

TRIBHUVAN UNIVERSITY

**Interplay of Tradition and Modernity: An Ironic Study of Forster's *A
Passage to India***

**A Thesis Submitted to the Central Department of English
in Partial fulfillment of the Requirements for the
Degree of Master of Arts in English**

By

Ashok Bhandari

Central Department of English

Kirtipur, Kathmandu

December, 2008

Recommendation Letter

Mr. Ashok Bhandari has completed his thesis entitled **Interplay of Tradition and Modernity: An Ironic Study of Forster's *A Passage to India*** under my supervision. I hereby recommend his thesis be submitted for viva voice.

Dr. Beerendra Pandey

Supervisor

Date: _____

Approval Letter

This thesis entitled **Interplay of Tradition and Modernity: An Ironic Study of Forster's *A Passage to India*** submitted to the Central Department of English, Tribhuvan University, by Mr. Ashok Bhandari has been approved by the undersigned members of the Research Committee.

Research Committee Members

Internal Examiner

External Examiner

Head

Central Department of English

Date: _____

Acknowledgement

I owe my greatest debt to my respected guru Dr. Beerendra Pandey, lecture of Central Department of English, Whose, Scholarly guidance, dignified suggestions and consistent encouragement proved invaluable to me in shaping this dissertation in its present form. The way he guided and encouraged me really impressed me and made comfortable to accomplish this task.

I would like to express my sincere gratitude to Dr. Krishna Chandra Sharma, Head of the Department for granting me the opportunity to carry out this dissertation. I am equally grateful to my respected gurus Prof. Dr. Chandra Prakash Sharma, Dr. Sangita Rayamajhi, Dr. Shiva Prasad Rijal, Mr. Saroj Gimire and Mr. Sadan Raj Adhikari and all the respected teachers of Central Department of English for their valuable suggestion and ideas to complete my thesis work.

I can't help thanking my friends: Yadunath Sapkota, Bipin Dahal, and all who directly or indirectly helped me in collecting materials and giving relevant suggestions.

Lastly, I am bound to express my thanks to my friend: Mr. Dilli Raman Subedi for computer typing, formatting and printing out this dissertation into the present form.

Ashok Bhandari

December 2008

Abstract

Edward Morgan Forster's ironic observation of British and Indian ways of life in *A Passage to India* is notable for its use of multiple perspectives: Forster employs the shifting viewpoints to portray the English and Indian characters, writing his story across the lines of difference of race, religion, gender, and culture. Here he takes the relations between the English and the Indians and ironizes upon the possibility and limitations, the promises and the pitfalls, of human relationships, judging independently as a liberal humanist. Hence neither English nor Indians are spared: there is a kind of comic act mitigating the tragic undertones in the novel. Forster's irony is directed at Indian tradition from the viewpoint of British modernity and also at England from the prospective of traditional India. Forster privileges Indian life and culture even as he stereotypes India and the Indians along with the British. He shows his ambivalent attitude towards British and Indian life and culture by simultaneously stereotyping and privileging the different aspects of their culture, traditions and customs.

Table of Content

	Page No.
I. Introduction	1
Forster and His Works	1
II. Theory and Politics of Irony	9
Irony: An Introduction	9
Politics of Irony	22
Post Colonial Irony	25
III. Irony in <i>A Passage to India</i>	31
IV. Conclusion	44
Works Cited	

I. Introduction

Forster and His Works

Born in London on 1st January 1879, Edward Morgan Forster, fondly referred to by friends as Morgan or "Bunny" had an enormous effect on modern British literature in various genres including novel, short story and essay. Died Ninety-one years later in Coventry at the home of the Buckingham's Forster transverse the course of British culture from its Victorian and imperial peak to the post imperial world of the Battles and the waning of the British novel over the course of his long life. His early childhood was spent in caring protective company of three women: Mother, maternal grandmother and his great aunt Mariane Thorton who was to exert the greatest influence on his life. Born as a son of an architect, Foster was to have been named Henry but was baptized Edward by accident. Among his ancestors were members of the Clapham sect. As a boy he inherited of £8000 from his parental Aunt Mariane Thorton daughter of the abolitionist Henry Thorton which was enough to live on and enabled him to become a writer.

Forester attended Tonbridge School in Kent as a day boy and was not happy as a student of this school, as the position of day scholars and distinguished from boarders in English schools has been traditionally bad and in *The Longest Journey* Forster records the snubbing day-scholars and his own pleasant experiences. Forster had a privileged upbringing and private education that led him to king's college, Cambridge and degrees in classic and history. At, Kings College between 1897 and 1901 he become a member of the apostles (Formally named the Cambridge conversation society) a discussion society. Many of its members went on to constitute what came to be known as the Bloomsbury group of which Forster was a peripheral

member in the 1910s and 1920s. There is a famous recreation of Forster's Cambridge and that of his fellow apostles at the beginning of *The Longest Journey*.

After leaving university he traveled on the continent with his mother. His family wealth allowed him to live in Greece, Italy and Egypt after graduation in 1901; he spent part of world war I as a Red Cross Volunteer in Alexandria, Egypt, where he met a train conductor Mohan med et al. a youth of seventeen with whom he fell in love and who was to become one of the principal inspiration for his literary work. Mohammed died of tuberculosis in Alexandria in spring of 1922. After this loss, Forster was driven to keep the memory of the youth alive, and attempted to do so in the form of a book-length letter, preserved at king's college Cambridge. The letter begins with the quote from A.E. Houseman "Good-night, my lad, for naught and eternal; No league of ours, for sure" concludes with an acknowledgement that the task of resurrecting their level is impossible.

He first traveled to India in 1912-1913 and later served as private secretary to the Maharjah of Dewas in 1921 which was his second spell in India. After returning from India he complete his last novel, *A Passage to India* (1924) which became his most famous and widely translated work. Forster stopped writing novels at the age of 45 (1924) and wrote little more fiction apart from short stories intended only for himself and a small circle of friends observing the tension of Empire first-hand he became a journalist for the labour party's *Daily Herold*. Later in 1930s and 1940s Forster become a successful broadcaster on BBC Radio in the cause of Indian independence and reviewer for the new statesman nation and became a public figure associated with the British Humanist Association. He declared that his life as a whole had not been dramatic, and he was unfailingly modest about his achievements. Interviewed by the BBC on his eightieth birthday, he said: 'I have not written as much

as I'd like to . . . I write for two reasons partly to make money and partly to win the respect of people whom I respect. . . I had better add that I am quite sure I am not great novelist'.

After Indian independence was achieved in 1947, he was brought to India in public tribute for his actions on behalf of the political solution to independence.

Forster had five novels published in his life time and one more, *Maurice*, appeared shortly after his death although it had been written nearly sixty years earlier. A seventh, *Arctic Summer*, was never finished. His first novel, *where Angels Fear to Tread* appeared in 1905. In the following year, he lectured on Italian art and history for the Cambridge local lectures Board. *The Longest Journey* appeared in 1907 followed by *A Room with a View* (1908) based partly on the material from extended holiday in Italy. Forster also wrote during pre-war years a number of short stories which were collected in the celestial on *omnibus* (1914). Most of them were symbolic fantasies or tables *Howards End* appeared in 1910 is a story that centers on an English country house and deals with the clash between two families; One interested in art and literature the other only in business. *Maurice* which was revised several times during his life finally published post humously in 1971 Forster wrote two biographies *Goldsworthy Lowes Dickson* (1934) and *Nariname Thornton* (1956). *The Itill of Devi* *A Portrait of India* with commentary appeared in 1953.

A Passage to India is Forester's masterpiece here he talks the relation between the English and the Indians in the early 1920's. The novel is notable for its use of multiple perspectives; Forster employed the shifting view points of an Elderly British woman, a Muslim Indian Physician and a male British educator and civil servant of empire writing his story across the lines of difference of race, religion, gender and culture.

The novel is about the relationship between East and West, seen through the lens of India in the later days of then British Raj. In it Forster connected personal relationship with the politics of colonialism through the story of the English Adela Quested and the Indian Dr. Aziz and the question of what did or did not happen between them in the Marabar Caves. In another sense Miss Quested a woman of conflicting character's extraordinary response to Aziz's and hospitality on the excursion to the caves. Her false accusation that he had to rape her-has the effect of a cruel practical Joke played against her host.

A Passage to India is equally noted work to explore the irreconcilability of class differences, the process that would lead inexorably to the loss of Britain's empire. The major concern in the novel is ever widening gap between India and Britain as well as Forster's efforts to bridge the gap using his popular formula of "connection" between classes, races, sexes, countries or in narrative form for the development of meaningful relationships between human beings. Forster as the secular humanist is on the side of Indian Independence is also the judge of human littleness and absurdity. Obviously the difficulties of genuine human contact can be projected on large scale when one side consists of English the other Indian. The kinds of contact which are made between English and Indian are odd and inexplicable.

A Passage to India begins with a question-whether English and the Indians can be friends or not and ends with answer no. The novel in a dramatizing the repercussions following Aziz's attempts to be decent to English, his subsequent arrest and final Anti-English sentiments, is largely constructed around this question. Through the novel the barriers to inter-racial friendship in a colonial context are explored. The main theme of the novel is the clash between imperialism and

growing sentiment of nationalism in India, and the collision of the cultures of East and the West due to cultural discrepancies.

As a work of art *A Passage to India* is most widely read and accessible work, remaining popular for a great deal of time after its original publication. The novel is about the odd and inexplicable relationship between East and West seen through the lens of India, towards this reality, different critics has their own critical commentary.

Maria M. Davidis in his commentary entitled Forsters imperial romance: chivalry motherhood and questing in *A Passage to India*, supports the Indian nationhood by respecting the increasing sentiments of independent India and writes:

Man can come together with other man only when Indians are equal to Englishman and when the history of colonial India is rewritten. This novel looks forward a time when neither Englishman nor Englishwomen will want to see the "real India" which, as Aziz notes is only another "from of ruling India" (343). When India will achieve nationhood and when there is a chivalry that no longer mishaps societal roles and relationships. In consonance with the last section of the novel and as in Forster's unpublished short stories, there must be death in some from before men can realize "the life to come". (67)

Indian critics Nirad C. Chaudhari say that *A passage in India* is primarily political novel with Indo-English racial overtones. He overemphasizes its political aspects when he says, "*A Passage to India* has possibly had an even greater influence on British imperial politics than on English literature" (qtd in Shahane 7).

Regarding friendship some critics have complained that Forster did not make his Indian characters sufficiently anti-British from the start Andrew Shonfield has

said, "Forster had little understanding and no sympathy for the complicated and courageous politics of the Indian Independence movement" (qtd in Hawkins 58).

The another important issue raised by Forster is the problem of human relation due to Britishers superiority and unfriendly behaviour based upon the Western orientalism. Hunt Hawkins quotes "Every human act in the East is tainted with officialism" (188) and that where there is officialism every human relationship suffers" (112). People can't establish a friendship of equals when the Raj is based on an inequality of power. All relationships are ultimately subordinated in the political reality. (56)

Forster as a modern writer seems to be quite distinctive in *A Passage to India* especially in point of view while interplaying traditional and modern aspects of Indian and British ways of life through very skeptical and ironic observation, neither supporting British colonial rule in India nor opposing it directly. Toward such modern identity Forster, Leland Monk says:

Forster's novelistic version of non-being implicitly acknowledges the fact that if life and novel really is nothing more than endless series of accidents, casual collisions and chance encounters than these is simply no story to tell . . . the last section of *A Passage to India* departs from the standard practices of literary modernism, but it does so only to reformulate under the guise of Hindu mysticism a regressive providentialism where in a transcendental being presides over narrative events and nothing is left to chance. (233)

Similarly, Bhopal Singh another commentator writes *A Passage to India* is a clever picture of English men in India subtle portraiture of the English especially the Moslem mind, and a fascinating. Study of the problems arising out of the contact of

Indian with the West" (qtd in Bakshi 33) Hunt Hawkins commenting on the relation between Indian and British says:

Forster's most obvious target is the unfriendly bigotry of the English in India or the Anglo-Indians as they were called . . . "the Anglo-Indians, Forster presents them act on emotional preconception rather than rational and open-minded examination of facts. They therefore fell into logical inconstancies which the author exposes with have favourite weapon irony. (55)

The interplay of tradition and modernity is another main theme of novel where the traditions of rule started by Britishers in India and the attempts of Indians to get rid from all these are interplay here. There is conflict between old Anglo-Indians and Indians, Anglo-Indian are imperialist and modern are anti imperialist. Maria M. Davidis highlights the same issue, "The traditional chivalry model followed by the Victorian segment of this imperial society represented by most of the Anglo-Indian Characters, stress heterosexuality the rules of public school, the powerless of women and continued British rule in India that more modern and ostensibly forward thinking characters, Aziz and fielding, follow a seemingly antithetical model the "new Chivalry". This new movement substitutes a homoerotic relationship for the heterosexual one in traditional chivalry and looks forward to the end of British rule over the colonies. The imperial romance desired by the novel is thus that between India and Anglo-Indian men, but the relationship is defined to fail, if only because of the power disparity inevitable in a still-existing Anglo-India" (qtd in Journal of modern literature, 260).

A Passage to India has been regarded as exceptional in Forster's oeuvre in being primarily historical novel. Since it was published in 1924 it has been

popularized in literary-critical practice as comment on British Raj. According to McLuhan the book "is a dramatic study of the inability of oral and intuitive oriental culture to meet with the rational visual European patterns of experience."

II. Theory and Politics of Irony

Irony: An Introduction

The term irony is used in a number of specialized applications to literary devices. In most of the critical uses of the term 'irony' there remains the root sense of dissembling or hiding what is actually the case: not, however, in order to deceive, but to achieve special rhetorical or artistic effects. It is the expression of one's meaning by saying something which is the direct opposite of one's thoughts, in order to make one's remarks forceful. Irony is a widely employed literary device. There are almost as many different kinds of irony as there are instances of it, and it can produce emotional and intellectual effects in endless variety.

According to Jack C. Gray: "Dictionary definitions do not have space to devote to a full discussion of irony especially when it is considered solely as a technical literary term" (Gray 220). On the other hand books and of rhetoric and critical commentaries often compound the confusion by using the word in all sorts of phrases: irony of fate, conscious and unconscious irony. Irony of structure submerged irony and so forth. Jack C Gray says:

Of the popular desk dictionaries, the *American College Dictionary* definition is the most complete: "it includes the idea of a simulation especially a simulation of ignorance, or Socratic irony. Irony is also defined as a trope in which an intended meaning is opposite to or rarely opposite to or nearly opposite to an apparent meaning as in deliberate under statement and in some kinds of sarcasm. (qtd in Gray 220)

Irony than can be a figure of speech, an effect, an intention, an outcome, a pretended ignorance, and merely a vague sort of quality. In the glossary of the third

edition of *An Approach to Literature*. Brooks, Purser and Warren State that "Irony always implies a kind of contrast" (220). But not all contrast involves irony, and in their latest *Modern Rhetoric*, second edition Brooks and Warren given an amended and enlarged discussion of irony. "Irony always involves a discrepancy between the literal meaning of a statement and its actual meaning" (363). In discussing the irony of fate or the irony of situation the authors shrewdly observe situation the authors shrewdly observe "irony of situation is at least partially converted into an irony of statement by the way in which the writer describes the situation. It is a though he did not himself see the implications of such phrases" (365).

What follows is an attempt to reduce these many concepts to a clear order by distinguishing among the kinds of irony. Jack C. Gray, in *Irony: A Practical Definition* divides them into verbal and nonverbal irony. Where nonverbal irony include the following subdivisions.

Irony of situation \Rightarrow in reference to actual events.

Irony of structure \Rightarrow in reference to the arranged situations of fiction.

Irony of fate \Rightarrow in reference to the events of tragic drama and of novels like those of Hordy. (221)

Ironic statement usually involves the explicit expression of one attitude or evaluation, but with indications in the speech-situation that the speaker intends a very different and often opposite attitude or evaluation. In this regard irony is the important ornament of literary writing a kind of figure of speech that is indispensable to make any work of art fully literary. Highlighting the importance of irony Jack C. Gray, in *Journal of: Irony: A Practical Definition* Concludes:

Irony is an indispensable device to all literature just as it is to the civilized author and reader. It guarantees their sanity and is a mark of

their civilization. It allows them multiple viewpoints; it allows them to see themselves seeing themselves; it allows them to accept the unacceptable. (221)

Dictionaries customarily define two or more kinds of irony without attempting to state what they have in common that cause them to be given the same name The OED entry (here a bridged) is representative:

A figure of speech in which the intended meaning is the opposite of that expressed by the words used; usually taking the form of sarcasms or ridicule in which laudatory expressions are used to imply condemnation or contempt. (qtd in Gray 352)

According to above definition ironical use of language in literature is the essential element that makes any writing more literary, figurative and different from other writings. Eleanor N. Hutchens, in his journal of irony: *The Identification of Irony* says, "A condition of affairs or events of a character opposite to what was or might naturally be, expected; a contradictory outcome of events as if in mockery of the promise and fitness of things" (352).

Deception in some form is implicit in both of these definitions. What appears is not true in both there is also the idea of contradiction. What appears is the opposite of the truth. In first, the deception is represented as deliberate on the part of the deceiver, whereas in the second no deceiver is clearly postulated. The second emphasis not on the deception but on the revelation of the truth, so that the irony is seen as resting in the reality rather than the appearance. Commenting on the same vein of thought Eleanor N. Hutchens writes, "There is direct contradiction in the kind of irony practiced by Socrates: it is a pretense of weakness which turns out to be strength" (Hutchens 353).

The concept of irony represented by the second definition was introduced to English criticism in 1833 by Bishop Connop Thirlwall. He defines the kind of irony already recognized. Verbal irony he sees as:

A figure which enables a speaker to convey his meaning with greater force by means of a contrast between his thought and his expression or to speak more accurately, between the thought which he evidently designs to express and that which his words properly signify. (qtd in Hutchens 355)

Hutchens says irony though it may be directed toward an end, is in itself a sport. A sport the neat trickiness of which is felt to be enjoyed by the ironist for its own sake, quite apart from his purpose in implementing it. Irony may therefore be seen as basically the sport of bringing about a conclusion by indicating its opposite. The ironists as Hutchens argues, has their own brand of irony as each has his own voice, and that these brands refuse to be subsumed under any general definition, gives ground when authorial techniques are analyzed on the assumption that irony is the sport of bringing about a conclusion by indicating its opposite. Finally, Hutchens, writes, "Irony as a sport a game played for its own sake, is to demand that the ironist exhibit the curious detached enjoyment, even in the midst of making a serious case that seems to lie behind all that is generally agreed to be irony" (362).

Douglas Muecke, on the other hand exhibit and reflect upon the ways in which irony, as a phenomenon has presented itself to the imagination in his journal *Images of Irony*, writes:

There are it seems to me, certain metaphors, images and dramatic situations that tend to recur when ironists, or other people writing about irony consciously or intuitively visualize their concept of its

nature. These metaphors, images and dramatic situations are often, as will be seen, variants or transformations of each. Other not entirely, however, for they fall into three groups or constellation and of which one is much older and much richer in associations. (399)

Muecke says the utmost freedom in irony is that of perfect physical mobility flying through the air above the fixed houses, that roofs removed so that the observer enjoys the comic spectacle of life. In his 1833 essay "On the Irony of Sophocles", Connop Thirlwall Writes:

The dramatic poet is the creator of a little world in which he rules with absolute sway, and may shape the destinations of the imaginary beings to whom he gives life and breathe according to any plan he may choose. (402)

As quoted above irony, images of irony creates it own literary world free from any kind of limitations which has its own life and exist according to literary fact of a writer.

Karl Solger's view was that "supreme irony regions in the conduct of God as he creates men and the life of men. In earthly art irony has this meaning conduct similar to God's" (qtd in Muecke 403).

Plato's myth of the cave in which the knowledge of the philosophers is opposed to the ignorance of the philosophical shows us more. The philosopher released from imprisonment in the shadowy cave, climbs upto where he can look upon the light of day and see the sun as it really is here in this myth besides the vertical contrast of above and below, we have five additional symbolic oppositions: light and dark, free and bound, mobile and immobile, one and many reality and illusion Plato's image here is of things versus their shadows. Muecke argues all that is

needed for this to become an image of irony is the self-congratulatory awareness of the victim's absolute unawareness of the victim's absolute unawareness of the victim's absolute unawareness of the predicament he is in, an awareness that finds expression in a "Smiling down."

The sentimental revaluation of the victim of irony and the skeptical, sometimes ironic devaluation of the ironist take on another aspect when irony is regarded as the exercise of power. Muecke's opinion here is no one would wish to deny irony its innocent delights. His view of irony:

Seeing something as ironic is an intellectual process that involves recognizing hidden resemblance and hidden disparities, and there is therefore the pleasure that accompanies successful artistic Endeavour the pleasure in this case of having been able to say something without actually having said it, the pleasure of achieving a maximum effect with a minimum of means. There are however, pleasures in irony that may be regarded as questionable the ironic observer who from his concealed position takes a keen delight in seeing some one confidently walking into the very trap he thinks he has safely avoided what is he but a kind of sadistic voyeur? The ironist who, with loving care, devises a form of words that will seem at first the most gratifying praise, what is he but a kind of sadist drawing his pleasure from another's hurt? (Muecke 404-5)

Thomas Mann, Speaking of the relationship between Schiller and Goethe, said of the problem of irony that it was "without exception the profoundest and most fascinating in the world" (Images of Irony). One of the things that fascinated him was the ambivalence of irony. All irony is in a sense ambivalent the addressee of a verbal

irony is equally aware both of what seems to be said and what is meant; the observer of a situational irony is equally aware both of what seems to be the case and of what is reality the case. But irony may be ambivalent in other ways. Thomas Mann writes, "a universal affirmation which, as such, is also a universal negation. Irony may also be ambiguously positive and negative in relation to the ironist. The very act of being ironical implies assumptions of superiority and invulnerability. The very act of looking down prevents one from being adequately circumspect" (qtd in Muecke 407).

David S. Kaufer on the other hand categorizes ironic species into two principal species: Speaker ironies and situation ironies. These are clearly syntactically differentiated between these species. He says that speaker ironies must be reported in statements which contain a human subject such as "John was ironic when he said he was happy." Since the adjective "ironic" is predicated of John who is both human and animate, speaker ironies can also be reported in the progressive tense: "John was being ironic when he said he was happy." Here neither of these facts applies to the reporting of situational ironies. When trying to report the irony of Oedipus unwittingly pledging his own destruction. Kaufer says it can't be said "Oedipus was being ironic when pledging his destruction" but only "it is ironic that Oedipus pledged his own destruction." According to Kaufer situational ironies thus must be predicated of states of affairs rather than individuals. The progressive tense is prohibited in such contradictions. One can't say "it is being ironic that John is late." As an adjective form, then, "ironic" can be predicated of speakers as well as situations but different syntactic properties are associated with each predication.

David S. Kaufer in his journal *Irony, interpretive Form, and the Theory of Meaning* writes, "Irony structures three distinct roles relative to it (i) ironist; (ii) observers of irony; (iii) ironic victims observers of irony, unlike ironists, do not create

ironies as such but may appreciate them no less" (452). The roles of ironist and observers of irony converge since it is the observers who create the irony through their active interpretation of the situation. He further writes:

The judgment of irony usually turns on the Juxtaposition of certain interpretations of a sentence text, or situation with incompatible ones. Ironic victims whether mindful or innocent of the victimizing irony are identified as those who embrace the interpretations and either known to be false by an audience or perused to be false by an ironists. (Kaufer 453)

Sophocles made Oedipus an innocent victim of events having the Theban misperceive his destiny. But the victims of a sarcastic ironist, on the other hand are perhaps among the first to realize that they are being victimized.

David S. Kaufer, commenting on the function of irony writes:

"The principal function associated with irony- that of creating a sarcastic effect" (453). So, Kaufer presents the critique of sarcastic effect, sarcasm designates a general tone of utterance while irony, the opposition of meaning. In addition to enhancing a sarcastic tone, irony commonly functions rhetorically by allowing a speaker to achieve emphasis through negation. Specifically it permits a speaker to emphasize a particular proposition by pretending to contradict it.

David Holdcroft, in his journal, *Irony as a Trope, and Irony as Discourse* says, "sometimes the fact that something has happened is ironical. For example the fact that a fireman's house burnt down as a result of his carelessness while he was giving a lecture on fire prevention. In this ease what be falls a man is something he either should have been or was, on his guard against so that there is a certain grim

humor in what happens. Cases like this in which we say that the fact that so and so was ironical may be called cases of "situational irony."

David suggest that the proper way to understand an ironical text, or contribution to one, is not in terms of the frequency of ironical utterances it contains but in terms of its being an expression of an ironist's attitude to the world.

Morvin K.L. Ching, in his *Verbal Irony Against an Antagonist* sees the role of verbal irony among different types of ironies:

Some verbal irony can be conceived as strategy to handle an antagonist. The decision to attack or to appease, as in the case of ironic euphemism, depends on the social context of the power relationship between the speaker and the intended target or potential antagonist. Thus some verbal irony can be reconceived as subcategories of the basic metaphor *Verbal Irony is Strategy in Handling an Opponent*.
(139)

Speakers may use verbal irony as a strategy in handling an antagonist or a potential antagonist, as in euphemism. The verbal confrontation or appeasement in *Verbal Irony is Strategy in Handling an Opponent* depends on the power relationship between the speaker and the intended target.

Another instance of safely engaging in a verbal attack is the phrase *blue-collar ballet* when presented for a non-working-class, audience, as in the following news paper item. "Prof. Robert L. Chapman, the linguist who recently revised Roget's Theories, points to the widespread use of colour in sports terms, from the *red zone* to blue-collar ballet" (qtd in Ching 143).

Marvin K. L. Ching in above lines states without further context, the new epithet for wrestling seemed aimed for a middle class audience to poke fun at working

class audience and sport. It is safe for the literati to use such a phrase in their publications, where the working-class wouldn't likely come across the term. The words are striking because it is incongruous to think of wrestling, specifically professional wrestling.

In a poem by Margaret Atwood the supposedly actual ideal state of affairs is presented first as context preparation for the real world a less than ideal or abominable state- through reflecting in the ideal world in an ironic pun that echoes the ideal but transforms it into an undesirable or sordid state:

You fit into me

You fit into me

Like a hook into an eye

a fish hook

an open eye (qtd in Ching 144).

In above stanza first a harmonious relationship is presented through a clothing metaphor of a hook nicely fitting into a hasp, a snug and comfortable fit. The poet initially uses pretense to fool the listener before the unsettling truth. Through another metaphor the "Fish Hook" and "Open Eye" the listeners learns that the close relationship is excruciatingly painful. The actual state of affairs - the ironic truth - echoes in a negative way the ideal first posited. If we conceive the relationship to be a love relationship where there is equality of power then the speaker feels the need to be entirely forthright. The ironic utterance in the last two lines therefore does not use blame by praise, nor praise by blame but simple communicates bad news candidly- the relationship between speaker and addressee is awry- through negation of the first two lines of the poem. The surprise in the reversal of expectations gives the poem its

ironic power. The outcome is not satire, because it desire reformation of an individual, not society.

David J. Amante's *The Theory of Ironic Speech Acts* is an attempt to distinguish between ironic and non-ironic speech act, he says, "The vehicle of an ironic speech act is a non-ironic speech act" (77). To formulate rules for ironic speech some pertinent conditions they must fulfill will be outlined, then the rules for the use of ironic speech acts will be extracted from those conditions. He writes:

Language used ironically is superficially deceptive and the deception is intended by the ironist to be detected by his audience . . . Ironic acts entail at least two propositions instead of the single one found in Searle's analysis of non-ironic acts: ironic acts create multiple layers of meaning by creating opposition, through negation, between the two propositions involved . . . the rules of ironic speech acts will be somewhat more complex and different than those governing non-ironic acts since two propositions are intimately involved. (77)

Sarcasm is the most direct and blatant form of irony but even it contains the features characteristic of all types of irony. Sarcastic remarks whether found in fiction or in life, usually are short pithy, often cruel outbursts as the following text demonstrates:

Don is at a party and he spills a drink on his boss.

Bill says, "Smooth move". (78)

The focus of irony here is on *Smooth*, the manner of movement, rather than on move: is it *Smooth* which then bears negation and what Bill meant is that Don's move was "not smooth". Move refers back in the text to spill since the spill is being characterized as *Smooth* - this contradicts one sense of *Spill*. *Spill* is defined as "to

cause or allow accidentally or unintentionally to fall, flow or run out so as to be lost or wasted." "Accidental" loss or waste and "unintentionally to fall" do not connote smoothness. Both smooth and the implied sarcastic version, not smooth, refer back to the same referent, spill and both can not be true of this one action.

In one of Searle's later works "Indirect Speech Acts", he refers to the elements that may contribute to the meaning of speech acts which do not contain performative verbs as "Indirect Speech Acts". Searle's formulation of indirect speech acts includes all the major elements which contribute to the meaning of indirect speech acts. Ironic speech acts clearly are indirect speech acts ones that communicate their covert negative using seemingly "normal" speech acts as a vehicle. Knowledge of the social system, manners principles governing conversations, shared background and knowledge of speech acts all contribute to our awareness of irony.

Claire Colebrook has suggested that the theory of Ironic speech act focus on, "the vast amount of literature on the subject a quantitative survey would probably suggest that until quite recently the latter is the case irony is frequently described as a position, attitude, Personality, point of view or way of seeing." (5) Irony is not a way of speaking or a style of language: it is an attitude adopted towards whatever vocabulary one speaks. Colebrook says, "Irony is like metaphor as a peculiar type of speech act" (5).

Colebrook believes that irony is a way of speaking which depends upon ordinary meaning and its contextual recognition and the possibility that this meaning might be relocated in another context which establishes the ironic meaning. Thus to say something other than what is understood can be explained in the following manner. The ironist uses an expression from open the window to and I am black, but

o! my soul is white - which can be understood according to literal, ordinary or standard usage but virtue of context also says something quite different.

In modern irony, however, it is precisely attribution, position or point of view which is rendered problematic on modern irony Colebrook says, "The question of who is speaking is essentially undecidable, to return to the structure of the conditional we might say that modern irony opens with the antecedent -if there is truth it must lie beyond the banality of everyday rhetoric - but abandons the possibility of a consequent. Irony is, as it were a step back and not a step outside.

In this regard, Flaubert's description of the artist might be compared to Socrates' decryption of the distinct and non-empirical location of the soul Flaubert defines the author as necessarily other than any described position. At the sometime the artist's separation is visible now where:

An author in his book must be like God in the universe present everywhere and visible nowhere. Art being a second nature, the creator of the nature must behave similarly. In all its atoms, in all its aspects, let there be sense a hidden, infinite impassivity. (qtd in Colebrook 16)

Irony is here, a sense of the inevitability of perspective of position along side the impossibility of reducing an utterance to a perspective or position. Any described perspective or position. Any described perspective or point of view - any delimited context - already suggests a 'higher' position from which that point of view is seen as point of view. But this elevation or step back, by its very ironic nature, can't be determined as another position. It is a 'sense' is itself only achieved through point of view. Irony, then, is a literary effect a manifest demonstration that any position is at once the specifically determined style of a point of view. But it is also a recognition that we can never fully recognize ourselves as a point of view. Modern literary irony

is the modification of the ironic conditional: if what is uttered or said is always located as a point of view or sense of point of view raise the possibility of that which precedes point of view. For Flaubert that ironic distance is given in the artist's absence.

Claire Colebrook's Journal *Textual Practices* sees ironical approach of studies on the following quote:

To read ironically is to take an utterance as saying something other than what is meant or understood. Socrates' sophists use the word justice but the meaning of justice already exceeds any account they can give of it . . . Modernist irony, however, is directed to ways of speaking in which the autonomy of meaning - its necessary capacity for quotation and feigning for exceeding the speaker's intent - becomes the object of irony itself. (22)

Colebrook concludes the meaning of irony and writes, "Irony reveals that our perspective, point of view, way of seeing or position is not our own. It demonstrates the opacity of our own perspective and the fact that our capacity for self-definition is neither a question of definition nor fully determined by a self" (24).

Politics of Irony

Irony expresses something indirectly i.e. saying something other than what is meant, modernists have also used irony to criticize those whom they do not like. In some modernist texts, irony gets enmeshed with colonial overtones. In this connection, Beerendra Pandey observes "Irony, through which the Western world has propped up its image of self as a privileged home of reason on the one hand and has criticized the rest of the world's remoteness from reason on the other hand". It is irony, used as an important postmodern weapon to bite the non-Western discourse in

matters of class, race ethnicity and marginalize them from Western form of knowledge and experience, especially on the basis of *Orientalism*. Pandey believes, that "irony exposes the cognitive bias of the Eurocentric Western intellectual history by subverting it through its own inauthenticity" (48). The quote makes it clear that it is through the elitist trope of irony that the Western discourse has attempted to take control of the ways in which the Western narratives produce the Western subjects and their other.

In a query of Yubraj Aryal on *Influence of Postmodernism on Cultural Studies* Pandey replies, "Irony, in the twentieth century, has been no longer just a rhetorical device but a sign of the cultural complex called the modern and the postmodern. Irony as an episteme of postmodernism also characterizes contemporary cultural criticism" (49). Irony, which is also taken as a formalistic device generally linked with the poetics seems to be antagonistic to the practice of cultural studies that remains concerned with the politics of representation. regarding the relevance of irony criticism in the current era of the cultural criticism Pandey further says:

Irony happens because discursive communities exist. Its discursive presence, which comes about in interpretation-whether arising from the ironist's intention or from the space between the said and the unsaid, carries such a serrated edge that the politics of irony becomes unequivocally apparent, . . . irony in this sense, maps the micro-politics of the power relations by linking itself inextricably to the issue of race, class, gender or sexuality. (50)

The political edge of irony arises from the said and the unsaid. The unsaid is related to the repressed, marginalized and colonized; it is not just the unsaid, but the unsayable with the hegemonic, homogeneous discourse. But just as the uncanny is

never surmounted the repressed is similarly related to the said in a dialectic, uncanny fashion; it can be seen as at once constitutive and disruptive of any discursive structure or controlling intention including ironical ones, but the ironist may approach and play with the uncontrollable. Tony Morrison describes, "the kind of history or art with an eye to the uncanny as possessing a constant presence of hunting" (50). The unsaid does get said in a hidden way "as the negative residues of a repressed history" (Pandey 50). Discursive irony can thus be linked to the question of writing alternative histories and unearthing repressed trauma.

Brigitte Weltman-Aron commenting on *The Politics of Irony in Fanon and Kristeva*, discusses the politics of irony as the modern approach of reading irony and its uses, his main argument in the essay it is a never-ending act of interpretation, which is almost similar to the political game. The French rhetorician Pierre Fontanier defines irony as, "a figure through which one says the opposite of what one wants to be understood" (quoted in Weltman-Aron 42). Fontanier adds that what makes this figure specific is that it mockingly tells the opposite of the speaker's thought. Irony implies a dehiscence an articulation or an adherence as dissociation. Furthermore, irony, which is conveyed through a certain tone of address-banter, mockery-makes the very test of undesirability for it is always possible to miss the mockery and to take the ironical utterance seriously: the rhetorician Dumar Sais says with irony, "accessory ideas" such as "the tone of the voice and the knowledge of someone's and personal merit or lack of merit" are more helpful than the words themselves (qtd in Kristeva 42). Jacques Derrida points out regarding the kind of dissociation at work in irony, it is "a pragmatic difference and not properly linguistic or discursive. It has not necessarily to be marked in words. The same words, the same grammar, can satisfy two functions" (qtd in Weltman 42).

Weltman-Aron's argument is almost similar to other critics as it is an indirect game. He says, "Irony is what economically stands for the reversals both Fanon and Kristeva operate on prior-discourses (such as Sartre and Freud), and perhaps unwittingly, on each other's" (43). Kristeva displaces fanon's reversal concerning the feminized excluded particular: Faron "will ironically reverse the game of feminization" (26) while Kristeva shows how the feminization of the excluded particular or "the exclusion of femininity" (Ziarek, 32) can be reversed into "the feminine ironization of the phallic universal" (43). The sense to be made of these apparent contradictions is arguably that of ironization as Ziarek has examined it Weltman-Aron speaking of the Ziarek dissatisfaction writes:

As Ziarek's dissatisfaction with part of the argument of the authors she studies shows, ironization is a process that does not provide firm answers but, rather, suspends the possibility of availing oneself of answers, while requesting a never-ending art of interpretation. (47)

Post Colonial Irony

Land Hutcheon's *Post Colonial Studies Reader: Circling the Downspout of Empire* is an attempt to see the link between the post-colonial and the postmodernism where the relation between both are 'strong and clear ones' (Hutcheon, 130). Both have distinct political agendas and often a theory of agency that allow them to go beyond the post-modern limits of deconstrating existing orthodoxies, into the realms of social and political action while it is true that post-colonial literature, for example, is also inevitably implicated and, in Helen Tiffin's words, "informed by the imperial vision" (quoted in Hutcheon 130). Postmodernism in other words is politically ambivalent: its critique coexists with an equally real and equally powerful complicity with the cultural dominants within which it inescapably exists. According to

Hutcheon, despite the major difference between the post-modern and the post-colonial which feminisms help to place in the foreground and which should always be kept in mind there is still considerable overlap in their concerns: formal, thematic, strategic. Again beside little difference both post-modern and post-colonial studies have many similarities. Post-modern and post-colonial are the new discourses in literature, which combinely accept some important issues:

Formal issues such as what is called 'magic realism', thematic concerns regarding history and marginality, and discursive strategies like irony and allegory are all shared by both the post-modern and post-colonial, even if the final uses to which each is put may differ. (131)

In above quote, irony seems to be an essential element in both modern approaches of studies. Irony is an essential literary device which make modern, post-modern and colonial literature post colonial one. Especially post-colonial writers make deep literary satire (irony) to the activities of colonial authors who become the mouthpiece of their rules rather than independently exhibiting the various human predicaments in their writing. As postmodernism covers the phenomenas of post-colonial socio-political, economic dimensions of society, irony is a way of expressing these entire aspects in both approaches.

Hutcheon speaking of the relationship between postmodern and post-colonial artists said, "Irony has become a powerful subversive tool in the re-thinking and re-addressing of history by both artists" (133). Besides the formal and thematic areas of mutual concern there is what could be called a strategic or rhetorical relation between post-modern and post-colonial studies. Hutcheon further says, "the use of the trope of irony as a doubled or split discusses which has the potential to subvert from within both" (133). Some have seen this valorization of irony as a sign of the 'increasing

purchase of post-structural codes of recognition in Western society' (Hutcheon 133). Besides above the ironical property in modern, postmodern, post colonial studies is seen further by Hutcheon:

In either case, though, as a double-talking; forked tongued mode of address, irony becomes a popular rhetorical strategy for working within existing discourses and contesting them at the same time. Its inherent semantic and structural doubleness also makes it a most convenient trope for the paradoxical dualities of both post-modern complications critique and post-colonial doubled identity and history.
(133)

Moreover the given examples of irony and its use vary from the common ways to express irony in both studies. Irony as a discursive strategy of both post modernism and post-colonialism, "not unlike allegory irony is a trope of doubleness." And doubleness is what characterizes not just the complications critique of the post-modern. Irony the trope that works "from within a power field but still contests, it is a consistently useful strategy for post colonial discourse . . ." The post-colonial is therefore as implicated in that which challenges as in the post-modern. Critique may always be complications when "irony is its primary vehicle" (134-35). The post-colonial has at its disposal various ways of subverting from within the dominant culture "-such as irony, allegory, and self-reflexivity that it shares with the complications critique of post-modernism" (135), even its politics differ in import out ways.

Along with ironic discourse there comes the issue of ironic representation as in post-colonial identity. In this regard Beerendra Pandey says:

Edward Said is the one who recognizes categorically that representation is a political act through which the so-called barbaric and violent East is seen as antonymic to the civilized and non-violent West that has been the imperial center of the world. (48)

This politics of West versus East is often being highlighted by post-colonial writers in a very bitter ironical tone. Such explosion of post-colonial literatures in recent times would be inconceivable without the Saidian notion of *Orientalism*.

Thus, the investigation of the politics of irony in *A Passage to India* must take a critical look at the connection between Forster's irony and the discourse of *Orientalism*.

Said's main contention is to study and analyze the relations between the West and East and the role of *Orientalism* as a governing ironic force in this relationship. *Orientalism* as a discourse produces a form of knowledge which is of great utility in defining the West as superior and the alien culture; the orient as inferior and so an object of study. Said believes that, "the orient is governed and dominated by discourse produced by Orientalists rather than material, military or political power because discourse makes possible orient as subject class" (*Orientalism* 97). Said's of the view that the discourse of the Westerners about the orient is a part of European effect to rule the distant lands and people; the orient where colonial relation is maintained and guided by colonial discourse implicated in ideas of the centrality of Europe.

Said argues that knowledge of the orient generated out of strength, in a sense creates the orient the oriental and his world. While creating the orient in each case the oriental is contained and represented by dominating frameworks. What they create about the orient is that the orient is a child-like, irrational, barbaric and quite contrarily they present European as rational mature and virtuous. Said citing

Cromer's, an Orientalist, view about the orient in *Orientalism*, writes, "I content myself with nothing the fact that somehow or other the oriental generally acts, speaks and thinks in a manner exactly opposite to the European" (39). On the one hand, there are Westerners, who are rational, peaceful, liberal, logical and capable of holding real values and on the other there are orientals, who are none of these things. Said is of the view that the relationship between the two- the occident and the orient - is not fair and on equal level. He says the essential relationship, on political, cultural and even religious grounds is seen to be between a strong and weak partner.

Said's influential *Orientalism* has led to fresh appraisal of the manner in which the Westerners have historically represented the East in all arts as well as whole range of scholarly writing. The West has habitually dominated and controlled the East by making it 'other'; that is having qualities that make it separate and outside the norm of the so-called civilized European centre. Westerners try to make believe that West is the source of life. According to Said, the Westerners treat as if the regions of non-Western world "have no life", history or culture to speak of no independence on integrity worth representing without the West.

My hypothesis is that although Forster sympathizes with the cause of the Indian's, he fails to remain unaffected by the Orientalist discourse of the Britichers of his time. Therefore, irony in *A Passage to India* seems to be aimed at both the British Indian officials and the Indians.

III. Irony in *A Passage to India*

Forester in *A Passage to India* ironizes Indian way of life observing it from the viewpoint of British modernity and modern Britishers from the prospective of traditional India. Though an English by birth Forster as a liberal humanist spares neither English nor Indian. He projects the difficulties of genuine human contact on a large scale between English and Indians implying his own ideology of 'human connection' throughout the novel, though the kinds of contact made between English and Indian is very odd and inexplicable. Not only that the central question posed at the very beginning of novel by Mahmoud Ali and Hamidulah "whether or not it is possible to be friends with an Englishman" is answered with "no, not yet . . . No, not there" (322). It is due to unfriendly bigotry, existence of the British Raj and superiority, true friendship between them could not be maintained, personal relations are prevented in the novel. Hence both English and Indians therefore fall into logical inconsistencies which Forster exposes with his formulate weapon: irony.

Forster representing Indian life and culture avabivalently is caught between colonialism and resurgent nationalism in the novel. Unlike other orientalist his self-validating sense of Western superiority, in his dramatization of cultural discrepancies between the East and the West, comes to the fore in his discursive strategies. He places all the European Anglo-Indian characters in the position of power from where they not only can describe and define the Indian categories but also can enforce and impose the so-called truths - the West is superior and East inferior - that they are supposed to have embodied. As orientalists have the habit to misread the orient and the orientals on the basis of self - evident fake and amorphous ideas, Ronny a role model of an orientalist in the novel does the same. He consistently misjudges or misunderstands the behaviour of the Indians he meets because he does not know all

the facts. Most of the Anglo-Indians including Ronny in the novel can't come out of the prison house of colonial mentality.

The true friendship between Anglo-Indians, Indians and white is always impossible as Indians are seen as traditional unreliable suspicious, emotional, uncivilized, children and unapproachable lacking the manners and morals, which are no more different than the Western discourses of the East. In the novel Indian characters, with the exception of Mr. Fielding, Mrs. Moore and Adela Quested, have been portrayed as if they are the gift of the West to the East as an Emissary of Justice, civilization and modernism. The Anglo-Indians display a blind arrogance towards the Indian civilization and do not believe in any real personal or close social intercourse between the Indians and the British. Moreover, Mr. Turton's experiences of being in India say that only disasters has resulted out of any attempt to be intimate with Indians due to their traditional uncivilized and back warded civilization. India for him is like a cave where no new knowledge can be earned for developing one's personality. He further says:

I have had twenty-five years' experience of this country . . . twenty-five years' seemed to fill the waiting-room with their staleness and ungenerosity and during those twenty-five years I have never known anything but disaster result when English people and Indians attempt to be intimate socially. (161)

The process of Western self-projection and self-legitimizing and the process of othering through the medium of discourse become a fundamental colonist concern. In doing so, Forster's Anglo-Indian characters are also Western orientalist by profession and are there in India to Justify the ways of Western colonial mission to the East. The Indians, having own, valuable custom, social mode of living, unique identity,

compared with so called modern, civilized English one after another are humiliated, underestimated frequently in very much comical tone. The three sections of Forster's *A Passage to India*, "Moseque," "Cave," and "Temple" each represent a different aspect of Indian religions and cultural belief, of course more accurately the three parts of the novel comprises different versions of an English writer's Western perspective on certain aspects of Indian culture. Forster tries to find a narrative equivalent for this "mixture of fatuity and philosophy" - the peculiar combination of absurdly meaningless and transcendently meaningful actions and events - that he observed in India making very humorous combination between East and West. Upon the same vein of thought Mrs. Turton observe the movements of Indian ladies:

The shorter and the taller ladies both adjusted their saris, and smiled.

There was a curious uncertainty about their gestures, as if they sought for a new formula which neither East nor West could provide . . .

Indeed all the ladies were uncertain, Cowering, recovering giggling making tiny gestures of atonement or despaired at all that was said.

(42-43)

In the quote above, it is straightforward mentioned that Indian characters are something uncivilized backwarded and having no any strong determination of their movements. Their attempts seem to be nothingness, absurd which can be very easily generalize. They have no such long lasting vision like modern English which could lead them towards certain goal oriented mode of living, Hence they are playing only traditional community role.

If the social ethic and narrative practice of Mosque is only to connect the theme of Caves is decomposition - what the novel calls the decomposition of the Marabar, Forster seems even more ironical as the entire Cave section of the novel is

quite literary, but about nothing. As irony is never-ending act of interpretation, similar to the political game, the same device has been in effect here. Forester becomes quite literary, not to tell any meaningful theme of the novel but only for expressing nothingness, hence his literary devices in Cave section is mainly to be more ironical towards Indians, than any other purpose. Of the Marbar Caves, the novel observes: "Nothing is inside them, they were sealed up before the creation of pestilence or treasure; if mankind grew curious and excavated, nothing, nothing would be added to the sum of good or evil" (119). Forster's use of Cave, sun-born rocks, river ranges compared with Indians, indicate the Indians are as older as such objects and quite traditional.

Likewise Forster's use of the Cave as symbol subverts and replicates Plato's allegory of the Cave, but, the Caves, in *A Passage to India* represent not the abode of illusion as it does for Plato, but a kind of negative enlightenment revealing an ultimate kind of knowledge namely, the knowledge of nothing. While Plato's Cave dissimulates reality, Forster's Caves in Mr. Moore's experience represent the darkness of nothing which is not less real existentially because life is stripped of all significations. As a prelude to Cave episode the narrator provides the narcissistic image of a match and its reflection on the walls of Marbar Cave:

There is little to see, and no eye to see it until the visitor arrives for his five minutes, and strikes a match. Immediately another flame arises in the depths of the rock and moves towards the surface like an imprisoned spirit: the walls of the circular chamber have been most marvelously polished. The two flames approach and strive to unite, but cannot because one of them breathes air the other Stone. A mirror inlaid with lovely colours divides the lovers. The radiance increases,

the flame touch one another, kiss, expire. The Cave is dark again like all the Caves. (125)

The passage evokes, symbolically, the dilemma of human beings who seek out God at the Marbar. Even the most admirable of them Mrs. Moore, is in search of a Divinity who will reflect, as in a mirror, her own inner ideal of "good will and more good will and more good will" (50).

If Anglo-Indian officialdom is blinded by its preconception about the Indians even as it can not do without them, so its misunderstandings are duplicated by the prejudices of the Hindus and the Moslems about each other. The novel's primary victim of Anglo-Indian prejudice the Moslem Aziz is full of his own prejudgments about his Hindu countrymen. As he tells Miss Quested and Mrs. Moore in explaining why the Hindu family's invitation fell through:

"Slack Hindus - they have no idea of society: I know them very well because of a doctor at the hospital such a slack unpunctual fellow! It is as well you did not go to their house, for it would give you the wrong idea of India. Nothing sanitary, I think for my own part they grew ashamed of their house and that is why they did not send". (68)

The irony here, of course, is that Aziz's own embarrassment about his "detestable shanty" (69). Subsequently leads him to withdraw his suggestion that they call on him at home, and this irony turn calls into question his prejudices about Hindu and his insistence on their radical different from himself. Aziz reads Hindu through his preconceptions about them. Just as the Hindus do the Moslems and as the Anglo-Indians do to both, and as the Indians do to the British. Hence, Forster seems to be even more ironical towards Hinduism. The often noted political theme in *A Passage* of the isolation of one race from another is obviously connected to the metaphysical

ironies of the God-Si-Love theme that the point needs little elaboration. The English love themselves. The Moslems love themselves. The Hindu love themselves. Throughout the novel, the efforts of exceptional human beings to extend their goodwill beyond the boundaries of race and culture meet with ironic frustration. Thus, the first and most touching of the interracial friendships-that of Mrs. Moore and Aziz leads, in spite of the best intentions, to the Moslem's imprisonment on a false charge of rape, the intensification of hatred between imperialists and Indians, and the ultimate resolve of Aziz and his countrymen to throw the English out. Good will is met, on the human level, by man's own equivalent of 'bourn': his unresponsiveness towards those who differ from himself.

A Passage to India presents a clear, unequivocal image, its ideal of knowledge, but it does so negatively in very much ironical tone. English treatment to Indians seems beyond their status denying their fellow human subject and cut them as if they were invisible. When Indians are seen they are often similarly ignored because a lack of recognition is implicit in Anglo-Indian claims of privileged knowledge of native behaviour. "I know them as they really are," the police superintendent tells Fielding. "The psychology here is different" (160). He then formulates psychological laws which justify his right to treat Indians as objects of his administrative power. There is even a big gap between Indian and Anglo-Indian characters, it is so because Forster wants to create special humour by playing a fantastic game of irony between Indian, Anglo-Indian along with English-Indian and Anglo-Indians, where the basic rule for that game is comparison and contrast which makes Indian ever traditional towards English. In course of journey to the cave with Miss. Quested and Mrs. Moore, Aziz says:

Here is my cousin, Mr. Mohammed Latif oh no don't shake hands. He is an Indian of the old-fashioned sort, he prefers to salaam. There, I told you so. Mohammed Latif, how beautifully you salaam. See he hasn't understood; he knows no English. (129)

The gap is dramatized again by making satire upon the fashion, salute and English language, once language English is not understood, it becomes, spice for satire.

A Passage to India is a great satire upon human nature as the two human souls can't be united. Beside various attempts one interpretation of failure of friendship is that Fielding and Aziz can't be friends until India becomes a nation but another interpretation, a far more chilling one, is that they can never be friends. Not only politics keep them apart. The very earth and sky do. All of existence and the echo prevents human connection. Though politically British Raj was one of the barriers, on humanitarian ground, the Indians who could not unite them with Britishers is even more satirical tone of *A Passage to India*.

A Passage to India has another side as well which deals with the positive aspect of Indian life and culture: Foster sympathizes with the cause of the Indians through ironic observation of so called modern British ways of life from the prospective of traditional India. We can see a number of incidents evidence in the novel through which Forster becomes even more ironical towards the activities of Anglo-Indians and English in course of their stay in India. Forster as the liberal humanist supports the Indian Independence, Judges human littleness, absurdity hypocrisy, exploitation, seniority and imperialist attitude of English people in the name of modernism and making their colonial rule alive in India. In fact all activities

of Anglo-Indian officials based upon the inequality of power which prevents personal relationships are the matter of subtle irony upon human nature and their behaviour.

Haunt Hawkins, commenting on the novel, writes, "The chief argument against imperialism in E.M Forster's *A Passage to India* is that it prevents personal relationships" (54). Forster presents the critique of British rule because it prevents relationship to Forster between the colonizer and the colonized. The Anglo-Indians as Foster presents them, act on emotional perceptions rather than rational and open minded examination of facts. When Englishman comes out from England, he is at first friendly towards the Indians, but as soon as he finds his role in British Raj, he begins to treat the Indians unfairly. Furthermore, Mrs. Callender's words, "The kindest thing one can do to a native is to let him die" shows how cruel is the heart of Anglo-Indians, who have no any sympathy, tolerance upon human suffering (28). They feel contempt and hatred towards the natives, who they think, belong to an inferior race. The Anglo-Indians display a blind arrogance towards Indian civilization and do not believe in any real personal or close social intercourse between the Indians and the British.

Forster portraying Indian life and aspirations ambivalently not only presents the voices of the colonizer but also demonstrates the outcry of the colonized with his ironic commentaries on Anglo-Indians. Forster fails to maintain his Western superiority as he gets more and more identified with the innocence, honest and sublime human nature of Indians in course his long stay in India. Forster thus continually undermines the hegemonic structure of British society in his novel. According to Hawkins, "Forster's most obvious target is the unfriendly bigotry of the English in India or the Anglo-Indians as they were called" (54). In Alexandra Yarrow's words, "By advocating personal relationship between Britons and Indians in

A Passage to India, Forster refute the hierarchy of imperial exchange proposed by S.P. Appasmay" (10). In trying to "retain as completely as possible his identity," the Britisher has rejected everything and everyone Indian (20). Forster's clear implication is that if Ronny did not pre-judge, if he were more open-minded and learned the true facts then he would not despise the Indians and friendship would be possible. Thus the most harmful defect upon the characters of Anglo-Indians is the inability of one person to understand another's character. The Britisher compare everything with the material world, their mind is not open as Indian, full of suspense and directly confronted with an echo of the modern human consciousness, they are, as Shusterman says, "entangled in something greater and more mysterious than (their) mind can fathom" (qtd in Yarrow 16).

Adela Quested like other English is quite unnatural in her manner thinks her as the most advanced people in India, She is proud of her manner. Though having no any strong determination makes attempts to get married with Ronny Heaslop. Although an intellectual she is short-sighted, express her view in the name of British civilization:

'As we are British, I suppose it is.'

'Anyhow we've not quarreled, Ronny.'

'Oh, that would have been too absurd. Why should we quarrel?'

'I think we shall keep friends.'

'I know we shall.'

'Quite so.' (83)

Adela beside an women of conflicting character traits is expert in ill treatment to Aziz and Ronny especially also express the above feeling shows, how long is the gap between saying and doing of Britisher. Forster clearly wishes to undermine here how we can use sympathy to overcome the lies of everyday life. The Indian,

according to him, only says, "what he feels in case of affection: however, the Englishman's "underdeveloped heart," as Forster describes it in *Abinger Harvest*, may prevent him from saying what he feels in return" (qtd in Yarrow 11). Forster's characterization reflects his own individual biases about people. He presents us with the impulsive emotional Indians, Aziz, who is so eager to please Fielding during one of their first conversation that he uses stereotypically British expressions and makes a vulgar reference to Adela's breast (105). Furthermore, he depicts Adela, caught between Anglo-India and the real India as a "spoiled English woman" (Hitchins 225). For Forster, she is never a real person; after a brief discussion with Fielding after her retraction, she disappears back to England without any further word.

According to Yarrow *A Passage to India* is, "Explicitly concerned with the limitations of human nature at a specific moment in time" (12). It is due to such lack of open-minded English could not establish their friendship truly with Indian, which led ultimately to bear the great loss, end of their colonial rule in India. Forster even advocates Indian Independence. His very idea that inequality of power dismantles relationship matches up with Indian leaders of the time particularly with Gandhi. Howkins commenting upon the same vein of thought writes, "His particular argument against the Raj, its disruption of friendship was shared by the Indian leaders of his day. In a 1921 letter explaining the purpose of the non-cooperation movement, Gandhi wrote: we desired to live on terms of friendship with Englishman, but that friendship must be friendship of equal both in theory and practice and we must continue to non-cooperate till . . . the goal is achieved" (qtd in Hawkins 60-61). Hence, the Raj for Forster, must end. So Forster not only presents the critique of British Raj but also represents the spirit of nationalist movement of Indians. Indian commentator Nirad C. Chaudhari writes, "If we can all speak of having driven the

'blasted Englishman into the sea,' as Aziz puts it, it was not men of his type who accomplished the feat . . . Aziz and his friends belong to the servile section and are all inverted toadies" (qtd in Hawkins 58). The English, of course, aren't the only ones corrupted by imperialism, but stone-hearted and very rigid who can never realize the softness or sentiment of human heart especially of Indians. By supporting the movement of Indian independence Forster, revolts the British colonization in India. Indians are the great patriot, though poor economically are not so morally, they tolerate suffering but do not cause it to others, their prestige is small socially, heart is not so spiritually, British are money minded and Indians are open minded and enjoy helping other:

'I am delighted with him really, he has made my guests comfortable; besides, it is my duty to employ him, he is my cousin. If money goes, money comes. If money stays, death comes. Did you ever hear that useful Urdu proverb? Probably not I have just invented it. (158)

In the quote above Aziz express his inner feeling towards Adela. Aziz feels delighted once his guests are delighted; money is not everything for him. He believes, their are many such other valuable things which can't be compared with money. The people in East worship their moral principle of humanity, live an ideal life free from materialistic value which is opposite of British 'give and take' human relation.

Forster examines male-female interaction in *A Passage to India* as one manifestation of social division in the modern world. His representation of Mrs. Moore implies that Moore along with all Anglo-Indian women is a victim of the blood relation and its isolation. Like Adela, Moore suffers from anxiety concerning her own morality. During the expedition to the Marbar Caves her confidence in the order of the universe is shaken by an echo that she hears in one of the Caves. Afterwards, Mrs.

Moore becomes sullen and depressed. When Ronny suspects that she will aid Aziz in his defense, he arranges for Mrs. Moore to leave India. On the journey home, she dies from heat exhaustion. Unlike her Ronny becomes martyr during the trial because of the ill treatment of Adela. Adela Quested suffers from hallucinations that are symptomatic of her somewhat unstable personality. Cyril Fielding alone among the British officials to treat the Indians with a sense of decency and respect also gets disenchanted with India and leaves ultimately. Forster portrays the very unstable, conflicting, cruel, emotional and unreliable characterization of Anglo-Indians. They lack the confidence; do not believe each other become the victim of their own weak morality. Forster portrays above characterization to reveal the aspect of British modernity and their modern ways of life which is itself very much humorous, funny and ironic.

Forster is careful to develop Mrs. Moore as an Ironic dying god - disappointing, an Englishman had killed his mother for trying to save an Indian's life. Ronny may be the sole cause of Mrs. Moore's death or not, the rumour about her death "an Englishman killed his mother for trying to save an Indian's life" (qtd in Phillips 135). Makes Forster completely Anti-British. According to Indian mythology killing a revered Indian cow would be as bad as killing a mother, or killing mother India- which the English have in a sense been attempting. Along with this example Forster presents the unbridgeable gap between British and Indian cultures which fosters the movement of Indian Independence. In order to act in concert against British oppression, the Indians ultimately overcome their differences get united with the feeling of patriotism and nationalism. At the very end of the novel when Aziz tells Fielding:

We shall drive every blasted Englishman into the sea, and then - he rode against him furiously and then, 'he concluded, half kissing him, 'you and I shall be friends.'

"Why can't we be friends now?" Said the other, holding him affectionately. "It's what I want. It's what you want." (316)

Forster in above lines fosters the Indian Nationalist movement and advocates India's decolonization. These lines addressed to Fielding direct the rhetoric of political independence towards affection and friendship and show that for Aziz political Independence is not an end in itself. The real end is the transformation of hate into friendship, Fielding and Aziz cannot be friends until India becomes a nation or they can probably never be friends. Not only politics keep them apart. The very earth and sky do. All of existence and the echo prevent human connection. The point of view which has been so flexible throughout the novel from the very beginning to the end, besides various cultural variations the closing of the book signs of further spiritual union, though it may not be true, it offers a song of hope in a world for the union of geographically different but spiritually the same human souls.

According to Paul B. Armstrong, "Forster is a pragmatic ironist who suggests that we need to believe in ideals which we know we can justify because if we did not they would lose all meaning and force and we would be left with nothing" (Armstrong 382). Reading *A Passage to India* is an education in the double movements necessary to sustain the contradictory attitude of suspecting ideals one believes in and believing ideals one suspects. Though affected by the Orientalist discourse of the Britishers of his time Forster in course of dealing with India has tried to be liberal humanist due to his sympathy towards Indians. Foster places himself in an ambivalent position, interplaying with the tradition of Indian and modernity of Britisher on the one hand

and ironizing the Indian way of life as well as appreciating them ironizing so called modern way of British life. Hence he neither supports fully the Britishers nor opposes them completely, the Indian way of life, putting him in a neutral position, as a judge and investigates independently the good as well as bad aspects of both people as the liberal humanist.

IV. Conclusion

Forster's *A Passage to India* explores the irreconcilability of class differences between East and West seen through the lens of India in the later days of the British Raj. His comparative studies on British and Indian ways of life make him ambivalent as he ironizes the tradition of Indian life and culture observing it from the lens of British modernity and also at England from the prospective of traditional India.

Forster, from the very beginning of his novel, has presented to a great extent the relation between the English and Indians. He on the one hand stereotypes India and the Indians being ironic and also sympathizes with them as a liberal humanist opposing the exploitation of British Raj (Colonial rule) imposed in the name of Western superiority based on orientalist discourse. Forster, in course of stereotyping Indian and British way of life, applies different discourse based upon the fundamental assumption of Eastern and Western culture and tradition ultimately comes to the common point as he ironizes the limitations, promises and the pitfalls of human relationships of both countries. As a liberal humanist though Forster supports the movement of Indian Independence, can't remain unaffected from the Western orientalist mentality hence neither English nor Indians are spared. He has presented a kind of comic mysticism mitigating the tragic undertones in the novel. Obviously, the difficulties of genuine human contact have been projected on a large scale when one side consists of English and another of Indians. The novel is also notable for its multiple perspectives: Forster employed the shifting viewpoints of an elderly British woman (Mr. Moore) a Muslim Indian physician (Dr. Aziz) a male British educator (Cyril Fielding) and civil servant of Empire (Ronny Heaslop) writing his story across the lines of differences of race, religion, gender and culture. In it Forster connects personal relationship with the politics of colonialism through the story of the English

Adela Quested and Indian Dr. Aziz. Forster places all the Anglo-Indian characters in the position of powers from where they not only describe and define the Indians but also impose the so-called truth the West is superior and East is inferior, so that it is natural to rule over them. Beside some exceptions Forster's Anglo-Indian characters are Western orientalist by profession and they are there in India to justify the ways of Western colonial mission to the East. At the same time, they in their novels show the ambivalent attitude towards Indian life and culture and create irony towards British exploitation. Since Forster judges independently the injustice shortcoming, pitfalls and limitations human relationship of Indian and Britishers, he neither belongs to India nor England but makes him ambivalently moving between two poles-the East and West. Forster's deliberate stereotyping of Indian's is vividly demonstrated in his ironic scorn for Indians, being motionless to time and keeping appointments. But at the same time, he does not convey the orientalist othering of colonized Indians. Thus Forster's ambivalent nature of colonial discourse can be noticed clearly from the incidents evident in the text through which his colonialist as well as anti-colonialist stances move simultaneously.

Works Cited

- Armstrong, Paul B. "Reading India: E.M. Forster and the Politics of Interpretation." *Twentieth Century Literature*. 38.4 (1992: 365-86).
- Aryal, Y.R. Ed. "Journal of Philosophy." *A Cross-Disciplinary Inquiry*. 2.4 (2006:47-50).
- Brigitte, Weltman-Aron. "The Politics of Irony in Fanon and Kristeva." *The Southern Journal of Philosophy*. Vol. XLII (2004:42-47).
- Claire, Colebrook. "The Meaning of Irony." *Textual Practice*. 14.1 (2000:5-30).
- David, J. Amante. "The Theory of Ironic Speech Acts." *Poetics Today*. 2.2. Narratology III: Narration and Perspective in Fiction (1981:77-96).
- Davidis, Maria M. "Forster's Imperial Romance: Chivalry, Motherhood, and Questing in *A Passage to India*." *Journal of Modern Literature*. 23.4 (1999:259-77).
- Douglas, Muecke. "Images of Irony: *Poetics Today*." 4.3 (1983: 399-413).
- Forster, E.M. *A Passage to India*. New Delhi: A.I.T.B.S. Publishers, 1996.
- Gray, Jack C. A Practical Definition. *College English*. 21.4 (1960: 220-22).
- Hawkins, Hunt. "Forster's Critique of Imperialism in *A Passage to India*." *South Atlantic Review*. 481 (1983: 54-64).
- Holdcroft, David. "Irony as a Trope, and Irony as Discourse." *Poetics Today*. 4.3 (1983:493-511).
- Hutchens, Eleanor N. "The Identification of Irony." *ELH*. 27.4 (1960:352-363).
- Hutcheon, Linda. "Circling the Downspout of Empire: *Post-Colonialism and Post Modernism* 20.4 (1989:130-35).

Kaufer, Davids, "Irony, Interpretive Form and The Theory of Meaning" *Poetic Today*.

4.3, The Ironic Discourse (1983:451-64).

Leland, Monk. "Apropos of Nothing: Chance and Narrative in Forster's *A Passage to*

India." *Studies in the Novel*. 26.4(1994:392-404)

Marvin, K.L. Ching. "Verbal Irony Against An Antagonist: *Metaphor and Symbol*."

14.2 (1999:139-47).

Selig, Robert L. "God Si Love: On an Unpublished Forster Letter and the Ironic Use

of Myth in *A Passage to India*." *Journal of Modern Literature*. 7.3 (1979:471-

88).