

## I. Introduction

E.M. Forster's *Where Angels Fear to Tread* marks the beginning of his career as a novelist. Forster is a celebrated liberal humanist, who prefers to be labeled as the champion of personal relationships. To him, values are more important than facts and the real values are friendships, intellectual exploration, insight and imagination. He believes in the solidity and unity of the personal relations. Whatever he speaks or writes a sense of individualism, a sense of humanism, a sense of liberalism and human relationship crossing the national boundaries, overwhelmingly predominates everywhere in his expression.

Edward Morgan Forster (1879–1970) is one of the most important British novelists of the 20th century. After graduating from Cambridge, Forster lived in Italy and Greece. During World War I, he served the International Red Cross in Egypt. In 1946, Forster became an Honorary Fellow of King's College, Cambridge, where he lived until his death. He received the Order of Merit in 1968.

From the beginning of his life, Forster was always in the companion of women; he was influenced by his own mother, Alice Clara Lily, with whom he lived until her death. As a result of earlier influence of women, Forster has sketched them in his several works and *Where Angels Fear to Tread* is not an exception in this regard.

Traveling made Forster a writer. Italy, which he visited with his mother after leaving Cambridge in 1901, provided the inspiration for several short stories, travel sketches and two novels, *Where Angels Fear to Tread* (1905) and *A Room with a View* (1908) which contrast the instinctive life of Italy with the stifling convention of English suburban life.

Forster was much affected by the human relationship and personal attitude with a genuine sense of liberty, one who has guts to betray his own country instead of betraying his intimate friend. His work is primarily in a realistic mode and his ideas in the liberal tradition; much of his work is concerned with the legacy of Victorian middle-class liberalism.

As Forster started his writings, he discovered a wholly personal voice to express his view of life; he is never attached to any literary school or movement even to the Bloomsbury group, of which he was only a peripheral member. He has achieved a symbolic importance for generations of readers and writers as the voice of their unofficial selves, the self that refuses to be regimented or made to confirm the social conventions.

In late nineteenth century, liberalism influenced the beliefs of Forster. He praises the liberal spirit of the age which praises the liberal spirit of the age which reduces the old and dogmatic orthodoxy.

In all his writings, Forster champions freedom, tolerance and individualism. His plots are always sharp and definite for he expresses difference by means of struggle, and struggle by means of open conflict, so intense as to flare into melodrama and even into physical violence. Forster stands always with moral realism. Lionel Trilling in *E.M. Forster: A Study* says, "All novelists deal with morality, but not all novelists, or even all good novelists are concerned with moral realism, which is not the awareness of morality itself but of the contradictions, paradoxes and dangers of living the moral life" (13).

Forster, in his novels, did not search for the knowledge of good and evil, but the knowledge of good and evil, which is mingled in anything, either in human or work. Across each of his novels runs a barricade ; the opposite forces on each side and good

and evil in the forms of life and death, light and darkness, fertility and sterility, courage and respectability, intelligence and stupidity – all the great absolutes that are so contrasted while discussing his work.

Forster's fiction, conservative in form, is in the English tradition of the novel of manners. He explores the emotional and sensual deficiencies of the English middle class, developing his themes by means of irony, wit, and symbolism. His first novel, *Where Angels Fear to Tread*, appeared in 1905 and was followed in quick succession by *The Longest Journey* (1907), *A Room with a View* (1908), and *Howard's End* (1910). His last and most widely acclaimed novel, *A Passage to India* (1924), treats the relations between a group of British colonials and native Indians and considers the difficulty of forming human relationships, of 'connecting'; the novel also explores the nature of external and internal reality. Forster's short stories are collected in *The Celestial Omnibus* (1911) and *The Eternal Moment* (1928).

After 1928 he turned his attention increasingly to nonfiction. Notable collections of his essays and literary criticism are *Abinger Harvest* (1936) and *Two Cheers for Democracy* (1951). *Aspects of the Novel* (1927) is a major study of the novel and Forster's most important critical work.

Reading and experiencing E.M. Forster is best explained by Lionel Trilling: "E.M. Forster is one of the living novelist who can be read again and again and who, after each reading, gives what few writers can give after our first days of novel reading, the sensation of having learned something" (9).

On the basis of these criticisms, Forster can be listed among the masters who inspires humanity, harmony, and personal relationship, and we admire his capacity and sharp eyes.

*Where Angels Fear to Tread* is apparently a first novel and deserves a hearty commendation. Not that there is any sign in the book of a prentice hand, except, possibly, that the writer handles his creations a little too savagely, thus destroying partly the true artistic impression of aloofness. It is a tragic-comedy describing the consequences of the marriages of Lilia Herriton, an impulsive young widow, to the son of an Italian Dentist, Gino Carella, whom she meets while touring in Italy, ineffectively chaperoned by ‘charming sober’ Caroline Abbott.

Lilia’s mother-in-law in suburban Sawston, outraged by news of the engagement, dispatches her young son Philip Herriton, barrister and aesthete, to break off the match, but he arrives too late, for the couple is already married. Lilia dies shortly afterwards in childbirth, and Philip is once more dispatched, this time accompanied by his sister Harriet, to rescue the baby from imagined disaster. They meet Abbott in Monteriano, and both she and Philip find their intentions waver as they fall under the spell of Italy and become aware of Gino’s strong feelings for and determination to keep his son; once more they admit defeat, recognizing , and in Miss Abbott’s case much moved by, Gino’s passion.

Harriet kidnaps the baby, who is accidentally killed when their carriage overturns. Gino, hearing the news, attacks Philip, but the two are reconciled, after a fashion, through Miss Abbott’s concern for both. As Philip and Miss Abbott travel back to England, he

realizes that he has learned to love her, but she reveals that she loves Gino, and appears to be resigning herself to a spinster's life of good works in Sawston.

What distinguishes the work from the great majority of modern novels is its originality of conception and attitude. The distinctive characters, in the novel, give an impression of reality. Caroline, Lilia and Philip- the vehicles for Forster's humanist philosophy in the novel, discover renewed senses of selfhood when they usurp the homeostatic boundaries of life in Herriton household in Sawston.

The basic concern of this research work is to explore the hidden identity of the major characters. The problem lurks behind the exposition of characters. Forster presents each character with distinct style but conceals their true identity. As the title suggests, human reality of love, peace, prosperity and affection are the basic essence of each individual. Everyone seeks harmony and unity in the family. As Mrs. Herriton wants to keep the things in order; she wants to unify the family. Her attempt to bring the baby back to Herriton family shows her true self as she reflects.

Gino, another prominent character, seems aggressive and selfish. He represents the diabolic instinct of human nature; his desire to keep the baby with himself, for some time, presents his mean nature of obtaining financial benefit by emotional blackmailing. But the reality is completely different as we infer before. Though he is self-centered and always intends to gain something, his longing to bring up the baby is realistic: this is out of love rather than personal benefit. His love for child reflects his true self.

A detailed textual study and analysis will be the principal approach to be adopted throughout this research; various scholarly and theoretical studies in the related field would prove to be invaluable tools in this research. This attempt will be better supported

by the philosophy of humanism; to be more specific the liberal humanism of Forster's time. Despite the various possible interpretations of the novel, this study particularly limits itself to issues of individuality and true self. For this, it shall be based on the vital experiences of the main characters, and on the views of different critics.

### **Critical Reviews**

E.M. Forster's intriguing complexity as a thinker has been studied from various standpoints by critics of international standing. He occupies a remarkable place in modern English fiction. Most of his works are concerned with the discoveries of the personal relationship amid the complexities and distortions of modern life. Lionel Trilling, for example, emphasizes the point of his 'moral realism'. T.B. Beer stresses on the intensity and richness of his imagination, psychological, and symbolic perceptions. Forster's first novel *Where Angels Fear to Tread* has been able to draw attention of many critics since its publication in 1905. Different critics have interpreted the text differently. Commenting on *Where Angels Fear to Tread*, Kenneth Womack on his essay writes:

*Where Angels Fear to Tread*, using the terminology of family system psychotherapy offers a valuable interdisciplinary means for understanding the often neglected role of the family in Forster's devastating critique of value systems that elevate social decorum and conformity over humanistic virtues of friendship and aesthetic experience. (Womack 2)

Here, the writer prefers to show the importance of family; relationship that we want to maintain throughout our life. Family plays a vital role for the true representation of an individual. As Nicola Beaman perceptively notes in *E.M. Forster (1994)*" Passion for Cambridge was his passion for life's vision, a vision that embraced truth, beauty, and

personal relations and that eschewed the mechanical and the socially divisive"(qtd. In Womack 3).

In *Where Angels Fear to Tread*, Forster engages the Herriton's Edwardian value systems in philosophical debate, ultimately imagining a more progressive culture in which functional families- by availing themselves of humanistic philosophy- might produce generations of healthy, differentiated selves. Philip Gardner in his *The Critical Heritage* comments:

This is a book which begins with pleased interest and gradually finds to be astonishing. Its amusing facility becomes amusing cleverness, and then, almost without realizing the development, we find that the cleverness is of a larger style than we thought, and the main issues of life are confronting us where we looked for trivialities. (47)

Really, very much trivial things are presented in such a manner that we are forced to go inside the characters and want to be assimilated with them. Simple things inspire us and similarly provoke us. But the writer seems to be one sided focusing just on the presentation of the novel neglecting the relationship of the characters.

In an unsigned review published in *Glasgow Herald*, in 5 October 1905, the novel is appreciated as:

There is something so fresh and convincing about this book that we are certain it is the result of first-hand knowledge, indeed we should be surprised if every character in the book has not been copied with fair exactitude from an actual original. The means by which the contrast

between the English and Italian natures is shown are both ingenious and effective. (qtd. In Gardner 48)

The novel explores the happenings in a smooth manner. Italy, with its relaxed system of social values, in contrast with Sowston's staid, Edwardian lifestyle, provides a social mechanism that ultimately liberates Lilia, Caroline, and Philip from the Herrition ideology that previously prevented them from achieving selfhood beyond the interpersonal boundaries of their dysfunctional family system. Of the filthy house at Monteriano.

In an unsigned review published in *Manchester Courier*, the critic analyzes the in depth qualities of the characters:

The characters, strongly marked and distinctive, give an impression of reality which is shared by the incidents of the narrative, whose motive is a study of national temperaments in conflict, The light tone of opening chapters soon gives place to ironical tragedy, centering about so small a thing as the care of a dead Englishwoman's child by her second with a low born Italian husband. On the whole, the persons depicted are a shade too unpleasing: Harriet, a type unfortunately common in daily life, is, as the author will have it, detestable! But the book is a notable one, in spite of its unpleasantness. (35)

The writer is correct when he talks about the realistic presentation of the characters but in the mean time he has underestimated human emotions telling the demise of the child as a small thing. He has failed to understand the human relations, love and affection.



In a review published in *The Gurdain*, the author both criticizes and appreciates the novel as:

At a superficial glance, *Where Angels Fear to Tread* seems a farrago of nonsense, with its grotesque incidents, vulgar details, and coarse caricature. But really it reveals power in characterization- the revelation of suppressed qualities beneath conventional exteriors, as in Philip Herriton , the passion for Italy beneath the cold, critical English nature: the vein of sentimentality in the decorous church worker, Caroline Abbott; and hot, red blood in flippant Lilia. In Gino we have a real Italian type, a nature easygoing and amiable, affectionate and unfaithful, swept by gusts of sudden temper. His love for his son is true to the half- \womanly tenderness, half animal passion of the average Italian towards his child. The atmosphere of Italy is well suggested, as is also its relaxing power on English principles and prejudices. (55)

In this remark, the author's basic intention to show the powerful characterization of different characters has been focused. His focus to the study of characterization better reveals the basic essence of humanity.

Thus, the novel has drawn attention of many critics and different critics have interpreted the novel in different ways. Some have just focused on the presentation or the style of the novel whereas the others are centered only on the realistic approach of the novel. Although very few have touched the issue of human relationship, it hasn't been discussed in detail. Relationship, understanding, true identity and the renewed sense of

self, which are the major components of the novel, will be the main focus of this research work and an endeavor will be made for the discussion of these issues in detail.

## II. Humanism: Human Free Will and Supremacy

### Introduction

The word “Humanism” has a number of meanings, and because authors and speakers often don’t clarify which meaning they intend, those trying to explain humanism can easily become a source of confusion. Fortunately, each meaning of the word constitutes a different type of humanism-the different types being easily separated and defined by the use of appropriate adjectives. The term “Humanism” is defined in *The Columbia Encyclopedia* as:

A philosophical and literary movement in which man and his capabilities are the central concern. The term was originally restricted to a point of view prevalent among thinkers in the Renaissance. The distinctive characteristics of Renaissance Humanism were its emphasis on classical studies, or the humanities, and a conscious return to classical ideals and forms. The movement led to a restudy of the scriptures and gave impetus to the reformation. Modern usage of the term has had diverse meanings, but some contemporary emphases are on lasting human values, cultivation of the classics, and respect for scientific knowledge. (1123)

Humanism that can be defined as the integrated system of human meaning, goal, values and harmonious program of human fulfillment, assures dignity and the central position of man in the universe. On the other hand it is a system of belief that emphasizes on common human needs and seeks ways of solving human problems. Humanists focus on “the importance of the study of classical imaginative and philosophical literature, but with emphasis on its moral and particular rather than

aesthetic values” (79). Humanism seeks to clarify man’s goal, values, ideals, and achieve his full human thought bringing him in ever deeper and more intimate kinship and harmony with the surrounding life and society. The humanists always struggle with human sufferings in order to achieve peace and order; Samuel Johnson, the eighteenth century humanist writes:

The truth is that the knowledge of external nature and the science which that knowledge requires or includes are not the frequent business of human mind[...]we are perpetually moralists, but we are geometricians only by chance[...]Socrates was rather of opinion that what we had to learn was: how to do good and avoid evil. (qtd. In Abrams 79)

Humanists always sacrifice their life for the betterment of human being.

Humanist like Rousseau imagined a state of society where people lived free of any control of the state. According to him man is born good and all evils are created by social institutions. He taught against the class domination of the few and exposed that art and culture is guided by vanity and self interest.

Because of the fast development in science and technology, man has become the machine. The sense of humanity and mortality has, gradually been declined. In the situation, where humanity has been struggling for the existence, some new humanists have argued strongly for a return to a primarily humanistic education and for a conservation view of moral, political and literary values based largely on classical literature. The recent structuralists and post structuralists intend to dissolve or eliminate the traditional concept of humanity. They are not ready to regard man as one of the most important element of this universe. They “tend to reduce the human subject to an

illusion; or effect engendered by the differential play of language” (Abrams 80) in spite of the crises, ebb and flow in the sense of humanism, it can be said that the humanists are worried enough for the classical concept of humanism. The humanistic feelings try to analyze the condition of human being in order to offer beauty, freedom, liberty and happiness, which is essential for the development of human understanding. It is always a victory for total human understanding, feelings and values rather than for the mere intellect and reason. In *A dictionary of Philosophy*, humanism is defined as “Especially in the English speaking world, humanism has since the nineteenth century come to designate a non –religious or anti –religious world view, usually based on a belief in man’s capacity for self-cultivation and self improvement, and in the progress of mankind” (194).

Humanism teaches us that it is immoral to wait for God to act for us. We must act to stop the wars and the crimes and the brutality of this and future ages. We have powers of a remarkable kind. We have a high degree of freedom in choosing what we will do. Humanism tells us that whatever our philosophy of the universe may be, ultimately the responsibility for the kind of world in which we live rests with us. Humanism is a philosophy focused upon human means for comprehending reality. Humanists reject arbitrary faith, authority, revelation, and altered states of consciousness. It is a philosophy of compassion and concerned with meeting human needs and answering human problems-for both the individual and society-and devotes no attention to the satisfaction of the desires of supposed theological entities. Further more in *A Glossary of Contemporary Literary Theory* Hawthorn asserts, “Humanism typically situates the human essence in individual human beings rather than in social structures of

CULTURAL formations: humanism is thus idealistic, ahistorical, and individualistic” (160).

The time has come for widespread recognition of the radical changes in religious beliefs throughout the modern world. The time is past for mere revision of traditional attitudes. Science and economic changes have disrupted the old beliefs. Religions the world over are under the necessity of coming to terms with new conditions created by a vastly increased knowledge and experience. In every field of human activity, the vital movement is now in the direction of a candid and explicit humanism. According to *British Humanist Association*:

Humanism is the belief that we can live good lives without religious or superstitious beliefs. Humanists make sense of the world using reason, experience and shared human values. We seek to make the best of the one life we have by creating meaning and purpose for ourselves. We take responsibility for our actions and work with others for the common good.

(6)

Humanism is a broad category of active ethical philosophies that affirm the dignity and worth of all people, based on the ability to determine right and wrong by appeal to universal human qualities—particularly rationalism. Humanism is a component of a variety of more specific philosophical systems, and is also incorporated into some religious schools of thought.

In *Wikipedia Encyclopedia* the meaning of humanism has been presented to reflect the basic essence of humanism:

Humanism entails a commitment to the search for truth and morality through human means in support of human interests. In focusing on the capacity for self-determination, humanism rejects transcendental justifications, such as a dependence on faith, the supernatural or divinely revealed texts. Humanists endorse universal morality based on the commonality of human nature, suggesting that solutions to our social and cultural problems cannot be parochial. (103)

We can assert that humanism will: (a) affirm life rather than deny it; (b) seek to elicit the possibilities of life, not flee from them; and (c) endeavor to establish the conditions of a satisfactory life for all, not merely for the few. By this positive morale and intention humanism will be guided, and from this perspective and alignment the techniques and efforts of humanism will flow.

Humanism, in sum, a philosophy for those in love with life. Humanists take responsibility for their own lives and relish the adventure of being part of new discoveries, seeking new knowledge, exploring new options. Instead of finding solace in prefabricated answers to the great questions of life, humanists enjoy the open-endedness of a quest and the freedom of discovery that this entails.

### **Historical Roots of Humanism**

Contemporary humanism can be traced back through the Renaissance to its ancient Greek roots. Sixth century B.C.E pantheists Thales of Miletus and Xenophanes of Colophon prepared the way for later Greek humanist thought. Thales is credited with creating the maxim "Know thyself", and Xenophanes refused to recognize the gods of his time and reserved the divine for the principle of unity in the universe. Later Anaxagoras

became the first freethinker and contributed to the development of science as a method of understanding the universe. Pericles, a pupil of Anaxagoras, influenced the development of democracy, freedom of thought, and the exposure of superstitions. Although little of their work survives Protagoras and Democritus both espoused agnosticism and a spiritual morality not based on the supernatural. The historian Thucydides is noted for his scientific and rational approach to history.

Socrates laid emphasis on human existence. The concern of Socrates turned towards the human beings, individuality instead of the whole cosmos, its origin and so on. He mostly focused on the self which was prior to everything for him. To understand the self was the primary need to know other things. So “know thyself” was his motto.

Commenting on Socrates Richard Tarnas says:

In Socrates' view any attempt to foster true success and excellence in human life had to take account of the innermost reality of a human being, his soul or psyche. Perhaps on the basis of his own highly developed sense of individual self-hood and self control, Socrates brought to the Greek mind a new awareness of the central significance of the soul, establishing it for the first time as the seat of individual waking consciousness and of the moral and intellectual character. He affirmed the Delphic motto “know thyself”, for he believed that it was only through self-knowledge, through an understanding of one's own psyche and its proper condition, that one could find true happiness. (33)

Renaissance humanism was a broad movement that affected the social, cultural, literary, and political landscapes of Europe. Beginning in Florence in the last decades of



the 14th century, renaissance humanism revived the study of the Latin and Greek languages; and caused the resultant revival of the studies of science, philosophy, art and poetry of classical antiquity.

The 'revival', or 're-birth', was based upon interpretations of Roman and Greek texts, whose emphasis upon art and the senses marked a great change from the contemplation upon the Biblical values of humility, introspection, and meekness. Beauty was held to represent a deep inner virtue and value, and "an essential element in the path towards God" (4).

The crisis of Renaissance humanism came with the trial of Galileo, which forced the choice between basing the authority of one's beliefs on one's observations, or upon religious teaching. The trial made the contradictions between humanism and traditional religion visibly apparent to all, and humanism was branded a 'dangerous doctrine'.

Renaissance humanists believed that the liberal arts (music, art, grammar, rhetoric, oratory, history, poetry, using classical texts, and the studies of all of the above) should be practiced by all levels of wealth. They also approved of self, human worth and individual dignity. An important humanist from this period is the Dutch scholar Erasmus of Rotterdam.

### **Humanist Philosophies**

One of the earliest forerunners of contemporary chartered humanist organizations was the Humanistic Religious Association formed in 1853 in London. This early group was democratically organized, with male and female members participating in the election of the leadership and promoted knowledge of the sciences, philosophy, and the arts.

In 1929 Charles Francis Potter founded the First Humanist Society of New York whose advisory board included Julian Huxley, John Dewey, Albert Einstein and Thomas Mann. Potter was a minister from the Unitarian tradition and in 1930 he and his wife, Clara Cook Potter, published *Humanism: A New Religion*. Throughout the 1930s Potter was well known advocate of women's rights, access to birth control, "civil divorce laws", and an end to capital punishment. F.C.S. Schiller considered his work to be tied to the humanist movement. Schiller himself was influenced by the pragmatism of William James.

Raymond B. Bragg, the associate editor of *The New Humanist*, sought to consolidate the input of L. M. Birkhead, Charles Francis Potter, and several members of the Western Unitarian Conference. Bragg asked Roy Wood Sellars to draft a document based on this information which resulted in the publication of the *Humanist Manifesto* in 1933. The Manifesto and Potter's book became the cornerstones of modern humanism. Both of these sources envision humanism as a religion.

There are many people who consider themselves humanists, and much variety in the exact type of humanism to which they subscribe. There is some disagreement over terminology and definitions, with some people using narrower or broader interpretations. Not all people who call themselves humanists hold beliefs that are genuinely humanistic and not all people who do hold humanistic beliefs apply the label of humanism to themselves. All aside, humanism can be divided into secular and religious types. Secular humanism is the branch of humanism that rejects theistic religious belief and the existence of a supernatural. It is often associated with scientists and academics, although it is not at all limited to these groups. Secular humanists generally believe that following

humanist principles naturally leads to secularism, on the basis that religious views cannot be supported rationally. There are secular humanistic organizations, though these could not be accurately described as churches.

More often than not, secular humanism is what people are referring to when they speak of humanism in general, making it something of a default. Some secular humanists take this even further by denying that religious humanists qualify as genuine humanists. Others feel that the ethical side of humanism transcends the issue of religion, because being a good person is more important than supernatural beliefs.

Religious humanism is the branch of humanism that considers itself religious (based on a functional definition of religion), or embraces some form of theism, deism, or supernaturalism, without necessarily being allied with organized religion, as such. It is often associated with artists, liberal Christians, and scholars in the liberal arts. Other types of people that may be considered religious humanists are those who, despite believing in a religion, don't consider it necessary to derive all their moral values from it. Some feel that, because their religious beliefs are moral, and therefore humane, they are humanists. In particular, it is not uncommon for religious humanitarians to be referred to as humanists, although the accuracy of this usage is disputed.

A number of religious humanists feel that secular humanism is too coldly logical and rejects the full emotional experience that makes us human. From this comes the notion that secular humanism is inadequate in meeting the human need for a socially fulfilling philosophy of life. Disagreements over things of this nature have resulted in friction between secular and religious humanists, despite their commonalities.

## Liberal Humanism and Literature

The term 'liberal humanism' became current in the 1970s as a shorthand (and mainly hostile) way of referring to the kind of criticism which held sway before theory. The word 'liberal' in this formulation roughly means not politically radical, and hence generally evasive and non-committal on political issues, 'Humanism' implies something similar; it suggests a range of negative attributes, such as 'non-Marxists' and 'non-feminist' and 'non-theoretical'. There is also the implication that liberal humanists believe in 'human nature' as something fixed and constant which great literature expresses. Commenting on this matter, Hans Bertens in his *Literary Theory: The Basics* says:

This view of the individual –or subject, to use a term derived from philosophy- is central to what is called *liberalism* or *liberal humanism*, a philosophical/political cluster of ideas in which the ultimate autonomy and self-sufficiency of the subject are taken for granted. Liberal humanism assumes that all of us are essentially free and that we have at least to some extent created ourselves on the basis of our individual experiences.(6)

The common feature of liberal humanism, justifying the use of the single phrase, is a commitment to *man*, whose essence is *freedom*. Liberal humanism proposes that the subject is the free, unconstrained author of meaning and action, the origin of history. Liberal humanism is a literary theory that was in vogue in the late 1800's and early 1900's.

Liberal humanism prefers individuality – all people are inherently stable. In literature, then the liberal humanist looks towards the identity to the exclusion of the

environment. The text can speak to the inner truths of each of us because our individuality, our "self," is something unique to each of us, something essential to our inner core. Again, Hans Bertens says:

One might, along another line, even argue that literature as such, and in fact every single artistic object, contributes to the ahistorical perspective that we find in liberal humanism in so far as it makes us forget about our immediate environment. Both the 'eternal' truths that we may find in a work of art, and its aesthetic dimension –its beauty, which, according to the philosopher Immanuel Kant, promotes disinterested contemplation- invite us to disregard the here and now. In so doing, they collude to give us the impression that what is most essential to us-our 'self'-also transcends time and place. (7)

This inner essential self can and does transcend all external social forces. In *Beginning Theory*, Peter Barry remarks:

Individuality is something securely possessed within each of us as our unique 'essence'. This transcends our environmental influences, and though individuality can change and develop, it can't be transformed- hence our uneasiness with those scenes which involve a 'change of heart' in a character, so that the whole personality is shifted into a new dimension by force of circumstance-the miser is transformed and changes his ways, or the good man or woman becomes corrupted by wealth. Such scenes imply a malleability in the essence of character which is at odds with this underlying assumption of English studies. The discipline as a

whole believed in what is now called the ‘transcendent subject’, which is the belief that the individual is antecedent to, or transcends, the forces of society, experience, and language. (18)

Literature is timeless - liberal humanism holds that all literature is timeless, and speaks to what is constant in human nature. In other words, even if a novel seems very much of the moment, it must still contain some underlying universal truth . The text will reveal constants, universal truths, about human nature, because human nature itself is constant and unchanging. In *Beginning Theory*, Peter Barry remarks

The first thing, naturally, is an attitude to literature itself; good literature is of timeless significance; it somehow transcends the limitations and peculiarities of the age it was written in, and thereby speaks to what is constant in human nature. Such writing is ‘not for an age, but for all time’ (as Ben Jonson said to Shakespeare): it is ‘news which stays news.’ (17)

People are pretty much the same everywhere, in all ages and in all cultures. As Hans Bertens says, “As liberal subjects we are not the sum of our experiences but can somehow stand outside experience: we are not defined by our circumstances but are what we are because our ‘self’ has been there all along and has, moreover, remained remarkably inviolate and stable” (6).

Literature contains its own meaning - this tenet holds that we do not need to go to outside sources to understand the essence of a literary work. The meaning is inherent in the work itself. In *Beginning Theory*, Peter Barry remarks:

To understand the text well it must be detached from these contexts and studied in isolation. What is needed is the close verbal analysis of the text

without our ideological assumptions, or political pre-conditions, or, indeed, specific expectations of any kind, since all these are likely to interfere fatally with what the nineteenth-century critic Mathew Arnold said was the true business of criticism, 'to see the object as in itself it really is'. (18)

The purpose of literature is the enhancement of life - Literature is to be used to enhance human life and values. Liberal humanism reflects this philosophy but in a different perspective. As Peter Barry remarks

The purpose of literature is essentially the enhancement of life and the propagation of human values; but not in a programmatic way: if literature, and criticism, becomes overtly and directly political they necessarily tend towards propaganda. And as Keats said, 'we distrust literature which has a palpable design upon us ', that is, literature which too obviously wants to convert us or influence our views. (19)

The qualities of literature we've listed above--the timeless value, the secrets of human nature, individuality, the moral lessons literature teaches--all belong to a particular tradition in studying literature. Rather than just being 'what one does' with literature, these ideas about the value of literature come from a particular perspective, which is generally called "liberal humanism" or just 'humanism.'

### III. Human Relationships in *Where Angels Fear to Tread*

#### Humanism: Love for Human Perfection

Liberation and the free spirit of the characters are the main concern of this analysis. Along with that the human relationship nurtured by the philosophy of humanism will be the key to such analysis. Emancipation of Philip, Lilia and Caroline Abbott gets momentum with their journey to new land. As Martin in his *E.M. Forster: The Endless Journey* remarks, "Philip's two journeys to Italy in the course of the action might be entitled respectively 'Disillusionment and Salvation'" (123).

Not only Philip but other prominent characters like Lilia and Caroline also get new maturity in Italy. They become able to self assess their potentiality. Their transformation depicts the true nature of human instinct; that people are born good but they are infected by the evils of society. Most of the characters go through this salvation (reformation) process.

The novel *Where Angels Fear to tread* basically revolves round the human relationship at different modes of life. Though while going through the novel we find its touch with other different aspects like cultural dissimilarities, the need of domestic tolerance, and family conflict, all of them in direct and indirect way help build up the relationship of the individuals. Thus the primary focus of the novel is on human beings and characters, their relationship with each other and their behavior has got more attention.

As Lilia is a widow, all the family members are worried about her condition and are concerned about her happy life. For the betterment of her future they have planned to



send her to Italy where she can have the real taste of art, a source of happiness in life.

When Lilia accepts the proposal, out of happiness Philip remarks:

I admit she is a philistine, appallingly ignorant, and her taste in art is false. Still, to have any taste at all is something. And I do believe that Italy really purifies and ennobles all who visit her. She is the school as well as the playground of the world. It is really to Lilia's credit that she wants to go there. (7)

Philip is happy not because now he does not have any responsibility for her but because there is great possibility for Lilia to enjoy her life. He does have the capacity for a wider, more generous view of life. He obviously feels that there should be more life than confronting to his mother's norms of social respectability and Italy is the focus for this discontent. As a family member he is closely attached to Lilia so in her happiness he seeks for his own happiness.

Similarly, Mrs. Herriton wants to unify the family. She wants to bring Lilia back to home. Though her intention is to maintain prestige in the society, her real desire is to make the family complete and perfect. She is demanding a mother for a child and again a brother for her sister. So is the case with Philip, another prominent character of the novel. He wants to bring his sister-in-law back because he wishes to keep the remembrance of his dead brother Charles. He goes to Monteriano and tries to convince both Lilia and Gino:

I never suggested that for a moment. You are honourable, I am sure; but you are wise? And let me remind you that we want her with us at home. Her little daughter will be motherless, our home will be broken up. If you

grant my request you will earn our thanks-and you will not be without a reward for your disappointment. (41)

It is realistic from his part but his profound aesthetic experience occurs when he visits the Monteriano and realizes the basic essence of love and relation.

Lilia's commitment to Gino is spontaneous. She wants him any way. She carves for the marital relationship again. Though she has got a family, the absence of husband never fulfills the basic principle of family. A woman's dream for husband is natural. She feels safe in the presence of her husband. In the novel, Gino stands as a saviour he must save her from dangers physical and social, for after all she is a woman:

She had given up everything for him-her daughter, all the little comforts and luxuries of a civilized life-and even if she had the courage to break away, there was no one who would receive her now. The Herritons had been almost malignant in their efforts against her, and all her friends had one by one fallen off. (69-70)

Yearning for husband is so natural and spontaneous that she becomes ready to sacrifice anything even her daughter. Lilia decides to preserve her marriage to Gino at any cost. Resolving to save their marriage and experience the inclusion that she desperately needs, Lilia gives him the son that he desires, but tragically dies in childbirth, thus bringing a sudden close to her life.

The other part of the novel unfolds Gino's desire to become a father. He is passionate and 'the first great passion of his life' is to have a child:

His one desire was to become the father of a man like himself, and it held him with a grip he only partially understood. For it was the first great

desire, the first great passion of his life. Falling in love was a mere physical triviality, like warm sun or cool water, beside this divine hope of immortality. (76-77)

Gino's passion for the child is later revealed in the novel when he decides to bring up the baby after the demise of Lilia. He wants to reform himself for the sake of baby. And he is ready to sacrifice everything for the betterment of his son.

As the Herritons think that he is business minded and would even be ready to make commercial transaction of the baby "If Gino would have sold his wife for a thousand lire, for how much less would he not sell his child? It was just a commercial transaction" (112). But their prediction is wrong. They are bias in judging the character of Gino. His love for his son is so immense as Miss Caroline realized:

It was too late to go. She could not tell why, but it was too late. She turned away her head when Gino lifted his son to his lips. This was something too remote from the pettiness of the nursery. The man was majestic; he was a part of nature; in no ordinary love scene could he ever be so great. For a wonderful physical tie binds the parents to the children; and –by some sad, strange irony-it does not bind us children to our parents. For if it did, if we could answer their love not with gratitude but with equal love, life would lose much of its pathos and much of its squalor, and we might be wonderfully happy. (155)

The father- son relationship has been epitomized in a very striking way in the novel. Human relationship, one of the prominent themes of Forster, has been presented with great vitality and preference.

Both Philip and Caroline realize that human relation never can be measured in commercial transaction. How mean a person may be, but the bond and intimacy forbids him to make wrong judgments. As Caroline admits:

But I do expect you to settle what is right and to follow that. Do you want the child to stop with his father, who loves him and will bring him up badly or do you want him to come to Sawston, where no one loves him, but where he will be brought up well? There is the question put dispassionately enough even for you. Settle it. Settle which side you will fight on. But don't go talking about an 'honourable failure' which means simply not thinking and not acting at all. (167)

She asserts, from her part, that love and affection is more important than the matter of upbringing. Where we get love, the upbringing is naturally well and perfect.

### **Humanism: Supremacy of Human Consciousness**

Human consciousness is the primary concern of Liberal humanism. "Here beginneth the new life" (11) as Philip remarks to his mother after Lilia's departure for Italy; the statement that signals the sense of rebirth. Lilia's transformation begins and the journey to Monteriano turns her completely. She gets selfhood and becomes able to enjoy her freedom in a new world. As, Philip in the very beginning of the novel, confirms that she is in the process of change. Commenting on the issues of selfhood and the struggle of different characters for the attainment of that state of life Martin in his *E.M. Forster: The Endless Journey* says:

If not always considerate or plucky, Forster's protagonists are at least sensitive. They are also easily muddled by the conflicting needs of their

inner lives and the insistent demands of the outer as they struggle to achieve a selfhood that will accommodate inner need and outer fact. For them, as for many another protagonist in early modern fiction, self discovery and self realization are ultimate goals, a form of secular salvation, to be achieved, in the case of Forster's heroes, not by turning away from the world, like a monk or a mystic, but by embracing it. Philip is saved when he accepts Caroline's help and Gino's friendship. (166)

Italy provides Lilia with a means of liberation from the social narrow-minded boundries of life in Sawston with the Herritons. Lilia leaves as an outsider in the Herriton household. She discovers the means for her spiritual awakening in the provincial Italian town of Monteriano, where she meets and falls in love with youthful Gino Carella, the impoverished son of a local dentist. Outraged by Lilia's impulsive behaviour and certain that Carella only wishes to marry Lilia for her wealth, Mrs. Herrition dispatches Philip to Monteriano to intervene: "Lilia has insulted our family," Mrs Herriton exclaims, "and she shall suffer for it"(17). In England, Forster writes, Philip 'would give in, and trust to his influence with his mother to set things right: Yet Philip realizes that, once in Italy, "Lilia, however willful and silly, was at all events growing to be a human being" (22).

Lilia's confidence gears up as she dares to speak and makes decision of her life. In doing so, she constructs a manifesto for her liberation from the Herritons' weakening family system:

For once in my life I'll thank you to leave me alone. I will thank your mother too. For twelve years you've trained me and tortured me, and I'll

stand it no more. Do you think I'm a fool? Do you think I never felt? Ah! When I come to your house a poor young bride, how you all looked me over never a kind word-and discussed me, and thought I might just do; and your mother corrected me, and your sister snubbed me, and you said funny things about me to show how clever you were! And when Charles died I was still to run in strings for the honour of your beastly family, and I was to be cooped up in Sawston and learn to keep house, and all my chances spoilt of marrying again. No, thank you!"(42)

She ultimately realizes her potentiality; that we are capable of making our own judgment of life. She dares to assert her own identity and wishes to enjoy her free life without any confinement.

Philip now becomes clear in Lilia's part that she is no more in the mood of making any compromise as he confessed to Caroline:

Miss Abbott, don't worry over me. Some people are born to not to do things. I'm one of them; I never did anything at school or at the Bar. I come out to stop Lilia's marriage, and it was too late. I came out intending to get the baby, and I shall return an "honourable failure". I never expect anything to happen now, and so I am never disappointed. You would be surprised to know what my great events are. Going to the theater yesterday, talking to you now-I don't suppose I shall ever meet anything greater. I seem fated to pass through the world without colliding with it or moving it-and I'm sure I can't tell you whether the fate's good or evil. I don't die-I don't fall in love. And if other people die or fall in

love they always do it when I'm just no there. You are quite right; life to me just a spectacle, which-thank God, and thank Italy, and thank you-is now more beautiful and heartening than it has ever been before.( 168)

In this way, Philip shows a degree of insight and somber self-assessment he has not shown before. It's a depressing admission of moral defeat that is partially redeemed by its honesty. Here we get the dramatic shift in the relationship between Caroline and Philip. Philip has experienced a humiliating defeat over Lilia's marriage and clearly expects another one over the baby. Yet he has learnt much about himself and he has gained a friend. Neither Philip nor Caroline could have been drawn so close or spoken with such honesty in stuffy, reserved Sawston. Italy, despite all the muddle, confusion and potential for betrayal, is the place of warmth and truth-telling in personal relationships. It heightens emotional affinities and makes for strange alliances between family spirits. "He concluded that nothing could happen, not knowing that human love and love of truth sometimes conquer where love of beauty fails" (79).

Marriage to Gino also provides Lilia with a momentum for removing herself from the airless surroundings of life with the Herritons' in Sawston. Indeed, while the manner in which the Herritons force to Lilia into a rebellious position seems fundamentally regressive in nature, it nevertheless provides the stepdaughter with a means, if only briefly, for finding happiness and a sense of self via her escape from Sawston and the Herritons' 'beastly family'.

Lilia's Italian experiences also provide Caroline with the means for her own growth and development. Caroline also enjoys her own spiritual transformation. She decides not to interfere in their love.

Though there were things about her I didn't like, had somehow kept the power of enjoying herself with sincerity. And Gino, I thought was splendid, and young, and strong not only in body, and sincere as the day. If they wanted to marry, why shouldn't they do so? Why shouldn't she break with the deadening life where she had got into a groove, and would go on in it, getting more and more-worse than unhappy-apatetic till she died? (87)

Caroline affirms her own individuality. She idealizes herself and becomes ready to accept the impulsiveness of love and affection. Human sentiment always adores this part of life which is the real life we breathe. She comes to conclude that:

Society is invincible –to a certain degree. But your real life is your own, and nothing can touch it. There is no power on earth that can prevent your criticizing and despising mediocrity-nothing that can stop your retreating into splendour and beauty-into that thoughts and beliefs that make the real life-the real you. (89)

In Italy, Caroline finds herself, as with Lilia; entranced by the beautiful countryside and the amiable Italian would populate it. Caroline's Italian experiences reawaken her artistic self:

Miss Abbott, too, had a wonderful evening, nor did she ever remember such stars or such a sky. Her head, too, was full of music, and that night when she opened the window her room was filled with warm, sweet air. She was bathed in beauty within and without; she could not go to bed for happiness. Had she ever been so happy before? (138)



For, Caroline, too, the evening has been a romantic one. Like Philip she has obtained more than a tourist's view of Italy; she has been touched by its life—a life that, as we shall learn later, seems to her to be chiefly embodied in Gino. But suddenly she is pricked by conscience. Recalling that her only comparable moment of happiness was the night when Gino and Lilia told her of their love, she is overcome with shame:

She was here to fight against this place, to rescue a little soul who was innocent yet. She was here to champion morality and purity, and the holy life an English home. In the spring she had sinned through ignorance; she was not ignorant now. 'Help me!' she cried, and shut the window as if there was magic in the encircling air. But the tunes would not go out of her head, and all night long she was troubled by torrents of music, and by applause and laughter, and angry young men who shouted the distich out of Baedeker. (139)

Fearful that her determination to do her duty may fail, Caroline goes the next morning to Gino's house to bargain with him for the baby. A somewhat sentimental scene follows, in which Caroline, seeing the baby for the first time, feels the force of the bond between father and son. Never till now, she realizes, has she regarded the child as human being. "It did not stand for a principle any longer. It was so much flesh and blood, so many inches and ounces of life" (145).

The philosophy of truth; the commonality of human nature as depicted in the philosophy of humanism, can be traced in the process of the novel. When Caroline finds Gino with the baby and his fatherly love towards him, she realizes that immoral people are also capable of love as Forster remarks:

She was silent. This cruel, vicious fellow knows of strange refinements. The horrible truth, that wicked people are capable of love, stood naked before her, and her moral being was abashed. It was her duty to rescue the baby to save it from contagion, and she still meant to do her duty. But the comfortable sense of virtue left her. She was in the presence of something greater than right or wrong. (152)

Her attempt to bring the baby back comes to a halt. The homely environment completely transfers her personality, “the homely piece of news-seemed to shatter all her plans” (154), as Forster remarks. She makes confession for the defeat, “I have nothing more to say” (155), says Miss Abbott. “All she could do now was to find Philip, confess her miserable defeat, and bid him go in her stead and prosper better” (155).

She is unable to rescue the baby. But the defeat is supreme in her part; that defeat reveals the truth of human love and compassion; people are inherently loving and full of passion for life. She falls in love with Gino as Lilia had fallen in love with him before. Common nature of love and affections as humanists assert, can be discovered in her remarks: “I’m in love with Gino-don’t pass it of-I mean it crudely you know what I mean. So laugh at me” (200).

Forster asserts Gino’s greatness and majesty, and intrudes upon the portrait of father and son a generalization of doubtful strength:

He stood with one foot resting on the little body, suddenly musing, filled with the desire that his son should be like him and should have sons like him, to people the earth. It is the strongest that can come to a man-if it comes to at all-stronger even than love or the desire for personal

immortality. Al man vaunt it, and declare that it is theirs: but the hearts of most are set elsewhere. It is the exception who comprehends that physical and spiritual life may stream out of him for ever. (153)

The scene is crucial. As a result of her visit, Caroline falls in love with Gino-a fact to which she confesses only at the end of the novel-and abandons her wish to get the baby:

I say again, don't be charitable. If he had asked me, I might have given myself body and soul. That would have been the end of my rescue party. But all through he took me for a superior being-a goddess. I who was worshipping every inch of him, and every word he spoke. And that saved me. (204)

Similarly, Philip is now reborn. Inspired by Caroline's goodness and overwhelmed with a sense of the evil to which he has contributed, he determines to try to be good.

Philip looked away, as he sometimes looked away from the great pictures where visible forms suddenly become inadequate for the things they have shown to us. He was happy; he was assured that there was greatness in the world. There came to him an earnest desire to be good through the example this good woman. Quietly, without hysterical prayers or banging of drums, he underwent conversion. He was saved. (192)

Thus, Forster shifts the attention to Philip and his response to his vision. Philip has made some kind of integration of the moral and the aesthetic in his character and so is redeemed from social triviality. By having the vision of the greatness in the world, Philip

achieves a breakthrough into a different order of reality. It seems as if Philip achieves his conversion through his aesthetic training and sensibility but has to be humbled, to be reminded that ‘great pictures’ are not adequate in themselves but can only show the way to higher realities. By realizing this, he is enabled to move beyond a love of culture appreciated for its own sake and grasp a grander vision of human life.

In the final scene, aboard the train that is taking the three travelers out of Italy, Philip and Caroline discuss the past and future. Still tensed by recent events, Philip has formed what promises to be an enduring friendship with Gino and fallen in love with Caroline. He needs to have some embodiment of truth, beauty, and goodness; and such he has found, he feels, in the young woman beside him in the train’s corridor. He had “reached love by the spiritual path: her thoughts and her goodness and her nobility had moved him first, and now her whole body and all its gestures had become transfigured by them” (196).

He will reject Sawston, he tells Caroline, for ‘London and work’. She will return to Sawston, she replies and resume her old life, for ‘all the wonderful things are over’ (199). On the verge of proposing marriage, Philip must now learn the final truth in the complicated chain of events in which they have been involved—that she is physically and passionately in love with Gino, and that it was only the latter’s failure to respond in kind that gave her the strength to play her mediating role.

Philip’s difficulty in responding to the human as human emerges in his growing respect for Caroline. Caroline achieves her best time in her life or career in the torture scene when Philip, recovering consciousness, finds the room ‘full of light’ and Caroline restoring harmony:

All through the day Miss Abbott had seemed to Philip like a goddess, and more than ever did she seem so now....Her eyes were open, full of infinite pity and full of majesty, as if they discerned the boundaries of sorrow, and saw unimaginable tracts beyond. Such eyes he had seen in great pictures but never in mortal. (192)

Unable, finally, to distinguish the ideal from the real, he refuses to degrade Caroline to the level of mere humanity. His eyes fixed on the Campanile of Airolo as the train approaches the tunnel; he sees instead “the fair myth of Endymion. This woman was a goddess to the end. For her no love could be degrading: she stood outside all degradation” (204).

Like most of Forster’s novels, *Where Angels Fear to Tread* poses the question of who, or what, is responsible for the events—Philip, who encouraged Lilia to visit Italy; Caroline, who urged her to marry Gino; Lilia and Gino for marrying; Mrs. Herriton, who, prompted by pride and vanity, instigated the journey to bring back the baby; Harriet, who kidnapped it; or sawston or Italy, which represent subtle forces beyond any one’s control? Every one of these elements contributes to the catastrophe and its aftermath; and it’s Philip’s realization of this that prompts his reflection, “Life was greater than he had supposed, but it was even less complete. He had seen the need for strenuous work and for righteousness. And now he saw what a very little way those things would go” (197). Philip, ultimately, attains a higher vision of life; he’s enlightened and embodies truth, beauty, and goodness of life. As John Sayre Martin in his *E.M. Forster: The Endless Journey* remarks:

Forster shares Philip's feelings for art and beauty, his disposition to laugh at Sawston's pretensions, and his need to detach himself from the world around him in order to understand it and, at the same time, to involve himself with others. He sympathizes with Philip's ethical and aesthetic idealism. Hence Philip's veneration of Caroline, extravagant though it may be, reflects Forster's own desire for some transcendent expression of truth and beauty. (25)

Thus E.M. Forster, through different characters, champions his philosophy of humanism which is at the heart of his work, which often features characters attempting to understand each other, in the words of Forster's famous epigraph, across social barriers. His humanist views are expressed in a perfect way as again in his conclusion of *E.M. Forster: The Endless Journey* Martin evaluates Forster's voice of humanism:

A final word must be said about Forster's personal voice, which marks every page of his fiction. It is the voice of a humanist—one seriously committed to human values while refusing to take himself too seriously. Its tone is inquiring not dogmatic. It reflects a mind aware of the complexities confronting those who wish to live spiritually satisfying, morally responsible lives in a world that increasingly militates against the individual's needs. (174)

#### IV. Conclusion

As an artist, Forster is a builder of new hope for life. He believes in humanity and personal relationship rather than established creeds or conviction. He pleads for a spontaneous life of instinct and passion. For him, human nature is unchanging. As in the novel *Where Angels Fear to Tread*, the major characters like Lilia, Philip, Caroline, Gino and others reflect their common nature of love, affection and enhancement of life. Each character represents his/her true self. Though they have some dissimilarity about the philosophy of life, they come together and become able to make consensus in the matter of love and human relationship. For them, the real essence of life is to enhance love not hatred.

Mrs Herriton's great desire to unify the family is out of love not with mere expectation of sustaining social prestige and values. Phillip, as cultured he is, from the very beginning seems positive about love and life. He has made some kind of integration of the moral and the aesthetic in his character and so is redeemed from social triviality. He shows a degree of insight and solemn self-assessment. His philosophy, life without love is impossible, heightens the philosophy of Forster. He convinces Lilia to return but inwardly wants to see her life full of love and passion. His longing to see Lilia married again reflects his true self. He inherently reflects that man without love can not survive. Lilia's attempt to renew her life and making self discovery gets momentum in the new land. She ultimately realizes her potentiality; that we are capable of making our own judgment of life. She dares to assert her own identity and wishes to enjoy her free life without any confinement.

Miss Caroline Abbott stands as the central figure if we evaluate her transformation from the beginning to the end of the novel. Caroline affirms her own individuality. She idealized herself and becomes ready to accept the impulsiveness of love and affection. Human sentiment always adores this part of life which is the real life we breathe. She is the mediator of love and compassion. She is the real matchmaker and for her, the vitality of life lies in a true form of love that's she gets in between Gino and Lilia. 'For her no love could be degrading: she stood outside all degradation.' And finally she dares to express her own love for Gino. For her, the essence of love is the common ground of all human beings. That is the commonality of human nature and philosophy of liberal humanism.

Gino's great desire for a child reflects his true self. His egoism, selfishness and earthy way of livings all swept away in the presence of love. 'Even wicked people are capable of love' that is what Forster wants to convey in the novel with supreme craftsmanship. He concluded that knowledge of the reality of the world contributes to the appreciation of what is good and the complete disillusionment of different characters enhances the philosophy of humanism.

In this way human reality of relationship, self discovery, quest for harmony, love intimacy and affection have been presented and to that part all human beings are oriented regardless of their origin and social surroundings, love for all and all for love. That is the true identity of an individual.



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