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## **RELIGIOUS LANDSCAPES IN A PASSAGE TO INDIA<sup>1</sup>**

*HİNDİSTAN'A BİR GEÇİT ADLI ESERDE DİNİ YERLEMLER*

*Öğr. Gör. Dr. Dilek TÜFEKÇİ CAN*

*Balıkesir University Necatibey Faculty of Education English Language and Literature*

### **Abstract**

Race, class, and gender are commonly accepted as the primary axes of analyses across the disciplines of imperialism and (post)colonialism. Within landscapes, they have constituted subjects, as both a priori and problematized categories of analysis. Even though religion has not received the same attention since it has been either reduced to a residual category, or there has been a paucity of research on geographies of religion, over the last two decades there has been a noticeable increase in both conceptual and theoretical criticism to geographies of religion. Accordingly, *A Passage to India* (1924) by E. M. Forster deserves to be evaluated in terms of geographies of religion for the simple reason that it illustrates a primary focus on religious landscapes, all of which can be said to have been built around threefold division, 'Mosque', 'Cave' and 'Temple'. Although this division represents three seasons of the Indian year metaphorically such as Mosque, cool spring time; Cave, hot summer; Temple, wet monsoon season of the autumn, these religious spaces have been interrelated with race, gender, and class politics between the colonized and the colonizer. Thus, this paper attempts at unveiling the religious spirituality of the landscapes on account of their impacts on the western philosophical tradition. Additionally, it also attempts at revealing Indian philosophical tradition, which is mostly based on three elements of Hindu scriptures such as Karmamarga, the path of activity; Inanamarga, the path of knowledge; and the last one is Bhaktimarga, path of devotion.

**Key Words:** Race, Class, Gender, Religious Landscapes, Cultural Geographical Approach

### **Özet**

İrk, sınıf ve cinsiyet konuları genel anlamda emperyalizm ve kolonyal sonrası dönem araştırmalarının temelini oluşturdukları kabul edilir. İrk, sınıf ve cinsiyet, yerlem bağlamında edebi çözümlemenin hem öncül hem de sorunlu alanını teşkil ederler. Bu alanda yapılan çalışmalar arasında her ne kadar dini konular gerilerde kalsa da dini coğrafyalar hakkında yapılan çalışmalar özellikle son yirmi yıllık süreç içinde hem kavramsal hem de kuramsal eleştiri bağlamında dikkate değer bir ivmeyle hız

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kazanmaktadır. Bütün bu gelişmeler dikkate alındığında, E. M. Forster tarafından kaleme alınan *A Passage to India* (1924) adlı eser, Cami, Mağara ve Tapınak üçgeninde dönmesi nedeniyle dini yerlemler bakımından incelenmeye değer bir eserdir. Cami, Mağara ve Tapınak metaforik bağlamda Hindistan'ın üç farklı mevsimini temsil etse de, -sözgelimi, Cami, serin ilkbahar dönemini; Mağara, sıcak yaz dönemini; ve Tapınak nemli muson rüzgarlı sonbahar dönemini- bu dini yerlemlerin her biri gerçekte sömürgeci ile sömürülen arasındaki ırk, cinsiyet ve sınıf sorunsalı ile derinden ilişkilidir. Bu nedenle, bu çalışma yerlemlerin dini ruhaniyetlerinin Batı felsefi geleneğine etkisini ortaya çıkarmaya çalışmaktadır. Buna ek olarak, bu çalışmada aynı zamanda Hindistan felsefi geleneğinin temelini oluşturan Hindu yazıtlarındaki üç unsurun yani, Karma marga, eylem yolu; Jnana marga, bilgi yolu; ve Bhakti marga, kendini adama yolu ile ilişkisi de ortaya konulacaktır.

**Anahtar Kelimeler:** Irk, Sınıf, Cinsiyet, Dini Yerlemler, Kültürel Coğrafya Yaklaşımı

## INTRODUCTION

Edward Morgan Forster (1879-1970), British novelist, essayist, social and literary critic, explored the emotional and sensual deficiencies of Middle English Class and examined its relationship with other social classes by means of irony, wit and symbolism in his works. He also reached eminence as a literary and history critic with his large body of criticism such as *Aspects of the Novel* (1927), *Abinger Harvest* (1936) and *Two Cheers for Democracy* (1951). His novels included *Where Angels Fear to Tread* (1905), *The Longest Journey* (1907), *A Room with a View* (1908), *Howards End* (1910), *A Passage to India* (1924) and *Maurice* (1971). Though Forster began writing *A Passage to India* in 1913, the second year he first visited India, he was able to complete it in his second visit in 1921, a time that he was serving as a secretary to Maharajah<sup>i</sup> of Dewas State<sup>ii</sup> Senior in India. The enigmatic aspects of the country and his experiences in Dewas contributed significantly to the composition of this novel: 'it was the great opportunity of my life' (Forster, 1953, 8), he admittedly said. Moreover, that Forster's friendship with Syed Ross Masood enabled him to broaden his horizons and to witness a completely new civilization also urged him to write such a distinguishing novel. Additionally, India itself supplied an exotic and enigmatic setting for Forster owing to its miscellaneous civilizations, clash of cultures, modes of life, different temperaments, and traditional and moral values.

Forster, in his work *A Passage to India*, reveals "a disciplined intelligence, an intellectual consistency, an expertise of craftsmanship, a firm design, a full articulation of a complex vision, a subtlety of thought, and a breath of view that results in a memorable evocation of empire and the Indian subcontinent" (McDowell, 1982, 102). According to Herz, what keeps Forster's novel repeatedly alluring and engaging derives mostly from "his attempt to keep those Western virtues intact while mediating them through the heart, even running the risk of being misunderstood on all sides" (1993, 47). Although the novel is not a judicial interpretation and yet, it sensibly weighs the evidence on both British and Indian sides, it is criticized for presenting mainly two contradictory qualities. First criticism leveled at the novel is its anachronistic caricature from a British perspective and the second one is its misleading and unrepresentative use of Muslim protagonist and its lack of any mention of Gandhi from an Indian point of view (Herz, 1993).

This paper attempts at unveiling the religious spirituality of the landscapes such as mosque, cave and temple in terms of their impacts on both Western and Indian philosophical tradition to quest for a meaning to the concepts of race, class and gender between the colonized and the colonizer. In order to examine the novel with its aforementioned concepts, not only Western but also Indian philosophical tradition is to be revealed through the use of cultural

geographical approach<sup>iii</sup>, which 'analyze[s] and attack[s] the human problems' such as 'race and poverty, age and gender, ethnicity and alienation' (Wagner, 1994, 7).

Expanding our considerations to a wider frame than cultural geography, we can make some critical remarks about landscape approaches in literary criticism in general. Landscapes themselves are theoretically accepted as 'arenas of political discourse and action in which cultures are continuously reproduced and contested' (Graham, 1998, 21). Therefore, different approaches have been employed in order to analyse how specific landscapes become dominant representations of legitimate state and elite hegemony. For instance, according to Marxist approach, landscapes are regarded as typically 'the expressions of unequal social relations under capitalism', (Till, 2004, 349) an approach to political landscape. The other approach, developed by Nancy and James Duncan in 1988 under the title of post structuralism, 'theorizes how landscapes function as one of many cultural texts through which political values are communicated and discourses enacted within particular societies' (Till, 2004, 349). Another one landscapes as state power, a dramaturgical approach, is functional in analysing the visual and routine nature of civic and state rituals (Cosgrove, 1992). Among many others, national landscape approach is particularly based on how elites view 'a nation' and how 'a people' see themselves (Olwig, 2002). As defined, landscapes themselves have always been either the explicit or the implicit indicators of social relations, political values, cultural contexts, state power and etc. Similarly, in *A Passage to India*, the landscapes such as mosques, caves and temples, all of which can be said to be the superorganic conception of a given culture in a given society, are not only the unique cultural landscapes but also representatives of race, class and gender. For this cogent reason, *A Passage to India* deserves to be evaluated in terms of cultural geography.

How we think about race, class and gender as theoretical concepts of cultural geographical study results in distinct ways to approach both religious landscapes<sup>iv</sup> and how these landscapes create political spaces at various scales, from local to global systems, to microcosmic order to macrocosmic one. Owing to the fact that landscapes themselves are 'part of complex processes through which individuals and groups define themselves, claim and challenge political authority' (Nash, 1999, 225), '[t]he politics of religious spaces are also tied up with gender, race and class politics, and politics between nations' (Kong, 2004, 369). Correspondingly, *A Passage to India*, in its triadic structure of mosque, caves and temple, draws on the politically constructed concept of India to display an imperialist civilisation. Since Forster's India is a geographical space abundantly occupied by histories and culture distinct from the Western world, it also acts as an ideological catalyst. Thus, this paper is mainly divided into three main sections such as race, class and gender, each of which explicitly underpins the Western and Indian philosophy that are congruent with religious landscapes.

## RACE

The concept of 'race' is treated in two distinguishing aspects in terms of cultural geography. Firstly, 'it is a way of life, a fundamental product of Western cultures, deeply embedded in the European colonial past' and secondly, 'it is an analytical concept ... [in] interpreting the world around us' (Kobayashi, 2004, 238) which put great emphasis on the concepts of 'inequality; poverty; degradation; denial of human rights and dignity; erasure or exoticification of the ... cultures' (Kobayashi, 2004, 239).

In *A Passage to India*, Forster deliberately employs conflicting races in order to uncover the concepts of inequality, injustice and misconceptions. But in order to do this, he explicitly presents Hindu, Muslim and Anglo-Indian characters as the representatives of these diverse

racism. They are respectively: Godbole, the mild and mystical professor of Government College; Aziz, the unpredictable and sensitive physician employed by the British Civil Surgeon; and an array of Anglo-Indians ranging from officials like Colonel Turton, Major Callendar, and Ronny Heaslop to a liberal humanist named Cyril Fielding, Principal of Government College. Additionally, two ladies from England: Adela Quested who comes to see 'real' India and to see if she really wants to marry Ronny and Mrs. Moore, Ronny's mother, who comes to arrange the prospective marriage.

As far as the question of race is concerned, there appeared the conflict of Hindu, Muslim and Anglo-Indian characters both within themselves and with one another. For instance, Forster paints a pejorative picture of Hindus, who relatively refrain from social and political discussions, but conversely, who are vigorous supporters of caste system. Moreover, the Muslims, who are always on the opinion that all men can be brothers, are either alienated or humiliated. They also suffer from forms of Hindu estrangement or in other words, Hindu hostility, since Hindus disgust the Muslims. Yet, the British are either amusing or irritating, depending upon their own personal tolerance, and they never let one forget that they are rulers and the natives are just natives. Aziz, as the representative of Muslim in Forster's work, is divided within himself as an individual for he is the portrayal of binary oppositions: he is superstitious and scientific, sensitive and sensible, political and apolitical. However, Aziz, to some extent, can be seen as a mediator between the East and the West since he attempts at playing a crucial role in becoming friends with an Englishman (Fielding) and also, he makes an idol of Mrs. Moore who is kind to him. But, he cannot build the bridge of his own will since it is improbable for him to decode the process of Western mind. Moving from the Hindus and Muslims to Anglo-Indians, it is remarkable to notice that both the British and the Muslims disrespect the mysteries of India, particularly in art and religion, with an exception, Mrs. Moore and to a degree, Fielding and Adela. But, Ronny uses some excruciating words to his mother about his sentiments of India. Mrs. Moore says that: 'Your sentiments are those of a god.' He replies that 'India likes gods. And Englishmen like posing as gods' (51). Even this extraction depicts to what extent the coloniser disrespect the religious beliefs of the natives and humiliate the Other.

On political level, a sound writer like Forster feels more familiar with the political problems of British India than any other subjects. Indeed, India's post-war democratic aspirations appeal to him directly on the grounds that his own democratic opinions were completely against British imperialism in general. In British India, ruled directly by the Imperial Government, Forster effortlessly witnesses the unusual results of imperialist policy. A part from his novel entitled *A Passage to India*, Forster's account appears mainly in the form of factual reports in *The Nation and the Athenaeum*, namely, "Reflections in India I and II" and "India and the Turk". These reports have remained as a vital and integral part of a more complete and extensive picture of India, which deal with some aspects of the imperialistic structure of society and politics in British India. Two main considerations emerge from these writings: Firstly, Forster provides a vast range of information about the social and political situation in British India at the end of the 1<sup>st</sup> World War; and secondly, Forster interprets all the accounts impartially, he is neither pro-British nor pro-Indian. He also tries to draw a general panorama of the twentieth century British and Indian people by emphasizing the social equality: "the Indian Empire could have been made a 'democratic' and enduring institution had it been founded on the basis of social equality between the British and the Indians, but having been raised upon a 'pedestal of race' it was bound to collapse" (Das, 1977, 19-20). He also asserts the idea that the political reforms and conciliation advanced by the British in the twenties were too

late, and that British India had been led by 'past mistakes' which were impossible to recover. Correspondingly, Forster reveals that '[s]ooner or later the Indians will tell us to go. I hope they will tell us nicely' (1922, 614).

In *A Passage to India*, the human race is basically divided into two separate parts: the colonized and the colonizer as a result of colonialism. While Frantz Fanon advocates that colonialism itself is 'a world divided into compartments' (1963, 37), in Said's *Orientalism* (1978) colonialism is all about how the Europe stereotyped the Orient as inferior and eternal Other and how the west inclined to humiliate and dominate the Other through language and knowledge. So to speak, colonizer '... finds himself on one side of a scale, the other side of which bears the colonised man. .... [T]he more freely he breathes, the more the colonised are choked. ... It is impossible for him not to be aware of the constant illegitimacy of his status' (Memmi, 1974, 6-9). On the contrary, the colonized 'is hardly a human being. He tends rapidly toward becoming an object' (Memmi, 1974, 85-86). Likewise, that Ronny considers the way the British treat the Indians as being 'a side-issue' makes Mrs. Moore shocked and he also protests to Mrs. Moore 'Oh, how like a woman to worry over a side-issue!' (51). To Mrs. Moore, his calling the Indians as a 'side issue' is something unbearable as her ideological background has not been corrupted by the concept of colonization which considers the colonised inhuman. Furthermore, in a vain attempt Ronny tries to convince Mrs. Moore of the British vital presence in India. Since the coloniser's ultimate aim and mission in a colonized country is to bring light to ignominious darkness of the colonised (Memmi, 1974). Thus, this means that the mission of the colonizer also legitimizes to administrate the colonisation process as their will and enslavement of other races.

Colonialism requires contact, conflict, and compromise of different groups among one another within a spatial setting; and particularly, a contact zone 'where disparate cultures meet, clash and grapple with each other, often in highly asymmetrical relations of domination and subordination' (Pratt cited in Yeoh 2000, 162). Yet, the accounts of colonialism and imperialism predominantly concentrate on the practices of domination or dominating power, rather than to the perspectives of the colonized as is the case in *A Passage to India*. As Michel Foucault (1977) suggests, power is not about a simple binary opposition between those who dominate and those who are dominated; rather, it is in a sense internalized and transmitted through not only material but also discursive acts that construct normative categories of belonging such as race and gender. Just like a graphitized "Wall" separates the boundary between the USA and Mexico, the Club in the novel also demarcates the races in the society as the colonized and the colonizer. For instance, Dr. Aziz is not allowed to enter in the Club since the Club, demarcating two distinct places, is essentially a political landscape defined by inclusions and exclusions. In *A Passage to India*, the concept of race refers to the colonized and the colonizer; the white and the black; and the majority and the minority in a colonized society.

## CLASS

In cultural geography, the concept of 'class' is generally used "as a descriptive term referring to status, occupation group, or lifestyle and consumption patterns without sufficient critical attention to questions of ontology or to questions of class as exploitative, structured relationships, as lived and experienced, as an aspect of identity, or as regionally and historically variable" (Duncan & Legg, 2004, 253). As regards the reference about class in connection with cultural geography, India is represented as a mysterious and exotic locale for different classes in *A Passage to India*. Even though there appears different sects, groups and minorities as well as majorities in the novel, the class in the society is mainly presented from two distinguishing perspectives in general: the colonized and the colonizer or the West and the East or the White

and the Black. Broadly speaking, the introduction of the intellectual codes of the colonized and the colonizer, particularly their perception about orderly universe, also depicts the disparity between them in respect to their manners to sagacity and sanctity. For instance, even though Adela and Mrs. Moore are significantly different from each other, particularly in temperament, they are both the representations of western intellectuality as they are strong supporters of orderly universe. Mrs. Moore, a Christian, demands a universe ordered by a divine being who is responsible for justice in the universe and who is the source of ultimate reward for the deeds of human being. Moreover, Adela, like the liberal Fielding, is sceptical in her religious beliefs; namely, she likes to keep an open mind in religious matters. Even though her agnosticism pervades throughout the novel and she neither affirms nor denies deity, she believes that the elements of spatio-temporal world are sufficient enough to meet her demands. Thus, she thinks that every problem can be solved, as it is 'something more to think out.' Though the western attitude is presented through the temperament of both Mrs. Moore and Adela, it is nevertheless distinctly at odds with that of the Orient for the simple reason that the Orient is inclined to think the inadequacy of the intellect from the very beginning. In the western attitude, the mind plays a major role in determining the exact source of every minor thing, but in the orient view, not the mind but the mystical conception of deity does.

In the novel, it is overtly depicted that the colonizer has a sacred mission for his/her being in India. For instance, to Ronny and to some officials, 'We're out here to do justice and keep the peace... India is not a drawing room... I'm not a missionary or a Labor Member or a vague sentimental sympathetic literary man. I'm just a servant of the Government... We're not pleasant in India, and we don't intend to be pleasant. We've something more important to do' (51-52). This extraction overtly defines that the colonizer draws a veil over his real objectives and demands. On the one hand, the colonizer masks its real intention under the guise of bringing knowledge and civilisation to the colonized race. On the other hand, the colonized also have some racial, political and gender biases against the colonizers since Aziz thinks that 'Damn the English even at their best' (169).

The colonizer contemplates and questions his/her own future under the auspices of the colonizer. For instance, the last words of Aziz and Fielding reveal that the only chance of establishing a friendship is to make the colonizers leave India promptly. Because, India refuses to give a sense of 'home' to its colonisers, and so they remain in 'exile':

India shall be a nation! No foreigners of any sort! Hindu and Moslem and Sikh and all shall be one! ... India a nation! What an apotheosis! Last comer to the drab nineteenth century sisterhood! Fielding mocked again. And Aziz in an awful rage ... cried: 'Down with the English anyhow... We may hate one another, but we hate you most. If I don't make you go, Ahmed will, Karim will, if it's fifty or five hundred years we shall get rid of you, yes, we shall drive every blasted Englishman into the sea, and then' (361-362).

Let alone establishing a mutual friendship with each other, the colonized have always intimidated the colonizer, and vice versa. India, depicted by Forster himself, is essentially hostile to foreigners and attacks its colonizers in order to make them leave their country. Though there have been many attempts to tame the 'wild' and 'uncivilized' India, it remains a country of 'failure' in the eyes of western people. Since, '[T]he destiny of the English seems to resemble their predecessors', who also entered the country with intent to refashion it, but were in the end worked into its pattern and covered with its dust' (234).

Though India demands a complete freedom in every spheres of life, to Fielding, India will never become a united nation. Both Aziz and Fielding's last attitudes towards colonization,

-for instance, while Aziz is hopeful for a free nation on the contrary, Fielding is hopeless for it-gives us a clear idea about their perception of the colonized and the colonizer. Since, *A Passage to India* is undoubtedly a novel that defies the premise that friendship can be maintained between the English and the Indians in a coloniser/colonised status quo. Not only inequality but also racism hinders the progress of their friendship in a colonized world. The primary deviation from Forster's novel is that it is almost impossible to establish a mutual rapport under the auspices of the colonised. Thus, the individuals having a different cultural background in the novel are all pigeonholed in terms of their beliefs in racism, religion, class and gender ideologically and culturally.

### GENDER

The most important contribution has been made to cultural geography is that it presents a mutual understanding of the relationships between sexuality and space. Since 'imaginative geographies [along with urban, rural, historical, postcolonial, and cultural geographies] and geographical discourses have been particularly significant for the formation of sexual identities and for resistance to exclusion and marginalisation' (Philips, 2004, 275-276). Whether be the colonized or the colonizer and feminine or masculine, an individual's identity is consistently created through habits, cultural values and discourses, often in opposition to other social groups in a society and yet again, social identity is constituted through repetitive performances in a particular setting. Thus, every day practices must also be concordant with 'socially accepted behaviour' (Butler, 1990). These actions are chosen of individual's free will but are rather a part of a choice within social system (Bourdieu, 1977) or in a broader sense within 'social construction'. According to Kobayashi,

It [social construction] suggests that the attributes that are historically associated with the human body - the qualities that are said to constitute gender or 'race' in particular - are socially constructed, or invented, rather than biologically determined. For example, traits associated with femininity, such as passivity, dependence or emotionality, or traits associated with 'race,' such as low intelligence or 'uncivilized' behaviour, result from the ascription of such qualities to specific groups, not to some necessary or intrinsic aspect of their physical make-up. Similarly, opposite traits that are usually viewed positively, such as strength, rationality or the capacity for 'civilized' behaviour, are ascribed historically to white males, again as socially constructed rather than physically necessary traits. It is through the practice of racism or sexism, therefore, that people are given attributes based on skin color or sex (2004, 239)

Accordingly, gender identity is not a stable, fixed trait, and it is socially constructed as Simone de Beauvoir emphasizes the fact that 'one is not born a woman, but becomes one' (2012, 283). In the novel, the attitudes of Anglo-Indian women and men are highly distinguishable in the society. Anglo-Indian women never act as a catalyst for the social order. They are given less sympathy and are more obnoxious than the men (Stone, 1966, 324). For instance, Turton acknowledges that 'It is our women who make everything more difficult out here.' Moreover, Aziz and his friends think that it takes two years for an average Englishman in India to lose his humanity; it takes an Englishwoman only six months. Since all Englishwomen are 'haughty and venal' (9). However, it is expected that 'it is the plain duty of every Englishman and woman, official and non-official, in India to avoid the offence and blunder of discourtesy' (Lajpat, 2013, 184).

It must also be noted that an English lady warned Forster at the time of his first visit to Bombay, India, in 1913 by honestly saying that 'Never forget that you are superior to every native in India except the Rajas, and they are on an equality...' (Forster, 1922, 615). Although Forster criticized Anglo-Indian women for their insensitivity, lack of understanding and racial arrogance, later in the novel, he virtually created the same situation. In the Bridge Party, when Mrs. Moore asks Mrs. Turton 'Do kindly tell us who these ladies are' Mrs. Turton uses exactly the same terms as those of the English lady: 'You are superior to them, anyway. Don't forget that. You are superior to everyone in India except one or two of the Ranis and they're on an equality' (42). And she says to Mrs. Turton 'I refuse to shake hands with any of the men unless it has to be Nawab Bahadur' (41), a chief Indian gentleman in Chandrapore, Muslim, wealthy and generous.

It is also significant to elucidate that the arrival of the white women in India, especially from the mid-nineteenth century onwards, has a social and sexual function. Efforts to introduce white women to many colonies emphasize racial division between the colonizer and the colonized and also stem from fears about miscegenation and degeneracy (Stoler, 1996). On the one hand, Mrs. Moore's aim for taking Miss Quested with her to India may even be considered as she is purposefully saving her son from miscegenation. On the other hand, in the context of colonial India,

The English *memsahib* [a European woman used in India] is seen as idle, useless, and too free in her associations with men; the Indian nationalists construct the Indian woman, a reconstruction of a middle-class Victorian woman, as the moral and spiritual opposite of the Englishwoman. Many Indians, especially those with an English education, used Victorian values to suggest Indian women as morally and spiritually superior and thus the proper symbol of home (Grewal, 1996, 25).

The language of the Anglo-Indian women with the natives also gives us clear ideas about the dominant ideology. In the novel, McBryde acknowledges that she has learnt 'a few words of welcome in Urdu' and additionally, she has learnt 'the lingo, but only to speak to her servants, so she knew none of the politer forms and of the verbs only the imperative mood' (42). Likewise, the letter written by G. L. Dickinson's to H.O. Meredith from India (January 20, 1913) attests that the novel itself provides factual information about the role of Anglo-Indian women in Indian society: 'It is the women more than the men that are at fault. There they are, without their children, with no duties, no charities, with empty minds and hearts, trying to fill them by playing tennis and despising the natives' (qtd. in Stone, 1966, 324).

The prejudgments of the colonizers in the novel impede a cross-cultural understanding as they had already relied on their own limited scope of the Orient and thereof, they expand an individual behaviour onto groups. For instance, Adela, unlike the Anglo-Indians, wanted to know *the real India*, however, her scope about Anglo-Indians is so limited that she thinks that Mohammedans always insist on their full four and asks Aziz how many wives he has. And Aziz takes it as an insult since '[t]he question shocked the young man very much' and he responds internally: "If she had said, 'Do you worship one god or several?' he would not have objected. But to ask an educated Indian Moslem how many wives he has--appalling, hideous! He was in trouble how to conceal his confusion" (169).

As has been exemplified, the concept of gender is heavily dealt with one's taking part either in the colonized or the colonizer side. It is important to state that the practices of the Anglo-Indian woman are presented through a series of deaf dialogues with the colonized women.

## RELIGION

Theology and geography have been closely interrelated with each other both in ancient and modern times since 'they meet at crucial points of human curiosity' (Glacken, 1967: 35). Accordingly, sacred place, in essence, is both local and universal and admittedly, it can not only drive one to a quest for a divine power but also drive one to aware that God can never be confined to a single locale (Lane, 1988, 15). According to Smith (1978), this view leads to the emergence of two distinguishing spatial orientations: the locative and the utopian. While the former is fixed and bounded, the latter one is unbounded and unfixed to any particular location.

Notably, within the broad umbrella of Christianity, the major groups such as Catholic, Protestant and Orthodox Christians have had different attitudes towards Christianity. Since we cannot speak with any consensus about the Christian view of religion, it is also inappropriate to speak of a single Buddhist, Islamic, Hindu or Jewish perspective. As each of these religions contain both major and minor subgroups that differ on the important doctrines of their common religion.

In Forster's novel, mosque, cave and temple represent some kind of religious spirituality. Speaking of the mosque through Aziz, Forster says that 'Here was Islam, his own country, more than a Faith, more than a battle-cry, more, much more. . . Islam, an attitude towards life both exquisite and durable, where his body and his thoughts found their home' (16). To Forster, caves and temples also represent much more than a faith or an orthodox Christianity or the worship of Shri Krishna<sup>v</sup> (Allen, 1955, 936). Furthermore, his basic characteristic features such as emotional nature and intellectual capacity enable him to write about religion by creating his theme around mosque, cave and temple. The emotional nature is represented in Aziz's views towards life 'where his body and his thoughts found their home.' Intellectual capacity lies in the lines of such "'There is no God but God,' doesn't carry us far through the complexities of matter and spirit; it is only a game with words, really a religious pun, not a religious truth" (307).

Since one of the other aims of this paper is to shed a light on Indian philosophical tradition, it is significant to clarify that Hinduism, with its one billion followers and the world's third largest religion after Christianity and Islam, also includes in many different types of sects, groups, communities and classes as in other religions. Historically, Hindu temples, 'a place of transcendence' (Michell, 1988), which incorporate all elements of Hindu cosmos present the good, the evil and the human besides the elements of Hindu sense of cyclic time and the essence of life (Kramrisch, 1976). According to Hindu belief, *samara* (rebirth) and *karma* (action) determine the caste into which a person is born (Nigosian, 2000, 21). The process of rebirth, namely reincarnation, has no beginning and no ending since it is the expression of the One, Brahman, Absolute Being. An individual self attains identification with the universal self (Brahman) and eventually releases from the cycle of rebirths. This type of liberation is called *moksha* in the Upanishads, (800-500 B.C.), a large collection of sacred texts by many authors, which includes the philosophical foundation for Hinduism. Three major approaches to the problem of escaping the endless cycle of death and rebirth are put forward by Hindu philosophy: *Karma marga*, the path of duties; *Jnana marga*, the path of knowledge; and the last one is *Bhakti marga*, path of devotion.

*Karma marga* (1500-900 B.C.) contains the observance of the rituals, ceremonies, customs, social obligations and dietary laws of one's caste. These are all the duties which are enumerated in the *Code of Manu*, compiled in the 2<sup>nd</sup> century. Manu is believed to be the father of human race and the one who established the social order (Nigosian, 2000, 28). This approach dates back

to the early expressions of Hindu religion, the earliest Hindu texts comprising primarily chants, hymns, spells and incantations (Herman, 1991, 50-63). According to Herman (1991), Gandhi followed the path of duties, since he is involved in liberating his own society for the sake of justice and freedom. *Jnana marga*, (800-200 B.C.) the path of knowledge, involves both the intellectual and philosophical approach to ultimate bliss. It has six major alternative systems in practice: Vedanta, Vaisheshika, Sankhya, Yoga, Purva Mimamsa, and Nyaya<sup>vi</sup>. *Bhakti marga*, path of devotion (2500-1800 B.C.), is an approach which overtly states that freedom from the cycle of rebirth can only occur through devotion to a particular deity. The path of devotion involves an understanding of deities who affect disease, drought, wealth, luck, fertility, political power, love and every other aspects of experience.

In the novel, Godbole, the Brahman, remains utterly a sphinxlike<sup>vii</sup> character to both Aziz and Fielding, who demonstrate both a continuing indifference and bewilderment over his strange faith. Godbole's mystic devotion to Shri Krishna is a futile attempt for Fielding to understand its meaning. And yet, religious attitudes of Fielding and Adela are the exemplifications of western traits. Fielding and Adela are endowed with neither mystical nor emotional insights. They filter information they have instantaneously acquired about the problems of life and human relationship through their minds. And if something is not reducible to their intellectual capacity it always stays beyond their grasp. Fielding and Adela also represent the reason in 'Caves'; as Aziz is in 'Mosques' and Goldbole in 'Temples' (Allen, 1955, 937). Mrs. Moore, one of the other Western characters of the novel, bears a strong but subtle resemblance to Adela and Fielding. Although she seems as if she is endowed with some of Aziz's emotional intensity and some of Godbole's mystical sensitivity, she has an ultimate intellectual capacity. She is also a practicing Christian though she is not rigid in her beliefs. Even though she is deeply embedded in the doctrines of Christianity and the traditions of western thought, she is keenly interested in Indian mysticism:

Mrs. Moore appropriately exercises an influence in all three parts of the novel: in 'Mosque,' as an active character spanning the gulf between Fielding and Adela and the volatile Aziz; in 'Caves,' as the pettish old woman disappointed by her vision of the mystical realm beyond the limits of the intellectual categories; and, in 'Temple,' both as a spiritual residue and as the progenitor of the mystically inclined Ralph and Stella (Allen, 1955, 937).

As has already been mentioned, Indian philosophical tradition is mostly based on three elements of Hindu scriptures under the title of 'salvation.' The first one is Karmamarga, the path of activity; the second one is Jnanamarga, the path of knowledge; and the last one is Bhaktimarga, path of devotion. Among these paths, Karmamarga, which belongs to the Vedas, is about a happier life in an individual's next incarnation; Jnanamarga, which belongs to the Upanishads, explores the mind that is permanently knowable behind the appearances and illusions of the world itself. And lastly, Bhaktimarga, which belongs to Bhagavad Gita, is an eclectic document that attempts the harmonious reconciliation of all three ways of salvation. Allan (1955) strongly asserts the idea that the main function of the threefold division of the novel under the titles of mosque, cave and temple is to thoroughly represent these three Indian attitudes towards life since the normalised religious beliefs are the expressions of varying degrees of culture and of individual character.

In the novel the dominant symbolism of the 'temple' is drawn from the landscape: on a hill overlooking the tank at Mau stands a fortress from which centuries earlier a Mohammedan saint had released prisoners as his mother told him to do, but, in doing so, he had lost his head. According to the legend, as Forster puts it, the head of the saint had been severed at the top of

the hill, but as a courageous man without regarding its absence, he had reported his feat to his mother. Thus, the heroic fight led to the erection of two shrines; namely, the Shrine of Head and the Shrine of Body (332). The divided parts, as an example of dichotomy, represented the mutual exclusion of mind and body, spirit and flesh. The emphasis on conflict with the description of a physical scene was re-established by the concepts of Mosque and Caves. And to Allen, while *The Way of Works*, which has been identified with 'Mosque' and its principal character, Aziz, is mostly associated with the Shrine of Body, *The Way of Knowledge*, which has been identified with the caves, and the Western protagonists, is associated with the Shrine of the Head (Allen, 1955, 952-953). In other words, whereas the orient is 'body', a physical structure of a person; the western is 'mind', a combination of feeling, thinking and imagining things. *The Way of Love*, represented in Hindu ceremonies such as the birth of Shri Krishna, is completely based on inadequacies for Forster. Because there is no beauty, no taste, no sense of the appropriateness; the entire ceremony is a representation or an illustration of a muddle; a definite expression of frustration in terms of reason and form.

### CONCLUSION

As has already been stated, there has been a perceptible increase in both conceptual and theoretical criticism to geographies of religion. Likewise, cultural geographical approach to literary texts has been one of the other main focuses of the literary criticism currently, particularly to the texts with religious landscapes. Accordingly, as a new trend, this paper aims at presenting the significance of religious landscapes on the modes of life of the people in terms of their power in the society by considering the characters of Forster since his characters are the products of the colonized and the colonizer world.

In sum, Forster, in his 'Notes' to the Everyman edition overtly states that the social and cultural landscapes such as mosques, caves and temples, represent three seasons of the Indian year metaphorically such as mosque, cool spring time; cave, hot summer; temple, wet monsoon season of the autumn (qtd. in Sarker, 2007, 705), all of which also indicate, -since my thesis statement support that idea- race, gender, and class issues between the colonized and the colonizer. The Muslim and Mosque; Hindu and Temple, Anglo-Indian and Caves are systematically linked to each other in a divine order.

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<sup>i</sup> Maharajah is a Sanskrit title for a “great ruler”, “great king” or “high king”.

<sup>ii</sup> Dewas State was a territory within Western India, which was the seat of two Maratha princely states (a nominally sovereignty of India during the British Raj that was not directly governed by the British, but rather by a local ruler under a form of indirect rule) during the British Raj. On 12 December 1818 Dewas State became a British protectorate.

<sup>iii</sup> Since geocriticism, an umbrella term which also covers cultural geographical criticism, is based on three theoretical concepts such as spatio-temporality, transgressivity, and referentiality. For more information see: Westphal, Bertrand. *Geocriticism: Real and Fictional Spaces*, trans. Robert T. Tally Jr. New York: Palgrave Macmillan, 2011.

<sup>iv</sup> The earlier reviews of geographical research on religion was simply restricted to mainly religious landscapes. For example, ecclesiastical geography, which involved primarily mapping the spatial advance of Christianity and other religions in the world and biblical geography, which involved attempts to identify places and names in the Bible and to determine their locations, were the dominant research of subject particularly in the sixteenth and seventeenth centuries. In the late seventeenth century, the focus on religious landscapes grew gradually and in the eighteen and nineteenth centuries it became a strong interest of study because of their not only physico-theological but also psycho-theological aspects. For more information see: Levine, G. J. 1986: On the geography of religion. *Transactions of the Institute of British Geographers* NS 11, 428–40.; Sopher, D. (1967). *Geography of Religions*. Englewood Cliffs, NJ: Prentice-Hall.

<sup>v</sup> The name Krishna appears as the 57<sup>th</sup> and 550<sup>th</sup> name of Lord Vishnu in *Vishnu Sahasranama* of the *Mahabharata*, (one of the two major Sanskrit epics of ancient India, the other one is called Ramayana) and is also listed in the 24 Keshava Namas of Lord Vishnu which are recited and praised at the beginning of all *Vedic pujas* (ritual performed by Hindus). Krishna is often described and portrayed as an infant or young boy playing a flute as in the *Bhagavata Purana*, or as a youthful prince giving direction and guidance as in the *Bhagavad Gita*. The stories of Krishna appear across a broad spectrum of Hindu philosophical and theological traditions. They portray him in various perspectives: a God-child, a prankster, a model lover, a divine hero, and the Supreme Being. He is also called as Govinda and Gopala. And Sri, also transliterated as Sree or Shri or Shree and a word of Sanskrit origin, is used in the Indian subcontinent as a polite form of address equivalent to the English “Mr.” or “Ms.” in written and spoken language, or as a title of veneration for deities (usually translated as “Holy”).

<sup>vi</sup> Accordingly, Vedanta also has three distinctive approaches: Firstly, Sankara (9<sup>th</sup> century A.D.), an approach which basis its premises on the philosophy that individual self and the physical world are illusions. The only true reality is Brahman since he is not a ‘who’ but an impersonal being. Brahman’s existence does not have any connection with time and space. Secondly, Ramanuja (12<sup>th</sup> century A.D.) advocates that individual self and the physical world are not illusions at all. Instead, they form the ‘body of Ultimate Reality’ or the manifestation of Brahman. Thirdly, Madhva (13<sup>th</sup> century A.D.) does not regard an individual knowing self as either one with Ultimate Reality or as the physical manifestation of the Ultimate Reality. Besides Vedanta system, other philosophical approaches to Hinduism also explore how the self might escape the cycle of rebirths. For instance, Vaisheshika, an approach which uses logic in order to explore the external world of experience; Sankhya, an approach which supports that individual selves do not come from a higher eternal Self but are eternal in themselves; Yoga, a discipline which attempts at controlling the body and mind in order to free the individual self from the physical and mental distractions that prevent it realizing the Ultimate Reality; Purva Mimamsa, the least philosophical of the philosophical approaches since it regards the Vedas (1500-900 B.C.), namely the earliest Hindu texts, as inspired in a way not normally found in Hinduism, an approach which regards the Vedas as eternal without human authorship; Nyaya, an approach which states that freedom from the cycle of birth comes from correct reasoning. For more information see Nigosian, 2000, 41-42.

<sup>vii</sup> In Greek mythology, Sphinx is a creature with the head of a woman and the body of a lion. She lay outside Thebes and killed people who could not answer her riddle, which was a very difficult question. Oedipus answered the riddle, and the Sphinx killed herself.