek love, but comments, ". . . I want others to want it" (292). Adela's mood is positive; she looks forward to being with friends back in England and returning to her career. She speaks of Mrs. Moore, affirms a spiritual connection with her, and offers that Mrs. Moore knew what happened in the caves. It is clear Adela no longer thinks another person was involved in attacking her (292).

This is not an individuation process such as was discussed earlier concerning Jung's patient. That woman was fifty-five, in the second half of life, and at a place where not only could she explore compensatory lack of the anima in her personality, but she went further and deeper toward wholeness as the self archetype became conscious in her therapy. Adela is a younger woman; some growth in needed areas occurred for her. It is modest growth, necessary, but not unusual or heroic. Her relationships with Ronny and Mrs. Moore were important in her psychological development along with the trauma of the cave that, in the end, she saw for its growth benefits. The reader does not know how Adela's development progresses after leaving India. One hint may lie in an encounter she has on a boat with a missionary who has an "empty mind" (295). The missionary feigns wisdom by saying that "[e]very life ought to contain both a turn and a return," and he asks Adela to what she is returning. It causes Adela to think of Stella and Ralph, Mrs. Moore's children whom she has not met, and then and there she determines to find and meet them (296). If the children are surrogate mentors for their mother, and if Adela's growth has been dependent on Mrs. Moore's intuitive powers, perhaps the novel's suggestion is

for continued psychological growth for Adela through the friendship with the children. The reader in Part III, in fact, learns that Adela has become best friends with Stella and Fielding.

It remains to explore how Forster as artist is involved in the creation of the Adela figure. I have suggested throughout my reading of the novel that Adela is a conscious construction of the author, inspired at least partly out of his psychological struggle to align a divine syzygy between his anima and animus, to bring them both into awareness, and to use the material constellated by these archetypes both in his living and in producing his art. In the case of Forster, this, of necessity, involves some exploration of his homosexuality, and although Jung has commented on the anima dominant nature of homosexuals, my discourse on this aspect of Forster's personality is less based on science and psychology, and more on biography and how his homosexuality influences his art. Summers believes Forster's homosexuality is, indeed, ". . . a critical part of his art. . ." (5), and A. A. Markley cites Christopher Isherwood as commenting about Forster's fiction: "Unless you start with the fact that he was homosexual, . . . nothing's any good at all" (287).

Forster has two primary biographers, the person Forster authorized, P. N. Furbank, who published a two volume account of Forster's life in 1977 and 1978, and Nicola Beauman, who published a substantial biography in 1993. Both biographers use primarily material from the author's collection of papers, letters, and dairies that are at Cambridge. Both biographers had access to some material not published and not intended for publication, some of which has not been made available to the general public. So, in some sense, the literary critic and other interested persons are dependent on the interpretation of material from the biographers. Furbank, who knew Forster personally, tends to be more conservative in his judgments while Beauman is more speculative. Both biographers would agree that Forster's homosexuality is a major on-

going theme of Forster's life. Both biographies give significant attention to Forster's childhood and early tendencies toward a homosexual personality, and both biographers devote significant parts of their work to Forster's male relationships using Forster's dairies extensively.

I am not going to dwell on the details of Forster's homosexual evolution in any comprehensive way; I will leave that to Forster's biographers, but I do want to outline the development in order to make some judgments concerning the psychological state in which he approached his art. Forster's first recorded sexual encounter was with a middle-aged (unknown) man in 1891 when Forster was a school child of twelve. He gives pleasure to this man and innocently writes his mother, Lily, about it. Lily is horrified, tells the school's headmaster, etc. The most important thing one learns in this incident is that Lily thinks sex is a subject to be avoided. It is a pattern that is part of Forster's and Lily's relationship their entire lives (Furbank 36). Forster is never open about his sexual preferences with his mother, and there is ample verification in the dairies that Forster is always at pains to hide this aspect of himself to her. It is important to understand that Lily and Forster shared the same household with few breaks until Lily's death in 1945 when she was ninety and Forster sixty-six (Beauman 364).

Raised by his mother and an extended family of aunts and great-aunts, Forster never knew his father, who died when Forster was an infant. There is strong evidence to suggest that Forster's father was bi-sexual. He often took trips to Paris with his male partner, even after his marriage to Lily. They went to France partly because of the severe laws in England against homosexuality, and partly to be away from Lily.

In 1895, Lily took Forster, then sixteen, for an extended visit to France. Interestingly, this was at the exact time the now famous trial of Oscar Wilde for his homosexual exploits was

in progress. Beauman speculates that Lily did not want Forster to be in England at this time (120-21).

By the time Forster attended Cambridge, Furbank surmises, Forster undoubtedly knew he was a homosexual (78). An open educational and cultural environment meant Forster could explore freely his ideas about sexuality, and later, the Apostles, the male intellectual society to which he belonged, gained reputation as an openly gay group. However, during Forster's college years at the turn of the twentieth century, homosexual relationships at Cambridge and among the Apostles were not common. There is no evidence Forster had any physical relationships at all while at Cambridge (Furbank 78 ff.). Lois Cucullu argues that a new hellenism at both Oxford and Cambridge flourished in the 1890s inspired by a revival of the classics, and that it "eroticized collegial socialization" (26). Oscar Wilde sabotaged the movement at Oxford and in the general culture, but it ". . . survived at Cambridge and with Bloomsbury" (26).

Beauman believes an important contributor to Forster's maturing sensuality occurred in 1901 when Forster and Lily went to Italy where Forster experienced a liberating atmosphere of art and culture not present in England (114). On the same excursion mother and son visited Greece, where Beauman shows Forster investigating androgyny through his fascination with the Demeter myth, a goddess who presents the possibilities of transcending male and female distinctions of sex (133).

Forster wrote "The Story of a Panic" in 1902, set in Greece, the first story he ever published. The story is interesting for several reasons. First, it is a very good story whose hero is Eustace, an English teenage boy described with "poor carriage, delicate looks, concave chest and weak muscles, a description that encodes the boy's coddling by two overindulgent aunts" (Cucullu 30). It is also a description of a boy who looks much like the youthful author. In the

story set in Greece, Eustace is juvenated with the spirit of Pan and is later befriended by a young Greek lad who works at the local hotel. Forster's friends who read this story and other early short pieces saw its homophilia clearly, but Forster apparently did not. In the 1920s, talking at the Memoir Club among a group of intimate friends, Forster, discussing the two male boys in the story explained: "I had no thought of sex for them, . . . All the same I had been excited as I wrote the passages and where Sayle [Charles] thought something was up excited me most." Cucullu concludes that Forster's friends helped him "decode his fiction and his homophilia and formed the circle where he could recount his new sexual literacy" (30). It also shows that from the very beginning, there is potential homoerotic coding in Forster's fiction.

In 1908, Forster published A Room with a View, the witty narrative of Lucy Honeychurch's discovery of the singular importance of the necessity of love and passion in a relationship. Beauman sees the young Lucy as a conscious projection of Forster's persona. Their situations were similar--trapped and coerced in a world of women, conventionality, and unable to escape (102). Lucy attempts to sublimate her passionate feelings through intense concentration at the piano, and Forster likely did the same as he, too, was an accomplished pianist. Another way of looking at the novel is through its homoerotic codes. Did Forster really desire George Emerson, the strong, sensual, passionate male hero, but could not write about it and changed the story to a heterosexual relationship (103)? Possibly.

In 1906, Forster met the first of three great loves of his life, Syed Ross Masood, an Indian who came to England to study, and who Forster tutored in English. While the intensity of this relationship lasted for only a few years, and perhaps was never physically consummated, the friendship between the two men lasted until Masood's death in 1937 (Furbank 2: 218-19). By this time, Masood had married, lived in India, and had two sons, Masood naming Forster as their

guardian (Beauman 350). It was Masood who suggested Forster write a novel about India and to whom Forster dedicated Passage. Rustom Bharucha believes the key difference between Masood and Forster has to do with how each defined the intimate nature of a friendship. Masood's oriental perspective saw intimacy as a shared sentiment, to be enjoyed and relished, while Forster interpreted intimacy as demanding physical expression in acts of love (108). There is much consternation in Forster's dairies about his unrequited love for Masood.

Forster continued to write, publishing Howard's End in 1910, and in 1912 he made his first visit to India, partly to see the country and partly to spend time with Masood, who had returned to his native country. After coming back to England, Forster started Passage, but found his motivation and creativity stymied, at least partly by unresolved sexual anxiety. He decided to pay a visit to Edward Carpenter in 1913, who Furbank describes as a Whitmanesque, late-Victorian progressive. He championed the simple life and was an exponent of 'New Thought,' which included a combination of socialism, Hindu mysticism, neo-paganism, and sexual reform. Carpenter lived in rural northern England with his male lover George Merrill (1: 256). While visiting these two, Forster had a significant erotic experience that touched "a creative spring." Forster recounts the experience in the Terminal Note at the end of Maurice: "George Merrill . . . touched my backside--gently and just above the buttocks. . . . The sensation was unusual and I still remember it, as I remember the position of a long vanished tooth. It was as much psychological as physical. It seemed to go straight through the small of my back into my ideas, without involving my thoughts" (217).

After he returned home, he laid aside Passage and wrote Maurice, a then unpublishable novel about homosexual love, finishing it by the end of the year. Forster had thought if he could satisfy his longing to explore his homosexuality through his writing, he would be able to return

to his unfinished Passage. But he could not and did not. As an artist, his problems were several. His relationship with his mother was tense and he felt tied down to her and her needs. His sexuality was a preoccupation. Masood, no longer in England, left him without an object for his affections. He felt unproductive and wondered if he would ever be able to write mainstream fiction again. Lastly, the War loomed, and while his sentiments leaned toward pacifism, he felt an obligation to find ways to support England's war effort (Furbank 1: 258-60; 2: 1-3).

While he spent most of 1915 in England and found friendship among his Bloomsbury friends, by the end of the year he had joined the Red Cross and left for Alexandria, Egypt, where he was assigned duties as a volunteer at a British hospital that cared for wounded Allied soldiers. In Alexandria, Forster met the second love of his life, a young Egyptian bus conductor, Mohammed el Adl. The relationship between them developed slowly and awkwardly, but it did bloom, and it did provide Forster occasional physical satisfaction. However, Mohammed was bisexual, and after Forster left Alexandria in 1918, Mohammed married (2:50). Upon his return to England, he and Mohammed maintained contact, and Forster visited Mohammed and his family in 1921 on the way to his second trip to India. However, Mohammed contracted tuberculosis and died in 1922. Forster's intense grief found expression in his diary as he recorded dreams he had about Mohammed, and he wrote posthumous letters to Mohammed (2:113-15).

While in India in 1921 for a six-month stay as the secretary to the Maharaja of Dewas Senior, Forster renewed his interest in Indian thought and culture, a renewal that later finds expression in Passage. In addition, while living at the court of the Maharaja, Forster had a sexual relationship with an Indian boy, a barber, whose name was Kanaya. Forster chronicles this relationship within a private document called "K---." Both Furbank and Beauman give this

relationship extensive attention. It is of interest in that Kanaya has a relationship with Forster because the Maharaja orders him to do so. The young man is basically in a position of servitude to the Maharaja, and the relationship with Forster is best termed as prostitution. Forster, in explaining this behavior, writes of his sexual anxiety, and how the heat of India made his condition worse. He justifies succumbing to the arrangement with Kanaya for these reasons. As Beaman notes, Forster is now forty-two years old, and this is the first regular sex of his life (315-16).

Disrupting this arrangement, Kanaya gossips at the court, bringing embarrassment to Forster, and because of the Maharaja's part in the arrangement, to the Maharaja. Forster, angry with Kanaya, writes: "I hesitated not but boxed his ears. . . . He had been such a goose--had done himself and the rest of us in because he couldn't hold his tongue. What relationship beyond carnality could one establish with such people?" (qtd. in Bharucha 115). At the insistence of the Maharaja, Forster continues seeing Kanaya. Forster writes:

I resumed sexual intercourse with him, but it was now mixed with the desire to inflict pain. It didn't hurt him to speak of, but it was bad for me, and new in me, my temperament not being that way. I've never had that desire with anyone else, before or after, and I wasn't trying to punish him--I knew his silly little soul was incurable. I just felt he was a slave, without rights, and I a despot whom no one could call to account. (115-16).

This confession within the context of a reprehensible situation from a man who nowhere else in his life exhibits such behavior is remarkable and deserves contemplation. Forster is an exemplar of kindness and decency throughout his life. With Masood and Mohammed, and with their children and families, he was a constant support, both emotionally, financially and any

other way necessary. To see a forty-two year old intelligent man act so out of character and out of control due to sexual anxiety makes me think the unconscious somehow has his ego in its grip, that he is dealing with unfamiliar material and images. In this circumstance, he becomes the sahib, a part of the Anglo-Indian oppressor class he so despises later in Passage. If this is viewed in Jungian terms, as with Adela, the same question arises: Is this a shadow experience? Is it simply Forster experiencing a part of his personality unfamiliar to him until this incident? Or, because he seems so sexually constellated, does this power-mongering, this lording it over a young, powerless boy, have something to do with an animus projection? Is it about Forster experiencing power as a man, as inappropriate as it is to his victim?

Forster goes on to write about the experience in the "K---" document:

When I look over that year, my verdict is unfavorable on the whole. I caused so much trouble all round, . . . I see myself disintegrated and inert, like the dead cow among vultures at the edge of the road. I thought 'This is how it will end,' and thus it ended. I asked HH [His Highness, the Maharaja] once whether I could dominate lust as he seemed to -- for he visits his wife but rarely and her alone. He replied: 'Oh one can't teach those things. When you are dissatisfied with your present state of existence you will enter another -- that's all'. (qtd. in Beauman 316)

Forster feels more than embarrassment over the incident. It is guilt that comes from the realization that he enjoyed using his own power, but that he had used it in an abusive way. It is a discovery of heretofore neglected masculinity in his personality but used inappropriately. It is something like Adela taking out her sexual frustration on Aziz by accusing him of rape.

Shortly after Forster returned to England, in 1922 he writes the short story "The Life to Come," published posthumously as the title story in his collection of mostly homoerotic fiction. This story, like a few of his other erotic tales, startles with its violence. In this story, an unrequited male lover of a missionary fatally stabs the missionary through his heart and then kills himself so that they may be joined together in the life to come. It is a complex, memorable story, but my point is that Forster still seems to be in his fiction considering the uses of power and how to get what one wants, and this extends to his life. The story may also have been a way of mourning the loss of his friend Mohammed.

At the end of 1922, evidence of more stability in Forster's life begins to manifest itself. Virginia Woolf encourages him to try again to finish Passage. He gives up various journalistic work and does try. Late in 1922, he burns many of his unpublished erotic stories saying that he feels they "clog him artistically, that they are the wrong channel for his pen" (qtd. in Furbank 2:106). He also works on a non-fiction piece about Alexandria published in 1923 as Pharos and Pharillon (2:115). Forster begins to circulate more in Bloomsbury society and make new friends with such persons as J. R. Ackerley, and he renews his friendship with T. E. Lawrence. By 1924, Forster decides to take a separate apartment in London, partly in order to have time away from Lily, and partly to be with Bloomsbury friends on weekends or special occasions. In his journal for the new year 1925, Forster's self assessment includes the comment that "there is a great loss of sexual power--it was very violent in 1921-22" (2:134-35). In 1924, the completed Passage has been published with critical and popular success.

During the years 1922 through 1925, a gradual settling down occurs. He becomes a more confident and assured individual. He taps into his creativity again and channels those powers into the making of Passage. Somehow, the psychological crisis that existed in 1922 that had

expressed itself most particularly in sexual anxiety had passed. Though it is difficult to know for sure, it seems to me Forster's anima/animus is more consciously perceived by the ego, more in balance, and more beneficial to him in his creative work. By the time he writes Passage, I believe his psychological challenge is different from that which he faced in 1922. I will discuss this in relation to the figure of Mrs. Moore.

The homoeroticism of Passage is not a major theme of the novel and is certainly not violent in its evocations. There is the naked gatherer of water chestnuts at the Government College, the punkah wallah with his perfect body, and the naked servitor at the Gokal Ashtami Festival who figures prominently in the scene of the boat crash in Part III. They are offered as ". . . sources of voyeuristic excitation to be surveyed as captive objects of desire" (Parry 187-88). It is interesting that all three of these figures are Indian characters of low birth and speak no lines. Also, certain descriptions of the Ashtami Festival contain language that hints of homoeroticism. There are ". . . performances of great beauty in the private apartments of the Rajah. . . [who] owned a consecrated troupe of men and boys. . . . The Rajah and his guests would then forget that this was a dramatic performance, and would worship the actors" (340). However, there is as much allusion to heterosexual feelings and attitudes in the novel as there is to the homosexual. Those critics who want to make more of the Aziz-Fielding relationship than a struggle for friendship beset by enormous cultural and political barriers are wrong. Passage is not Maurice; the themes and concerns of Passage reflect those of a much more mature artist, more confident in many ways, not the least of which is in the realm of sexuality.

An area related to this discussion of sexuality in the novel is the criticism that focuses on the landscape descriptions in the novel and sees them in sexual terms. Nigel Messenger, for example, explores the relationship between Henry Rider Haggard's masculine romances where

explorers travel through an anthropomorphized landscape configured as a woman, the male heroes penetrating into ominous dangerous caves, and how Forster's Marabar hills and caves may evoke those same images (99-100). Of course the problem with this scenario is that it is two women who penetrate the Marabar caves, not male heroic types. In another vein, Messenger quotes Frances Restucchia, who asserts that the Marabar is "an abstract giant of a woman. . . the upper torso of a huge earth mother with cave openings that are vaginal entry ways" (106). Restucchia calls the caves a "wild female zone" and relate their power to Cixous' Medusa whose purpose is to "break down the linguistic system that props up Western values" (106). In Forster's descriptions, it is hard for me to envision this abstract earth mother Restucchia claims to see.

In 1929, Forster met the third love of his life, Bob Buckingham, a policeman, and like his other two loves, also bi-sexual. The relationship with Buckingham was satisfying and continued the rest of his life. Even when Buckingham married and had a son, Forster remained an important and loved member of Buckingham's family. Beauman sees Forster's life as much happier in the 1930s than ever before. She attributes it to the stable relationship with Buckingham, and to a maturing in his role in how he regards and cares for his mother. He was able to achieve psychological distance from her and no longer saw himself as a 'mama's boy' (357-64).

So, does Forster in the figure of Adela project a character who successfully brings into consciousness and balance an anima/animus syzygy? I believe he does, and I also think one of the reasons he struggled with the character of Adela in the early manuscripts is that psychologically he did not understand her. In the decade between beginning Passage and then taking up the writing again, Forster's biography indicates psychological deepening that comes from a sometimes painful, lonely maturation process. Its focus is the anima/animus archetypal

material, and I think the evidence shows he achieved a degree of success incorporating these archetypes into consciousness. I see the abusive relationship with Kanaya as the turning point in his self-discovery process, after which he gradually came to claim his homosexuality, and to channel his energies into finding and maintaining mutually satisfying relationships. His work in creating the rounded figure of Adela assisted him in confirming his psychological journey. As he imagined her struggling with her femininity just as in real life he had come to terms with his masculinity, he effected a character of genuine sympathy as the reader identifies with her growth toward personhood.

CHAPTER 5

MRS. MOORE'S GROWTH TOWARD WHOLENESS VIA THE MARABAR CAVES

While the character of Adela drives the plot and action of the novel, it is Mrs. Moore who presides over the entire text as the effective protagonist. With Adela, the reader experiences Forster's world of the fantastical, but with Mrs. Moore it is the prophetic. Adela's growth in personhood functions on a horizontal plane, the realm of human relationships; the figure of Mrs. Moore exists on a vertical plane, the exploration of the depths and heights, of the abyss and the transcendent. With Adela one always remains rooted on *terra firma*; with Mrs. Moore, Forster provokes contemplation of cosmology, metaphysics and ontology. For most psychoanalytic systems, including that of Freud, Mrs. Moore is beyond the pale of interpretation. But Jung's analytic constructions, including the archetype of the self, stages of projection withdrawal, individuation and synchronicity, assist the reader in understanding Mrs. Moore's significance. Mrs. Moore, both in her characterization and how she exists in contrast to the other characters, brings the reader to the essence of the novel, to the primary concerns of the author, and to the author's artistic vision. Mrs. Moore shows Forster at work in that "remoter emotional state" characteristic of the prophetic (Aspects 136), a place of the active imagination that allows the vision to emerge.

In her study of the manuscripts of Passage, Levine notes that the character who changes most and evolves to a place of prominence in the final text is Mrs. Moore. She emerges from being an ordinary, elderly British tourist, unimportant to the major plot, in the early manuscripts to a "presence and process" throughout the novel in the final text ("Analysis" 293). Or, to use Forster's terminology from Aspects of the Novel, she changes from a flat to a round character. This transformation of Mrs. Moore is consistent with the idea earlier presented that when Forster

first began the novel, before laying it aside for ten years, his thematic purposes were different. In those first attempts at writing the early chapters, Mrs. Moore is typical of the most common figure in his novel and short stories--the elderly matron. After ten years of the author's maturation, both personally and artistically, the novel's purposes evolved. The changes in the figure of Mrs. Moore reveal the artist's maturation. As Harold Bloom notes about Mrs. Moore, she becomes for the novel "the Alexandrian figure of Wisdom, the Sophia" (qtd. in Koponen 41).

Early in Passage, Mrs. Moore is presented as a spiritual person. Going to the mosque, she shows spiritual sensibilities by declaring to Aziz that "God is here" (18). Aziz notes her spiritual nature, and even though he understands her to be a Christian, he recognizes her intuitive powers as Oriental (21). On the way home that evening after departing the Club, the text shows Mrs. Moore connected with nature. While the club has "stupefied" her, the night in India invigorates. She feels kinship with moon and stars, and a "sudden sense of unity" passes through her "leaving a strange freshness behind" (28). A little later, Mrs. Moore addresses a wasp kindly (34); this is almost immediately followed by a Christian missionary's rejection (Mr. Sorley) of wasps as part of God's kingdom (38).

Spiritually aware, intuitive, attuned to nature--these are early attributes of Mrs. Moore. However, her theology becomes clearer in an evening discussion with Ronny. She tells Ronny that "God is love" and that God's love is universal (it includes the wasp and Indians), and must be expressed by human beings in their regard and support of each other (53). It is a typical Christian view, and like Fielding, who later expresses the same sentiment, Mrs. Moore admits to herself that God has been more difficult to avoid the older she has become. The reader then learns the significant fact that though God has been lately on her mind in India, "oddly enough he satisfied her less." She keeps repeating God's name as a form of devotion, "yet she had never

found it less efficacious. Outside the arch there seemed always an arch, beyond the remotest echo a silence" (54). The arch becomes an important symbol in Lean's film adaptation of Passage. Several scenes in the movie are pan shots of arches. As Mrs. Moore considers the arch, it signifies a struggle to contemplate the infinite, as though she seeks satisfying mystical experiences, but is somehow thwarted. Ironically, considering the negative effects of the echo in the caves, the silence seems more a threat here than an echo. It is instructive to note that Mrs. Moore's spiritual struggles start prior to Fielding's tea party where Godbole sings and before her experience at the caves.

Other aspects of Mrs. Moore's character emerge early in the text. She perceives herself too old to marry, that her function in life is to help others and receive their gratitude (102). As she rides the train to the caves, she considers the institution of marriage and concludes that ". . . though people are important, the relations between them are not," and that even "after centuries of carnal embracement, . . . man is no nearer to understanding man" (149). Mrs. Moore has come into India seeking unity, "to be one with the universe" (231), but this unity is not horizontal, does not include valuing human relationships, though as Aziz observes she does have the ability to see whether or not a stranger may be a friend (18).

Also, before the caves, Mrs. Moore's telepathic, intuitive powers are in evidence. As Adela recounts the Marabar Road accident, saying the car hit a hyena, Mrs. Moore shivers, muttering "[a] ghost" (104). Adela later questions why she thought it a ghost, but Mrs. Moore brushes off the question. Immediately following this exchange, Forster details the fact that the car had, indeed, hit a ghost. So, as Mrs. Moore approaches the caves, the reader already understands her as a figure of great intuitive power, astute about relationships but feeling

alienated and spiritually sensitive, but uneasy that perhaps her footholds on spiritual progress are slipping.

Mrs. Moore's entry into one of the caves brings mental and physical anguish. "For a minute she went mad, hitting and gasping like a fanatic" (162). Too many people enter the cave with her, there is pungent stench of human bodies, "some vile naked thing struck her face," she feels claustrophobic. The worst part of the experience is the sound of the echo in the cave. The dull "boum" is utter dullness and the echo is like snakes, writhing independently. She has a panic attack and leaves the cave as quickly as possible (163). The echo never departs her consciousness even after she exits: ". . . [T]he echo began in some indescribable way to undermine her hold on life. . . . Pathos, piety, courage- - they exist, but are identical, and so is filth" (165).

Upon exiting, she tries to take hold of the situation mentally. She realizes the vile thing that struck her was only the arm of an infant being held by its mother. She decides the cave has not been an experience she wants to repeat, so she sends Adela and Aziz on to visit another cave while she rests. She tries to write a letter to her children; however, she feels "despair creeping over her" (166). Religion enters her mind, "poor little talkative Christianity," and she knows that its whole enterprise "only amounted to 'boum'." She is terrified and horrified (166). When Fielding arrives at the caves sometime later, he observes Mrs. Moore as "sulky and stupid," and she is sharp spoken (174).

The reader next meets Mrs. Moore when Adela comes to Ronny's home from the McBryde bungalow. Mrs. Moore's mental condition has worsened. She is rude and withdrawn from Adela, self-centered and irritable. She pays attention to Adela only when she brings the echo into the conversation, but then tells Adela she'll never know what the echo is. She feels

both detached from events around her and put upon by Ronny and Adela. ". . . [H]er mind seemed to move towards them from a great distance and out of darkness" (228). She refuses to testify at the trial. She scorns love and duty (224-27).

Yet, despite all the abuse, Adela still learns what she needs to know from Mrs. Moore. Mrs. Moore's telepathic powers are still intact. Adela hears Mrs. Moore say, "Doctor Aziz never did it." Ronny corrects her and protests his mother said nothing of the sort. Mrs. Moore confirms Ronny's position but then says: "Of course, he is innocent" (227). This affirmation helps Adela's echo diminish, but it angers and frustrates Ronny. He has the thought that it is time to put his mother on a ship for England, that her staying in India any longer is doing no one any good (228-29).

To this point how is Mrs. Moore's experience to be understood? It will be helpful to sample the views of a few critics for a sense of the range of interpretation that exists before focusing more specifically on this psychological reading. Realize that a critic's view of Mrs. Moore is almost always dependent upon how that critic understands the larger themes of the entire novel, i.e., what the caves represent, how the echo is understood, whether or not Part III is a counterweight to Part II (evil vs. good, dissolution vs. redemption), or whether Passage is primarily to be understood as a realistic, mythological, political or philosophical novel. One's vantage point determines what one sees.

For example, Levine's thesis is that the Caves and the Temple as experienced by Mrs. Moore and Godbole, respectively, pose as counterweights in terms of the values the novel explores ("Analysis" 294). Both suggest the oneness of the universe, the caves "bleakly," the temple "benevolently" (284). Levine believes Mrs. Moore experiences the alienation of human beings from each other, that nothing has innate value, and that the reason for both of these lies

"outside humanity" (286). I take this to mean that Levine believes Forster is exploring ontological suppositions through his characters, a view with which I concur. For Levine, the echo symbolizes ". . . the idea that the central force in the universe long ago obliterated all the discriminations that foolish men invent" (287).

Wilde understands Mrs. Moore's experience in the cave as something more than personal. "The abyss lies at the feet of all men, and it is into that abyss that Mrs. Moore peers. Her vision is of chaos, of chaos in the social and religious spheres first, but more fundamentally, of chaos underlying all of man's various efforts at civilization" (fn. 6, 139). Wilde's judgment on the echo is that it is something both Mrs. Moore and Adela share from the abyss. He sees that on some fundamental level the two women's experiences are the same, but he does not discuss this commonality. For Wilde, Godbole helps solve the problem of the abyss of the caves. The experience of the absence of God is a reality in everyday life, and therefore life can seem purposeless, chaotic, even evil. However, referencing Godbole's remarks to Fielding, absence does not mean non-existence but implies presence. God is associated with good, evil's opposite, and the human has a right to seek or call upon God's presence. Godbole models how to incorporate a pessimistic view of reality, yet still live purposefully (141).

Edwin Nierenberg launches a blistering attack on the character of Mrs. Moore, seeing her as a figure who exhibits shallow religious convictions and serious human weakness. Mrs. Moore cannot accept ambiguity in her faith system or a worldview that is muddled or values that are relative. She deludes herself "in her naïve piety" and exhibits no real faith because platitudes substitute for acts of love in her religion (67). She encounters evil in the caves so profound that her "innocent conception of evil" collapses and she with it. She becomes apathetic and cynical, her soul is bankrupt, and as the text states, she has become a "withered priestess." Nierenberg

concludes: "She cannot perceive that, through despair like her own, man struggles to achieve meaning and value upon the earth, and that the struggle is worthy of man" (71-72). In making this interpretation, Nierenberg is selective in his textual references to Mrs. Moore.

While these three critics illustrate the range of opinion that exists regarding Mrs. Moore, my interpretation of the character and that of some other critics hinges as much on what happens after the cave as in the cave. By reviewing the text up until the time Mrs. Moore enters the cave, I have shown that Mrs. Moore already was in the grip of something she understood as spiritual dis-ease. From a Jungian viewpoint, this uneasiness might be a sign that the unconscious is at work in the psyche, seeking to constellate and make itself known. That her unconscious is active is not in question. The evidence of her telepathic perceptions in regard to the Marabar Road accident already shows an active unconscious so that without conscious meditation she recognizes spontaneously the car has hit a ghost.

What happens psychologically to Mrs. Moore in the cave? Like Adela, Mrs. Moore experiences an eruption from the unconscious, a constellation of an archetype that at first overwhelms and debilitates. The effect of the echo, which she shares with Adela, means the same thing as it does for Adela: it is a symbol of the dissociation of the ego from reality. It is part of the self-dividedness that may occur as a preparation for growth. It is clearly not caused by the evil of the caves or evil in the caves. As discussed in chapter three, there is not a substantial case for seeing the caves as evil, especially if one accepts the idea that the Marabar Caves are Jain as the text indicates. The image of the caves as 'peering into the abyss' is a better one in describing the kind of experience Mrs. Moore has (231), but does not really fit for Adela, and Forster does not apply it to her.

The cave continues a psychological process for Mrs. Moore that likely began before India, but was heightened by her experience of India, which in turn led to the intensity of experience in the cave. Jung posits that if the self archetype is brought to consciousness, it is a second half of life phenomena. How old is Mrs. Moore? The text is not specific, but it does state that she is forty years older than Adela (23). Her youngest son, Ralph, is younger than Adela or Ronny, but it is not clear how much younger. Aziz sees Mrs. Moore as old, white-headed and red faced (18). I estimate her to be sixty to sixty-two years of age. The implication is that at this age it is unlikely, from a psychological development standpoint, that in the cave Mrs. Moore encounters a personal shadow confrontation or an anima/us constellation; it is more likely that the self archetype is the focus. That is not to say it would be wrong to speak of the shadow archetype as being a part of the constellation if one understands this as not constellated from the personal unconscious, but understood more universally. That Mrs. Moore confronts material not part of how she has heretofore constructed her worldview is not in question, but her confrontation of that material is not a compensation for the persona. It is less personal material, but more profound.

Remember that the self archetype, if it appears in consciousness, appears as a religious mythologem, and that it presents itself to the psyche in symbols of unity and wholeness. For the Christian Mrs. Moore, her struggle is indeed symbolized in religious and mythic imagery. Glen Allen sees the first meeting with Godbole as significant in that when Mrs. Moore asks Godbole when Krishna will come, Godbole replies with assurance that Krishna never does come (949). That may be religiously tolerable for a Hindu, but for a traditional Christian such as Mrs. Moore, if God never comes, then a state of perfection is never attainable, and moral purpose is undermined:

She had hoped for a glorious union of mankind through love, and her contribution to that endeavor, she felt, lay in assisting the marriage of her children. But Godbole had suggested to her what she was to find confirmed in her experience in the caves--that the costs of being "one with the universe" are the loss of a transcendent sanction for values, the loss of absolute distinctions between good and evil, the loss of that ultimate reward for good works which made her accept duties as bearable, and, finally, the loss of that sublime emotion which comes from contemplating God in the infinitudes. (949)

Frederick P. W. McDowell puts this another way when he observes that Mrs. Moore is a victim of simplified notions. She identifies herself at first too easily with the infinite. She expects a serene experience in the cave rather than a severe, violent one (129). She looks for the presence of God, but instead finds God in his absent aspect, and she cannot tolerate it (108). Rather than an Apollonian experience, she finds Dionysus (129). Jung characterizes this as having to let go of the ego. He notes that, ". . . relinquishing the ego is not an act of will and not a result arbitrarily produced; it is an event, an occurrence, whose inner, compelling logic can be disguised only by wilful [sic] self-deception" (CW 9i:562). After Mrs. Moore emerges from the cave, only very briefly does she attempt self-deception. She tries to write a letter to her children, to carry on normally. She cannot do it. She surrenders to her vision and to her dark night of the soul. The echo, emblematic of this disassociative state, leaves her and Adela in the same condition insofar as the ego is concerned. It is responsible for the "withered priestess" Adela encounters at Ronny's bungalow, the cynical, scornful Mrs. Moore who evidently has lost her hold on life.

Seen from the perspective of Jung's withdrawal of projections structure, at this point Mrs. Moore has ceded her stage three investment in ethical and religious concepts. In a confrontation with the self, there is often a direct challenge to assumed values and mores (Whitmont 220). Mrs. Moore loses all interest in life, its demands and duties. She wants to retire to a cave away from life, or be placed on a shelf to forget and be forgotten (224). She makes fun of the language of religion that has become meaningless for her (228). She has, in fact, arrived partly at stage four. All projections have been eliminated, and she has lost any sense of a center, of purpose. She is now in search of a soul. Because at this point the ego has been shattered, Mrs. Moore has not projected inward so that the ego is inflated. She does not think of herself in a God almighty position. When Adela tells her she is good, Mrs. Moore responds, ". . . no, bad. . . . A bad old woman, bad, bad, detestable" (228). Instead of ego inflation, there is ego deflation and dysfunction. Despair and emptiness consume Mrs. Moore. "She had come to that state where the horror of the universe and its smallness are both visible at the same time--the twilight of the double vision in which so many elderly people are involved" (230).

If the text had ended its story of Mrs. Moore here, then one would have to concede that a critic such as Nierenberg is correct in his assessment of the character--in the end, she is a withered priestess. If this is the case, then psychologically, the postmortem is that Mrs. Moore dies of a collapsed ego, of an inability to make meaning of life and of an experience so traumatizing in the cave that her mind and body cannot tolerate it. She dies in search of a soul she can never find in India or elsewhere.

I do not accept this interpretation, though challenging it requires a willing suspension of disbelief and takes the reader into Forster's fictional world of the prophetic. In agreement with Wilde (143-44), I believe the turning point for Mrs. Moore and for the novel is chapter twenty-

three. There, Mrs. Moore prepares to return to England, having first to travel by train to Bombay. Forster sums up her debilitating experience in the cave as follows: "Visions are supposed to entail profundity, but- - - Wail till you get one, dear reader!" (231). What makes this strong statement even more significant is that it is the only time in the novel that the narrator speaks directly to the reader, and from this point in the novel forward, Mrs. Moore's rehabilitation begins.

As she takes the train to Bombay, she travels through a town unknown to her, Asirgarh. Because the train circles the town, she sees it come into view again the second time, a new double vision, very different from the first one.

She watched the indestructible life of man and his changing faces, and the houses he has built for himself and God, and they appeared to her not in terms of her own trouble but as things to see. . . . The train in its descent through the Vindyas had described a semicircle around Asirgarh. What could she connect it with except its own name? Nothing; she knew no one who lived there. But it had looked at her twice and seemed to say: "I do not vanish." (232)

Later, she awakes from sleep (the realm of images from the unconscious) with the thought that she has not "seen the right places" (233). She thinks of all the sights and sounds of India she has missed. As she takes a carriage through Bombay to the dock, ". . . she longed to stop, though it was only Bombay, and disentangle the hundred Indias that passed each other in its streets" (233). As the boat sails, thousands of coconut palms wave goodbye to her and seem to say: "'So you thought an echo was India; you took the Marabar caves as final?'" they laughed. "'What have we in common with them, or they with Asirgarh? Good-bye!'" (233).

On this journey to Bombay, Mrs. Moore leaves Chandrapore and all that is stifling and debilitating for her there. Out in the countryside she gains new perspective as once again she sees the rivers, fields and moon. New places help change her perspective, and she begins to realize her vision in the cave has been myopic, that there is, indeed, more to life than the nothingness, the despair of the caves. She does not renounce her vision, but she acknowledges the indestructible life of humankind, that despite the abyss of meaninglessness, there is paradoxically the human will to live, to make and do, that makes life worthwhile. The streets of Bombay energize her spirit; she wishes she had time to become a participant in the life of the city, to immerse herself in the endless diversity that is life.

From a psychological perspective, Mrs. Moore on this trip begins willfully the restoration of her ego. The dark night of the soul for Mrs. Moore is over. She is coming to consciousness, beginning to integrate the Marabar experience by gaining distance from it, objectifying it, examining it, learning from it. Jung says that in coming to consciousness after such an event, ". . . we add to ourselves a bright and a dark, and more light means more night" (CW 9i:563). It is the ego that helps bind these two in dynamic tension, and it is the archetypal self that assists the psychic awareness, and makes possible further individuation.

After these insights, Mrs. Moore boards the ship, and after Adela's trial the reader learns of Mrs. Moore's death at sea. Later in the text the narrator shares the story of her passing. She has been aboard the ship only a few hours when she becomes ill. She does not linger long and is buried at sea. Two other details of the event are more important than even the death, and both concern geography: the ship sails south, and Mrs. Moore dies before the boat turns eastward toward Europe. She is deeper into the tropics than she has ever been, and her burial place is the Indian Ocean (284). In other words, she physically never departs the environs of India. Second,

the narrator informs that: "A ghost followed the ship up the Red Sea, but failed to enter the Mediterranean" (285). Early in the text Aziz informs Mrs. Moore that she is Oriental. It must be true. Her spirit remains in the East, there to be a presence in the remainder of the novel.

From this point in the narrative, Mrs. Moore appears in time, but not in space, and in this fictional world her individuation continues. If one ignores the reality of her physical death, then what the figure of Mrs. Moore actually shows in her appearances in the minds of others after death is her heightened state of consciousness that causes reaction in others. She releases energy, a ". . . patterning force that can restructure events both in the psyche and the external world" (Combs and Holland 74). These events triggered by Mrs. Moore are acausal, and they are experienced as numinous; that is to say, they are cosmological happenings of a synchronous nature (74).

This full consciousness of Mrs. Moore means that she has the capacity to consider her own subjective states and those of others from different perspectives, what Jung referred to as drawing on the transcendent function. Theoretically, this caused Jung to posit a "superordinate subject," which is, of course, the self archetype. When individuation occurs through such a process, then "one comes to . . . accept a range of subjective states without blame and with a certain playfulness and lightness of being. Courage, empathy, insight, creativity, uniting of opposites are typical outcomes of individuation/growth" (Young-Eisendrath 233).

Mrs. Moore's growth effects these same qualities in others when she makes her first appearance after death. At Aziz's trial amid the tension of the courtroom, ". . . suddenly a new name, Mrs. Moore, burst on the court like a whirlwind" (248-49). Mahmoud Ali argues the English kept her from testifying because she was the friend of poor Indians. The crowd of Indian onlookers and those outside catch her spirit, and take up her name, transmuting it into "*Esmis*

Esmoor." The mob begins to chant the name, transforming her into a Hindu goddess (250), and it brings power and magic into the courtroom, the primary beneficiary being Adela. The chant calms Adela, and moments later she finds the courage to tell the truth about Aziz's innocence, freeing him and setting off a wild celebration in the courtroom and in the streets (253-55). The text makes clear this synchronous event of Mrs. Moore's presence and Adela's composed truth telling are related. She is a force for healing and insight. Summers describes Mrs. Moore in this scene as "function[ing] on a mythic level as a redemptive figure" (217). Mrs. Moore's mythic stature grows in Chandrapore after the trial has passed: "At one period two distinct tombs containing Esmoor's remains were reported . . . Mr. McBryde visited them both and saw signs of the beginning of a cult. . . ." (285).

If Jung read Passage, he would likely smile and be intrigued with Forster's handling of the text in regard to Mrs. Moore. That the spirit of persons could somehow return from the dead Jung readily believed in his life. He chronicled his own dreams where the dead appeared. But further than that, there is the famous episode of "spirits" invading his home by ringing the doorbell. They filled his house and "communicated" to Jung the *Septem Sermones*, which Jung transcribed over the next three days (Memories 189-90). Jung wrote of this experience:

From that time on, the dead have become ever more distinct for me as the voices of the Unanswered, Unresolved, and Unredeemed; for since the questions and demands which my destiny required me to answer did not come to me from outside, they must have come from the inner world. These conversations with the dead formed a kind of prelude to what I had to communicate to the world about the unconscious: a kind of pattern of order and interpretation of its general contents. (191-92)

In her physical life, the figure of Mrs. Moore is one of those Unanswered, Unresolved and Unredeemed. However, finiteness for Jung rests upon the infinity of the unconscious, the self as archetype of central authority, a unitary field, governing conscious as well as unconscious functioning. There is something beyond the never-ending flux of birth and death. The movement of the organism from consciousness to unconsciousness and back again is participation in the eternal. In Mrs. Moore's after death appearances in the minds of others for affective purpose, it is not only Mrs. Moore's subjectivity, but her individuation that is at stake. The text does show this growth through her intuitive powers of recognizing both ghosts as well as Aziz's innocence. She assists Adela with insight in her anima/us confrontation, and she appears in Part III as a unifying factor in Godbole's mind before the altar of Krishna as well as in the climactic reconciliation wrought in the clash of the boats at Mau. Yet beyond this, in Mrs. Moore, Forster in his artistic vision, like Jung in his science, reaches for infinity, for that beyond the subjective, for participation in the eternal beyond the flux.

In the "Temple" section of the novel, Mrs. Moore asserts her greatest influence, Forster's artistic vision is made complete, and what also comes into consummate focus is Forster's personal struggle with the self archetype through the figure of Mrs. Moore. One way to understand the synchronistic events of the text is to think of them as symbolic occurrences that take place in the boundary areas between the human mind and the external world (Combs and Holland 100). In the novel, the arches and echoes symbolize psychological boundary areas. Both the symbolism and the boundaries predominate in Part III. Mythologically understood, it is the world of the unexpected where the Trickster reigns, and in western mythology the god of the boundaries is Hermes who is master of the unforeseen (82). In discussing the supernatural and fantastical, Forster suggests that the god who must be invoked is Hermes--"messenger, thief, and

conductor of souls to a not-too-terrible hereafter" (Aspects 110-11). It is of utmost significance for the text that Indian mythology recognizes Krishna as a Trickster (Combs and Holland 82). Krishna is center stage in Part III as the backdrop of the novel's action is the Gokul Ashtami festival that celebrates Krishna's birth.

In such an environment as is found in "Temple," a text pregnant with the numinous, chance, transcendent images, ambiguity and exploration, Forster invites the reader to enter and consider the often confusing scenes described in language which sometimes intentionally contradicts. Whereas in "Caves" there is the darkness of the unconscious at the center, a cavity, in "Temple," what Forster referred to later as a "lump. . . a mountain standing up" (qtd. in Furbank and Haskell 32-33), there is overwhelming consciousness and dazzling light, but the illumination seems sometimes to blind rather than to enlighten. As one reads "Temple," the rendering is like that of an abstract impressionist painting--something that coheres, although explanation of the coherence is difficult. The most "stable" part of the text is, interestingly, Mrs. Moore, who seems attached to all the narrative events as instigator and guide.

As a way into understanding both the function of Mrs. Moore and Forster's psychological journey, I want to discuss the ideas of Peter Conradi who believes a new form appeared in early twentieth-century novels that he calls the "metaphysical hostess." The four primary figures of this form were Bloomsbury creations, Woolf's Mrs. Dalloway and Mrs. Ramsey and Forster's Mrs. Wilcox and Mrs. Moore. The metaphysical hostess is related to Pan, is rooted ". . . in the Romantic Revival and to a view of woman as redemptive; . . . The hostess stands for the life force, dissolving differences, . . . and there is that of transcendence about them, which is 'the message of all art'" (433, 436). The hostess suggests to the reader a center to the narrative's meaning. Conradi asks some questions about these figures. Are such characters

emblematic, and, if so, do they destroy realism? Can the supernatural be introduced into a humanist vision "without falsely consoling?" (436). Conradi also wonders how ironically Woolf and Forster intended these characters to be read (437).

Conradi answers these questions by arguing that Woolf and Forster, under the influence of G. E. Moore, adopted a kind of holy trinity as it pertained to desirable "states of consciousness. . . . art, nature, and personal relations." Conradi contends both artists had a "strong, rational belief about the value of personality," so much so that it is almost "mystical." He concludes by wondering how this humanist vision could embody any "eternal principle." To try to dignify such a principle in a novel could not be done "without faking," particularly because both Forster and Woolf were "committed to a secular vision of spiritual value" (437).

Conradi believes Passage demonstrates more skepticism about its moral musings than many critics are willing to acknowledge (442). He wonders whether Passage accepts any truths outside of "local truths, truths of place," which to him is the same message of Howard's End (442-43). Conradi has this to say about Mrs. Moore:

The hostess is a surrogate artist [for the novelist]. Mrs. Moore is granted the intuitive power to find and make meaning in the relativistic world of A Passage to India. She can discern affinity, express love; hence too she is singled out simultaneously to bear the full burden of Forster's radical skepticism about the meaning-bearing capacities of both art and knowledge. She expresses both the largest transcendental hope of the book and the largest doubt about the value on such hope. (451)

Conradi's conceptualization and naming of the metaphysical hostess as a type and literary device shows insight and creative linkage between Woolf's and Forster's fiction. The kinds of

questions he raises about how the humanist deals philosophically with the transcendent are also interesting. For Forster, I think his attempt to address the transcendent in Howard's End with Ruth Wilcox is less successful than it is with Mrs. Moore fourteen years later in Passage. The difference lies not so much in Forster's maturing as a writer (though he is more mature), but in a vision of transcendence that is more complex, and that comes to consciousness in the text of Passage primarily through the transformation of the character of Mrs. Moore. Ruth Wilcox is a more conventional figure; she is related to the fantastical in interesting ways, and the influence of Pan upon her character is evident, and I agree with Conradi that the truth Mrs. Wilcox presents is localized and related to place. None of this is true with Mrs. Moore. She is a prophetic figure who "reaches back" (Aspects 136) into the universal; her journey is an exploration that probes the infinite, but without necessarily reaching any conclusion.

The skepticism Conradi feels Passage renders in reaching moral or spiritual absolutes is accurate if in proposing this one does not jump to the conclusion that Forster is himself a skeptic or is proposing skepticism as a philosophical position. Rather, Forster's position is that of an artist both probing consciousness and willingly opening himself to the unconscious through the process of active imagination. Psychologically, the conscious rendering is best understood through the figure of Adela as discussed in chapter four. The artist is also consciously at work in the characters of Fielding, Aziz, Godbole and other minor characters in the text. This means that much of his concern in the text with rationalism, Islam, Hinduism and Christianity is part of his conscious effort. Where the unconscious seems to operate is with Mrs. Moore. She is a projection of the artist's own psychological need for individuation in the second half of his life.

By the time Forster resumed writing Passage in 1922, he was forty-two years old, a mature, middle-aged adult who had successfully passed through several crises of young

adulthood, crises that incapacitated his abilities as an artist for a time. As he returns to Passage, and he does eagerly want to return to it, the psychological need for the artist is integration. In terms of Jung's stages of projection, at the point when he returns to writing, he is clearly in stage four, that is, a rational humanist who recognizes the limitations of rationalism and without a need to project meaning in a transcendent deity or into an ideology. I sense that when he was in India in 1921, there had been some stage four ego inflation, particularly in his experience as an Anglo oppressor in relation to Kanaya. He learned from that experience about the abuse of personal power and determined not to repeat his behavior. He vowed to seek more authentic personal relationships where his sexuality could be expressed in loving, reciprocal ways.

Passage becomes the place where the artist explores meaning beyond the philosophical, theological and ontological. He sees and names humankind's meaning constructions for what they are--projections. Yet in his playful, artistic, imaginative way he explores the possibilities of truth that may or may not be contained in these projections. Mrs. Moore, Conradi's metaphysical hostess, becomes the conduit for that exploration. Forster's inquiry and musings take him into the boundary areas beyond the material world into considerations beyond cause and effect, time and space, and into areas that can only be described symbolically, sometimes where language itself refuses to cooperate in the articulation of meaning. This is the area that Jung described archetypically as the self, and as the artist contemplates and writes, the self produces its transcendent symbols. Passage required of the author hard psychological work, some conscious, some unconscious. His anchor is Mrs. Moore. She carries the projections of the author into the boundary areas of exploration. The reader finds it is a world of chance, acausality, and the mythological. It is Jung's stage five. It is a place of transcendence where unity and wholeness are sought, but not found because the subject never fully arrives, is never completely

individuated, but nonetheless the effort never ceases. It is stage five, and it is also the realm of artistic endeavor. Forster bemoaned the fact that a novel has to tell a story. He wished it could be something else--"melody, or perception of the truth" (Aspects 26). Well, Passage does tell a story, but it is so much more than story or plot. It reaches back, or perhaps better, reaches out toward truth.

Only with understanding of what is going on with the artist and his art should "Temple" be approached. Because of the predominance of the Hindu festival and the prominence of Godbole in the text, some critics have seen Hinduism as an "answer" to the caves of Part II. However, in Forster's quest for certainty and revelation, nothing could be further from the truth. That is made quite clear earlier in the narrative as Aziz and Fielding discuss the Hindu religion. After Fielding generously remarks that there may be something in religion that has not been sung and that perhaps the Hindus have found it, he immediately annuls his insight by stating that the "Hindus are unable to sing" (309). Later, in Part III, as Godbole kneels before Krishna, "chance" brings Mrs. Moore into his mind. Upon reflection, Godbole suspects this has been a telepathic appeal from her, but he feels content that he has done his "duty" by placing himself in the position of God and loving her (326). The problem is that she appears not alone, but with a wasp clinging to a stone, the whole vision emblematic of the human, the natural and the material. He is able to impel "by his spiritual force" both Mrs. Moore and the wasp, but not the stone: "And the stone where the wasp clung--could he. . . no, he could not, he had been wrong to attempt the stone, logic and conscious effort had seduced. . ." (321). Though Hinduism proclaims itself to be an inclusive religion, able to incorporate good and evil, the mystic and the skeptic, nature and the material world, Godbole's failure to impel the stone shows it to be no more inclusive than Christianity, whose representative, Mr. Sorley, could not include the wasp.

Further, Godbole is certainly a devout Hindu, but he bases this devoutness on doing his duty, keeping rules, and espousing a closed philosophical system so that in the end it does not make any difference whether God comes or not. To appeal devoutly for God's coming, to be tolerant and inclusive so far as possible, and to do one's duty are all that is necessary. The inclusiveness causes a muddled religion as shown in the descriptions of the Gokal Ashtami Festival, perhaps most acutely symbolized by the phrase, "God si love" (324). The circular reasoning of God's coming or not coming, while making ritual events such as Gokal Ashtami possible (Aziz calls it their "annual antic" [327]), robs the religion of mystery. "He is, was not, is not, was" (317) is the conclusion of such reasoning.

Godbole is one of Forster's successful creations. Who would not be intrigued by a Brahman Professor who "wore a turban that looked like pale purple macaroni, coat, waistcoat, dhoti, socks with clocks. The clocks matched the turban, and his whole appearance suggested harmony--as if he had reconciled the products of East and West, mental as well as physical, and could never be discomposed" (77). However, Godbole is a static creation--he never changes, and he always absents himself at critical moments in the novel. He misses the train to the Marabar and he leaves Chandrapore before the trial. As Fielding observes, "he always did possess the knack of slipping off" (213). And, in Part III, he is present as backdrop to the action but not part of it. As one critic writes, "Godbole may grasp unity with God and others, but he is aloof from friendship and affection. . . . Godbole travels light and avoids all messy entanglements" (Koponen 47, 48). In his devotion to his religion, he misses life. In Jungian terms, he is a classic stage three personality: his projection is firmly fixed on the transcendent God whose presence or absence is all one and the same. In Forster's literary terms, he is a flat character. Forster says flat characters are often humorous and represent a fixed idea or quality. In fact, flat characters

often become the idea. Flat characters ". . . never need reintroducing, never . . . have . . . to be watched for development, and provide their own atmosphere. . . . [T]hey remain in [the] mind as unalterable for the reason that they were not changed by circumstances. . . ." (Aspects 68-69).

The difference in Godbole and Mrs. Moore, however, is not the differences suggested by their respective religions. Both Hinduism and Christianity are found lacking in the novel. The difference is in the fixed composure of Godbole (unconsciousness) and the discomposure of Mrs. Moore (consciousness). Godbole thinks he is one with the universe, while Mrs. Moore actually is on an authentic search to find that unity. Godbole is earth bound and mindful of time (clocks on socks), while Mrs. Moore is bound neither by space nor time. Godbole never changes, while change and growth are the essence of Mrs. Moore. Godbole absents himself from the action, while Mrs. Moore is the catalyst for all the major events of the narrative. Godbole is a flat, realistic figure, Mrs. Moore a round, mythological one.

In comparison to Mrs. Moore and Godbole, neither Fielding nor Aziz are static as is Godbole, but neither is open to the transcendent as is Mrs. Moore. Through his characters, "Forster is an equal opportunity iconoclast who targets theists, atheists and agnostics alike" (Roeschlein 68). Fielding is a rationalist, but Forster does not attack his rationalism so much as he shows what Fielding's personality lacks. Fielding is a person of good will and culture; he appreciates the form and beauty that western civilization has wrought. He seeks the harmony of the Mediterranean, thinks it is ". . . the spirit in a reasonable form" (314). Fielding is like the young Forster, appreciative of Hellenic and Roman culture and tradition. What Fielding lacks is the ability to love. It makes him a spiritual cripple who is unable to hear the echoes of the Marabar; he is puzzled by the meaning of Adela's experience; he fails to establish a lasting relationship with Aziz, and, because he cannot understand the spiritual nature of Stella (a

surrogate for Mrs. Moore), his relationship with her lacks complete connection. However, like Adela, another rationalist, he recognizes his incompleteness. Nowhere is it expressed better than when the narrator views Fielding's and Adela's last conversation in India:

A friendliness, as of dwarfs shaking hands, was in the air. . . . [T]hey were dissatisfied. When they agreed, 'I want to go on living a bit,' or 'I don't believe in God,' the words were followed by a curious backwash as though the universe had displaced itself to fill up a tiny void, or as though they had seen their own gestures from an immense height--dwarfs talking, shaking hands and assuring each other that they stood on the same footing of insight. They did not think they were wrong, because as soon as honest people think they are wrong instability sets up. Not for them was an infinite goal behind the stars, and they never sought it. But wistfulness descended on them now, as on other occasions; the shadow of the shadow of a dream fell over their clear-cut interests, and objects never seen again seemed messages from another world. (294)

Because of his gracious humanism, especially in Parts I and II, Fielding is an admirable character. In Part III, he has found romantic love with Stella, but not spiritual love. He knows something important in life is missing, but he cannot identify it or reach for it. He remains a Jungian type stage three invested in his rationalism.

Aziz is similar to Fielding in his rationalism, though he professes identity with Islam. Aziz is a scientist, and he is an Islamic nationalist, resentful of both the British in India and the domination of Hindu culture. He lives in the past and identifies himself with the six Mogul rulers of ancient times. Aziz can be warm and affectionate, even intimate; his sentiments lead him to write poetry, but one often wonders about his capacity for love. He does respond to Mrs.

Moore with love, but it is her spiritual energy that forms the basis of their relationship. He can be mean-spirited and suspicious as is evident in thinking Fielding may have a personal interest in reducing the compensation from Adela because he intends to marry her. What cripples him as a character is his emotionalism; he overreacts to events, and is so dominated by his emotions that he fails to perceive the real significance of his own sufferings (White 654). He is reactive, and in Part III he is the picture of disillusionment and of a person not living up to his potential. While he could have been a tragic hero of the novel, he rarely acts heroically, and when he does, it is a result of one of his emotional, reactive responses. Further, the larger issues of the novel's cosmological nuances leave Aziz behind, as they do Fielding. Aziz makes no real psychological progress in the novel. Even though he writes the letter of apology to Adela in Part III and professes to "want to do kind actions all around" (356), his success is an open question. In his last conversation with Aziz, Fielding gives as good a summary of himself, Adela and Aziz as can be given: "You and I and Miss Quested are, roughly speaking, not after anything. We jog on as decently as we can, you a little in front--a laudable little party" (357).

In the penultimate scene leading up to the clashing of the boats, Aziz again meets Mrs. Moore, but in the person of her son Ralph. The backdrop for all of Part III is the rainy season of Mau, the time of fecundity and refreshing temperatures for India. Aziz is walking the path that leads up to the European Guest House that overlooks the large tank (a small lake) of Mau where Ralph is recuperating from his bee stings. Earlier in the day, Aziz, angry and defensive, had first met Ralph when he called him "Mr. Quested," precipitating his learning that Fielding married Stella, not Adela. As he met Ralph, it rained by the "pailful" and "made a mist around their feet" (338). Mrs. Moore, through her telepathic powers, seems through the water, a common symbol for the unconscious, to be trying to reach Aziz, to soften his rancor, to heal the divisions between

him and the others. Now, as he climbs the wet path, he passes the royal tombs which look "ghostly" in the moonlight, and he hears the "kissing sounds" of fruit-bats which "were unhooking from the boughs" where they had hung upside down all day. "[T]hey had grown thirsty" (344). The images of ghosts, moonlight and tombs all invoke the potential presence of Mrs. Moore and the hope that through her, Aziz, who has often had events upside down, might now be prepared to reconcile his feelings, embrace and kiss his English friends.

When Aziz enters the Guest House, he hears Ralph's voice and sees that "[s]omething move[s] in the twilight of an adjoining room" (346). It is as if Aziz is back at the Mosque where he first met Mrs. Moore. Aziz cannot place the familiar voice, but his unconscious knows its quality is that of Mrs. Moore. Aziz is unkind to Ralph, handling him roughly as a doctor and speaking abruptly and coolly to him. When Ralph says, "Dr. Aziz, we have done you no harm," Aziz's bitter response about Adela's accusations are drowned out by the guns of State which fire precisely at that moment--a chance event whose cause is Mrs. Moore. The gunfire signals the release of a prisoner from jail, part of the ritual occurring as part of the Festival. It also triggers the release of Aziz's hardness of heart toward Ralph. As Aziz moves to depart, he ". . . held out his hand, completely forgetting that they were not friends, and focus[es] his heart on something more distant than the caves, something beautiful" (349). Ralph recognizes Aziz has become a friend and takes his hand. Aziz asks, "Can you always tell whether a stranger is your friend?" Ralph replies in the affirmative, and Aziz responds, "Then you are an Oriental." He "shutters" at his own words--"he had said them to Mrs. Moore in the mosque in the beginning of the cycle, from which, after so much suffering, he had got free" (349). However, the unity and reconciliation in Aziz's thoughts last only momentarily before he says to Ralph, "But you are Heaslop's brother also, and alas, the two nations cannot be friends." Ralph agrees, and in a

prefiguration of the last scene in the novel where Aziz's and Fielding's horses swerve apart to symbolize the separation between the two, Ralph's "voice and body . . . swerve" in a way Aziz does not understand, and Ralph says to him that his mother loved him (350). Aziz thinks, "What did this eternal goodness of Mrs. Moore amount to? To nothing, if brought to the test of thought. She had not borne witness in his favor, nor visited him in prison, yet she had stolen to the depths of his heart, and he always adored her" (350).

Aziz decides to take Ralph out on the water in a boat to see the festivities. Fielding and Stella are already on the water somewhere out in the darkness. On the water, the wind "blew them in the direction they desired" (351), and Ralph spots the figure of the Rajah watching the festivities. Aziz is stunned because he knows there is only one precise spot where the image can be seen on the lake and that few people had ever seen it, certainly not he until Ralph helps him discern it. At this point, Aziz begins to feel Ralph is "not so much a visitor as a guide" (352). Immediately, Aziz hears the chant onshore that sounds to him like *Esmis Esmoor, Esmis Esmoor* (352).

On the shore, Godbole sees the boat and waves his arms. It is at a highpoint in the festival. The naked servitor has Krishna on a tray along with the village of Gokul. The servitor is "preparing to throw God away . . . into the storm. . . . little images of Ganpati, baskets of ten-day corn, tiny tazias after Mohurram--scapegoats, husks, emblems of passage; a passage not easy, not now, not here, not to be apprehended except when it is unattainable: the God to be thrown was an emblem of that" (353). This is the climactic moment of the novel. Notice what happens. The naked servitor enters the "dark waters" with Krishna on the tray--the Trickster is present. Godbole watches. Mrs. Moore both hovers and is present in her children. Boats collide, and by chance, they are those of Aziz and Ralph, Fielding and Stella. The boats capsize

and the inhabitants are all spilled into the murky, warm waters. The letters Aziz has stolen at the Guest House written by Adela and Ronny fall from Aziz's pocket and into the water. The whole cast of the novel's characters is present! (Monk 7).

This synchronistic event orchestrated by the transcendent powers of Krishna and Mrs. Moore brings unity, connection among the participants. It is the desired passage not easy, but here found. It is a crossing of a boundary that brings reconciliation, a participation in that which transcends human selfishness and human isolation and creates community and friendship. It comes with "an immense peal of thunder, unaccompanied by lightning" (354). In other words, it is, unfortunately, all sound and fury, but lacks sustaining energy. As quick as it happens, "[s]ome of the torches went out, fireworks didn't catch, there began to be less singing, and the tray returned to Professor Godbole, who picked up a fragment of the mud adhering and smeared it on his forehead without much ceremony" (354). While profoundly moving for the participants, the passage lacks an "emotional center" (355), and therefore it lacks sustainability. Attainable, yes, certainly if the power of the gods consent and human consciousness is acute. Sustainable, most likely not, because the human condition does not seem to permit it. That is the central message of the text of A Passage to India.

The final chapter is anti-climactic and continues to explore the possibilities for human attainment of connection both on the horizontal and vertical planes. Aziz and Fielding celebrate their friendship, "yet aware they could meet no more" (355). They recognize that the shipwreck has restored their old relationship, yet tensions still remain and fester in the final scene where, while admitting they want to be friends, the powers of earth do not permit it: "they didn't want it, they said in their hundred voices, 'No, not yet,' and the sky said, 'No, not there'"(362). However, 'not yet' and 'not there' does not necessarily mean never and no place. From a psychological

point of view what seems necessary is a raising of human consciousness that sees beyond the projections in which humankind invests and that cause anxiety and strife on both personal and non-personal levels.

Somehow, Aziz, through Mrs. Moore's prodding, manages enough consciousness to understand that Adela risked a lot to tell the truth at the trial, and he is moved to write her and thank her. Then, "[s]omething, not a sight, but a sound--flitted past him, and caused him to re-read his letter to Miss Quested. Hadn't he wanted to say something else to her? Taking out his pen, he added: 'For my own part, I shall henceforth connect you with the name that is very sacred in my mind, namely, Mrs. Moore'. . . . [T]he meadow disintegrated into butterflies" (359).

Since Mrs. Moore has become the novel's symbol of transcendence and higher consciousness, Forster appears to be exploring the idea that true unity or reconciliation requires what Jung would call the activation of the self archetype, a transcendent unitary force in which human beings or groups might participate. It is visionary, a theoretical postulate that implies human consciousness may constellate at uncommonly high levels, and that such consciousness promotes understanding, healing and the examination of projections. It is stage five thinking in that persons individually or in community, in search of integration and unity, become conscious of abilities, limitations and nature, and creatively work to transform themselves and society. Fielding alludes to the possibility that Stella and Ralph are on such a quest, and he is not so sure he likes it because it is unreasonable to him: "I can't explain because it isn't in words at all, but why do my wife and her brother like Hinduism, though they take no interest in its forms? They won't talk to me about this. They know I think a certain side of their lives is a mistake, and are shy" (359). This is a perfectly in character remark by the rationalist.

The title, A Passage to India, is taken from a poem of almost identical title by Walt Whitman, "Passage to India." Honoring the opening of the Suez Canal, the poem, in Whitman's enthusiastic and optimistic way, sees the Canal as a symbol of the beginning of humankind's growth to greater connection and world unity. It is a celebration of globalism, the destruction of barriers of race and creed, and a vision for a joining together of the world's people as an industrial force for the common welfare of humankind. How this will all be achieved Whitman is not sure. He attributes it to the "mystery of God" (348), and when humankind arrives, it will be "where mariner has not yet dared to go" (350). That humankind will arrive, Whitman is confident, because the seas, which require daring to sail, are safe because they are "the seas of God" (350). What Forster and Whitman share is an appreciation for mystery (Friend 77), but Forster is far less certain about the attainment of spiritual or world unity (Howarth 11-12). Forster permits the quest through Mrs. Moore and her children, but through Fielding and Aziz he questions its worth. It is a probing of consciousness, not a synthesis, not a formula, no certainty articulated.

Reviewing Dawson's criteria for an effective protagonist in a psychological reading, it is clear to me that Mrs. Moore fulfills his criteria. She drives the events of the novel and can be related to all of the events. Most important, Mrs. Moore is the character most changed by the events of the narrative, and she is the figure who carries the unconscious of the author. Without her, the novel would be robbed of its mythological magic, transcendence and cosmic significance. It would not be a great novel without her. Is Mrs. Moore a heroic character? No: in her earth bound character, personality, and actions, she is not heroic. She does experience the depths of despair that open her to the possibilities of transformation, and in the second half of the book, she is on a mythological journey; but does she arrive? No, her face is set toward infinity,

so arrival is not the concern. Mrs. Moore is a figure to contemplate; she is about the moon, laughing coconut trees, wasps and misty, warm waters; she is about the possibilities of psychic energy, potentiality, the limits of human consciousness, and what it might mean to be living in the second half of life as a person on a journey toward individuation that incorporates movement toward wholeness, unity and creative living. In a transcendent sense, Mrs. Moore is about the ineffable.

In Aspects of the Novel, Forster discusses rhythm and pattern as aesthetic components of the narrative. He defines rhythm as "a repetition plus variation" (168). In relation to rhythm, Forster contemplates Beethoven's Fifth Symphony, conjecturing that "when the orchestra stops, we hear something that has never actually been played." Comparing this to rhythm in a novel, Forster says the novelist must not aim for completion: "Not rounding off but opening out. When the symphony is over we feel that the notes and tunes composing it have been liberated, they have found in the rhythm of the whole their individual freedom. . . . Expansion. That is the idea the novelist must cling to" (168-69). My sense of Passage is that it does expand outward, that after reading the text and considering it for awhile, its "sound" is not any particular repetition in the text. The sound of the novel that has never been actually heard has little to do with the setting, story or plot. It has more to do with what the novel reaches toward, something none of the characters nor even the narrator can quite articulate. It is related to Mrs. Moore, but it transcends her. It is related to the natural world described in the novel or, more precisely, to what nature evokes. It is related to chance, telepathy, ghosts and synchronicity, but none of this really defines or contains it. Whatever the sound is, it engenders a meditative spirit.

Forster defines pattern as the sense of beauty the book emits, the stamp of the Muse, and he relates pattern to painting (152). The Muse is what I call in this reading the author's

unconscious at work creating images that the artist then shapes and forms into text. There is a striking similarity in Jung's and Forster's biography and methods in regard to this stamp of the Muse. Jung was born in 1875. His break with Freud came in 1911, a traumatic event, when he was thirty-six years old. During the first part of his mid-life, age thirty-eight to forty-one, Jung discovered the anima, and began his theoretical postulates about the anima. Later, in 1918, Jung was involved in World War I as Commandant of a prisoner of war camp in Switzerland. He felt himself to be in a period of psychological darkness. In the mornings at the Camp, he began each day to sketch in his notebook a circular drawing, a mandala that "seemed to correspond to my inner situation at the time. . . . Only gradually did I discover what the mandala really is: Formation, Transformation, Eternal Mind's eternal recreation. And that is the self, the wholeness of the personality, which if all goes well is harmonious, but which cannot tolerate self-deception" (Memories 195-96). Over the next couple of years, between the ages of forty-two and forty-five, Jung, through his daily drawings, discovered the depth of the self archetype and developed his theories about the self. In 1927, he had a dream that brought a sense of finality about his drawings and the self. Jung writes, that "[t]hrough this dream I understood that the self is the principle and archetype of orientation and meaning. Therein lies its healing function. For me, this insight signified an approach to the center and therefore to the goal. Out of it emerged a first inkling of my personal myth. After this dream I gave up drawing or painting mandalas" (198-99).

This reminds one of Forster's development. He was born in 1879 and began publishing fiction in 1904. By 1910, with the publication of Howard's End, his fifth novel, he had achieved national acclaim as a writer. Yet Forster's dairies indicate difficulties in coming to terms with what Jung would call an anima dominant personality. He struggles with sexuality and

relationships. He cannot write Passage that he starts and then puts aside to write Maurice as an artistic release of sexual frustration. He shows Maurice to few people and knows he cannot publish it. He goes to Egypt in support of the British war effort in 1916 as a Red Cross volunteer. After the War, he goes to India where, again, his confused sexuality causes him to take advantage of a young man in ways that are abusive and inappropriate. He learns from the experience, and his dairies show a determination to claim his homosexual nature and seek fulfilling relationships. He begins writing Passage again, completing it in 1924 at age forty-five. The writing of Passage is comparable to Jung drawing mandalas. Forster seeks to go to the center in his writing. He opens himself to what Jung calls the self archetype, the archetype of meaning and wholeness. The stamp of the Muse, the exploration of the self as it reveals itself, results in a mandala, a text, a work of great creativity, beauty and complexity. The most striking similarity between the two men is that just as Jung never felt the need to draw another mandala, Forster never felt the need to write another novel. Through the artistic rendering of Passage, Forster found psychological integration.

Like Jung, Forster went on to have an extremely rich and productive life in his elder years. Unlike many artists, Forster endured World War II in England, and tried to keep culture alive and national spirits up through his writing and work as a commentator for the British Broadcasting Corporation. He published a great many essays, lectures, and art reviews. His personal life was happier, his relationships more stable, and he became renown for his thoughtful kindness and generosity to his family and friends. For many years, he was England's premier man of letters and wore the mantle with dignity and graciousness. I believe the richness of his latter years was made possible because of the fullness of his artistic vision rendered in Passage.

and because the creative act actualized in him the archetypal self and brought him enough psychological unity that he could continue his individuation well into old age.

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