AN ARCHETYPAL ANALYSIS OF E. M. FORSTER'S FICTION

A THESIS SUBMITTED TO
THE GRADUATE SCHOOL OF SOCIAL SCIENCES
OF
MIDDLE EAST TECHNICAL UNIVERSITY

BY

CUMHUR YILMAZ MADRAN

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR
THE DEGREE OF DOCTOR OF PHILOSOPHY
IN
THE DEPARTMENT OF ENGLISH LANGUAGE TEACHING

SEPTEMBER, 2004

Approval of the Graduate School of (Name of the Graduate School)

_____

Prof. Dr. Sencer AYATA
Director

I certify that this thesis satisfies all the requirements as a thesis for the degree of Doctor of Philosophy.

_____

Prof.Dr. Wolf König
Head of Department

This is to certify that we have read this thesis and that in our opinion it is fully adequate, in scope and quality, as a thesis for the degree of Doctor of Philosophy.

Prof. Dr. Nursel İçöz
Supervisor

Examining Committee Members

Prof. Dr.	Nursel İçöz	
Prof. Dr.	Sema EGE	_____
Prof. Dr.	Meral Çileli	_____
Assoc. Prof. Dr.	Ünal Norman	_____
Assist. Prof.	Margaret Sönmez	_____

I hereby declare that all information in this document has been presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct I have fully cited and referenced all material and results that are not original to this work.

Name, Last name: CumhurYılmaz Madran

Signature :

ABSTRACT

AN ARCHETYPAL ANALYSIS OF E. M. FORSTER'S FICTION

Madran, Cumhur Yılmaz

Ph.D., Department of English Literature

Supervisor: Prof. Dr. Nursel İÇÖZ

September 2004, 273 pages.

The present analysis is intended to shed some light on Forster's use of myth, recurrent mythical images and archetypal patterns in his works. This study analyses Forster's archetypal images making particular references to his major works namely, short stories, Where Angels Fear to Tread, A Room with a View, The Longest Journey, Howards End and A Passage to India. The study is confined to the functions and significance of the mythical images and archetypal patterns represented in the aforementioned works. Forster tried to reflect the insecurity and rootlessness of modern life through mythical motifs; he showed a modern man who has become alienated from himself and nature.

Forster's most obvious use of mythology is found in the short stories, which are fantasies. It is a mythology which stems from earth and nature, the two elements which act as unifying forces throughout his fiction. It is interesting to note further that this preoccupation with earth and nature is carried into all the other novels before A Passage to India. Forster's use of classical myth and his general attitude toward nature and earth are found in all his fiction.

The method used is archetypal criticism; it deals with archetypes which are primordial images perceived across cultures, inherited from time immemorial, issuing from a 'collective unconscious'. An archetype is a mythic symbol, which is deeply rooted in the unconscious, more broadly based on a foundation of universal nature than an ordinary literary symbol, and is more generally expressive of the elemental in man and nature.

Chapter one identifies the dominant archetypal approaches and further selects the most appropriate framework for a study of myth and archetypes in Forster's work. Chapter two deals with nature archetypes which find their best expression in Forster's short stories. Chapter three and four focus on Forster's character archetypes in his A Room with a View, and Where Angels Fear to Tread. Chapter five attempts to explore the tragic and heroic aspects of the character archetypes in The Longest Journey. Chapter six deals with Forster's use of archetypal symbols in Howards End. Chapter seven focuses on Forster's prophetic vision in A Passage to India, in which Forster exhibited a prophetic tone of voice and extended the scope of his archetypes.

The purpose of this dissertation is to analyse E. M. Forster's use of myth, recurrent mythical images and archetypal patterns in his efforts to communicate his vision of life. This study argues that Forster progresses from fantasy to prophecy. Depending on this progress, Forster's archetypes evolve. This investigation familiarises the reader with how mythical motifs and archetypes enable the author to communicate his vision of reality, which is essentially timeless.

Keywords: Mythology, Archetype

ÖZ

E. M. Forster'ın Eserlerinin Arketipsel Açıdan Analizi

Madran, Cumhur Yılmaz

Doktora, İngiliz Edebiyatı Bölümü

Tez yöneticisi: Prof.Dr. Nursel İÇÖZ

Eylül 2004, 273 sayfa

Bu çalışma E. M. Forster'ın mitolojiyi, sürekli olarak tekrarlanan mitolojik imgeleri ve arketipleri eserlerinde nasıl kullandığını ele almaktadır. Forster'ın arketipsel imgeleri, kısa hikayelerine ve sırasıyla romanlarına göndermeler yapılarak analiz edilmektedir. Bu çalışmanın çerçevesi yanlızca Forster'ın eserlerindeki mitolojik arketiplerin önemi ve bu arketiplerin oynadıkları rol ile sınırlıdır. Forster, eserlerinde modern yaşamın köksüzlüğünü ve güvensizliğini mitolojik motifler kullanarak ifade etmeye çalışmıştır. Kendisine ve doğaya yabancılaşan modern insanı mitolojik arketipler kullanarak gözler önüne sermiştir.

Forster, mitolojik imgeleri en belirgin şekilde birer fantezi ürünü olan kısa hikayelerinde kullanmıştır. Kısa hikayelerindeki arketipler, doğa ve toprakla ilgili mitlerden ortaya çıkan arketiplerdir, ki bu arketipler daha sonraki eserlerinde de birleştirici arketipler olarak sürekli olarak karşımıza çıkmaktadır. Forster'ın doğa ve

toprak arketiplerini A Passage to India (Hindistan'a Bir Geçit) adlı eserinden önceki tüm romanlarında yaygın bir şekilde kullanması oldukça ilginçtir. Forster, tüm eserlerinde klasik mitlere ait doğa ve toprak arketiplerini birleştirici unsurlar olarak, temel arketipler olarak kullanmıştır.

Kullanılan yöntem arketipsel eleştiri metodudur. Arketipsel eleştiri, yüzyıllarca kültürden kültüre aktarılan ve artık hatırlayamadığımız dönemlere ait ortak bilinçaltımızdan bizlere miras olarak kalan ilk arketipleri ele alan bir eleştiri yöntemidir. Bir arketip, sıradan bir edebi sembolden farklı olarak bilinçaltımızın derinlikelerinde kökleşmiş, evrensel bir kimliği bulunan mitolojik bir semboldür.

Çalışmanın "Giriş"i olan birinci bölüm'de etkinliği fazla olan arketipsel yaklaşımlar ele alınmakta ve E. M. Forster'ın eselerindeki mitolojik imgeleri ve arketipleri ele almak için en uygun arketipsel eleştiri yöntemi belirlenmektedir. İkinci bölüm'de doğa arketiplerinin en güzel örneklerinin bulunabileceği kısa hikayeler incelenmiştir. Üçüncü ve dördüncü bölümlerde Forster'ın A Room with a View, ve Where Angels Fear to Tread adlı eserlerinde kullanmış olduğu karakter arketipleri üzerinde durulmaktadır. Beşinci bölümde The Longest Journey'deki karakter arketiplerinin trajik ve kahramansal yönleri ele alınarak karakter arketipleri daha geniş bir şekilde sunulmaktadır. Altıncı bölüm Howards End'deki arketipsel nitelik kazanan eşyaları ve sembolleri incelemektedir. Yedinci bölüm'de, Forster'ın bakış açısını tamamen genişlettiği, arketiplerine evrensel bir boyut kazandırdığı A Passage to India ele alınmaktadır.

Bu çalışma Forster'ın yazma serüveninin fantezi türü ile başlayıp, evrensel değerleri ele aldığı kendi deyimiyle 'prophecy' ile sona erdiğini tartışmaktadır.

Forster’ın bu gelişimine bağlı olarak kullandığı arketiplerde gelişmiş ve değişime uğramıştır.

Anahtar Kelimeler: Mitoloji, Arketip

To My English Teacher and My Family

ACKNOWLEDGEMENTS

I should like to express my sincerest gratitude and thanks to my supervisor, Prof. Dr. Nursel İÇÖZ for guiding and assisting me at all stages of this work and for supplying necassary materials and documents. I would also like to express my thanks to the other members of the supervision committee, Prof. Dr. Sema EGE, Prof. Dr. Meral ÇİLELİ, Assoc. Prof. Ünal NORMAN, Assist. Prof. Margaret SÖNMEZ, for their support and encouragement. My final thanks go to my friends who come from different parts of Turkey and who share the same fate

TABLE OF CONTENTS

CHAPTER 1

INTRODUCTION

The purpose of this dissertation is to analyse E. M. Forster's use of myth, recurrent mythical images and archetypal patterns in his efforts to communicate his vision of life. Archetypal criticism appears to be the most appropriate method to conduct such an undertaking. The present study focuses upon how Forster employed these traditional motifs to universalise a particular vision of reality and aims to do this by discovering and describing various kinds of archetypes commonly employed by Forster and their contribution to Forster's fiction. The present study is wholly devoted to the proposition that Forster progresses from fantasy to prophecy. Depending on this progress, Forster's use of myth and mythical archetypes evolves. His archetypes in his short stories and in his early novels, which are limited to nature and earth archetypes, change over a period of time into usually more advanced ones. Throughout his writing career, Forster extends and expands the scope of his archetypes. This archetypal framework is taken as a basis for more detailed consideration of each of the five novels, namely Where Angels Fear to Tread, A Room with a View, The Longest Journey, Howards End, A Passage to India, and most of the short stories. Forster's short stories and novels are discussed in chronological order with the object of suggesting ways in which Forster's archetypes developed in the course of his career as a writer of fiction. In the conclusion an attempt is made to describe Forster's aim at

employing the archetypes, and to place Forster's aim and achievement in the context of twentieth century fiction.

In Aspects of the novel, Forster talks about seven aspects of the novel: The Story; People, The Plot, Fantasy and Prophecy; Pattern and Rhythm. Forster's "bar of light" (Forster, 1974: 74) cuts across the other aspects. It is connected with the other aspects and makes them easier to understand. That bar of light is given two names: fantasy and prophecy. Forster differentiates fantasy from prophecy by their mythologies. Forsterian sense of mythology which is used to differentiate fantasy from prophecy is a narrative form. Mythification is an artistic form which is used to refer to an extraordinary variety of themes. The use of the mythological motifs and archetypes in the literary works of the period is not accepted as a return to the primitive mythology, since what is in the forefront is the inner world of the modern man. Mythical motifs and archetypes are a means of exposing the individual psychology. The newly emerging branches of science such as psychology and psychoanalysis have put new meanings on mythical archetypes, since they have been seen as the products of the unconscious. The inner world of man has found its expression in mythical archetypes. Thus, modern psychoanalytical myth criticism has begun to be used in the analysis of literary works. An archetype is a primordial image perceived across cultures inherited from time immemorial issuing from a 'collective unconscious'. An archetype is a mythic symbol, which is deeply rooted in the unconscious, more broadly based on a foundation of universal nature than an ordinary literary symbol, and is more generally expressive of the elemental in man and nature. Forster's mythical motifs and archetypes are the main core of his fiction. His deep interest in the unconscious in the creation of a work of art is

indicative of his preoccupation with the roots of mankind and the universal truths concerning mankind.

A study as the one described above undoubtedly requires a theoretical basis. The most appropriate approach will be to use archetypal criticism. Archetypal criticism suggests that archetypes are deeply rooted in the subconscious, which is parallel to the technique Forster used in his fiction. Archetypal criticism shows how mythical structures, patterns and archetypes enable the author to communicate his vision of reality and how they function in a work of art. The myth critic's task is to evaluate a work of art in the light of the function of myth and mythical motifs and archetypes. His/ her task is to show how mythical motifs, archetypes and primordial images function in a work of fiction and how they enable the author to communicate his vision of reality, which is essentially timeless.

The present dissertation is not in the main stream of the archetypal criticism of Forster's fiction. Forster's archetypes have been explored by three prominent scholars. Louise Dauner's 'What happened in the Cave? Reflections on A Passage to India', Wilfred Stone's The Cave and the Mountain, and George Thomson's The Fiction of E. M. Forster have explored this terrain. Certainly these authors have contributed to the potential meaning of the archetypes in Forster's fiction. Louise Dauner handled them as psychological symbols, Wilfred Stone believed that Forster's archetypes are indicators of his repressed psychology. Thomson argued that Forster's archetypes are the core of his romances, and he talked about narrator as archetype, hero as archetype, object as archetype and novel as archetype. Nonetheless none of the above mentioned authors dealt with his archetypes as indicators of Forster's progress from fantasy to prophecy. They did not point out the relationship between his development as a fiction writer and the development of

his archetypes. This dissertation aims at filling this gap. In order to follow Forster's development as a fiction writer and his progress from fantasy to prophecy, archetypes have to be treated with great care in a broad context. Thus, this dissertation may provide a broader framework for anyone embarking on a study of Forster's works.

Throughout his career, Forster was in search for an archetypal means to express his ideas. The gradual development of his archetypes marks his shift of method in presenting man and nature. In his first phase, we see that Forster used a mythology of pure fantasy. In his second phase he used character archetypes, and in his last phase universal archetypes.

The archetypes in the texts will be examined in the light of Jungian archetypal criticism. The focus will be mostly on nature, earth, mother, child, hero archetypes; character archetypes such as shadow, anima, animus, persona and self; and universal archetypes such as good, evil, love and friendship. But this does not mean that the dissertation will ignore the other types of archetypes. Dealing with other existing archetypal symbols and those previously ignored will expand the scope of the dissertation. This dissertation does not attempt to put forward a model on the theory of archetypes. Instead, it intends to shed some light on the archetypes which are used in Forster's works: namely Where Angels Fear to Tread, A Room with a View, The Longest Journey, Howards End, A Passage to India, and most of the short stories. Each of the works will be scrutinized and subjected to close textual analysis wherever necessary, and the often-surprising ways in which Forster has manipulated his materials will be noted. Extra textual matter will be brought whenever it seems helpful as a means of casting light on what Forster has achieved or endeavoured to achieve. Following the theoretical background, the analytical

chapters are devoted to the short stories and the novels consecutively in chronological order.

The great technological and political developments of the late nineteenth and early twentieth-century had a great impact on the rigid social order of the period. Uncontrolled expanse of technology led to man's estrangement from the world he himself had made or inherited, in a word, man's alienation from himself, from the world and from other people. There was a great social change caused by industrialism. At that period, people who had been living as small groups in villages, towns, and small cities and had been mostly guided by religious values, traditions and customs, left aside these values and began to rush into the urban centres where living conditions proved to be inadequate; besides, the urban dwellers embarked on a new way of life characterised by capitalistic values. Man, having been deprived of his natural surroundings and of his natural ties, became helpless, faced with a life and death struggle. The living and working conditions in the cities accompanied great changes in human personality and character. Unequal distribution of the wealth, lack of adequate living standarts, the breakdown of the feudal and community relationships, and of tightly knit family bonds created a variety of psycho-social disorders. The result was that he became disintegrated, because he was "cut off from his religious, metaphysical, and transcendental roots", as stated by Eugene Ionesco. (qtd. in Esslin, 23) Before those revolutions man believed in himself:

> [He] had faith in the powers of reason and science. [He] trusted his gods. [He] conceived his own capacity for growth endless. … [He] was bold in his desires for freedom, equality, social justice and brotherhood…. But tumult and violence have unseated these traditional beliefs and values. Knowledge has spread, but it has not abolished [fear, anguish and isolation]. Instead, men find themselves more isolated, anxious and uneasy than ever. …Western man has become mechanised and routinized. …In various ways, ties have

> snapped that formerly bound Western man to himself and to the world around him. …Man in modern industrial societies rapidly becomes detached from nature, from his old gods, from the technology that has transformed his environment, and now threatens to destroy it, …above all from himself, from his body. Man has been separated from whatever might give meaning to his life. (Josephson, 10)

Man in our modern world has lost his sense of harmony with his surroundings. Forster's primary concern as a novelist is the modern individual, his relationship with his environment and his condition in the universe. The perceived breaking of the relationship between man and nature, between man and man, and man and the universe are the main sources of Forster's archetypes. The earth and nature archetypes function as unifying archetypes. The individual who is in close relationship with nature is under the effect of the unifying archetypes, and he also achieves this unification in his own nature. The person who has achieved harmony with nature and the unification in his own nature achieves harmony with the universe. Nature always functions as a unifying element in Forster's short stories and novels. The connection between man and nature is carried to the connection of man's conscious and unconscious contents, then to connection of man and man and lastly to connection of the people in the universe. This sense of connection gives depth to man's experience of identity with nature, man and the universe.

Because the focus is on an archetypal approach to literature, a close examination of related theories is provided in Chapter one, which identifies the dominant archetypal approaches and selects the most appropriate framework for a study of the myth and archetypes in Forster's work. Chapter one also sheds light on Forster's use of myth, his difference from the dominant mythical narrative technique of the period and additionally, it sets up the frame of reference within which Forster's mythical motifs can be judged. Chapter two deals with nature archetypes which find their best expression in Forster's short stories. The central

viewpoint in Forster's short stories is oneness with nature and an ideal past. Fantasy and romance elements dominate Forster's short stories. Chapters three and four focus on Forster's character archetypes in his A Room with a View, and Where Angels Fear to Tread. In his first novels Forster was preoccupied with the archetypes of the development of the individual. Thus, these chapters illuminate many of the possibilities Forster discovered for character depiction. Chapter five is a brief survey of Forster's development towards full modernity. The Longest Journey is a good example of Forster's attempt to break his conventional way of writing. In this novel, Forster expanded his vision of character to include the tragic and heroic aspects of the characters as well. Chapter six deals with Forster's use of archetypal symbols in Howards End. Rather than using archetypes of nature and character, Forster chose to use archetypal symbols in this novel. Howards End indicates Forster's shift of method in presenting the modern man, and it also reflects his growth as an artist. Chapter seven focuses on the epitome of Forster's writing career and his final word. This chapter provides Forster's prophetic vision in A Passage to India in which Forster had a prophetic tone of voice and he extended the scope of his archetypes. What will be of interest in the last chapter is Forster's universal archetypes. Maurice has been excluded from this study because it was published after his death.

CHAPTER 2

MYTHOLOGICAL CRITICISM AND FORSTER'S USE OF MYTHS

The aim of this chapter is to analyse Forster's use of myth, recurrent mythical images and archetypal patterns in his efforts to communicate his vision of life. The focus is on how Forster employed these traditional motifs to universalize a particular vision of reality. Forster tried to reflect the insecurity and rootlessness of modern life, and especially man as the pitiful victim of a world of brute force who becomes alienated from himself and nature. Forster dramatized complete loneliness which an emphasis upon the private world and the interior journey toward personal understanding could cause.

The purpose of this chapter is also to investigate what myth is, the disciplines which have figured prominently in the development of myth criticism, to examine the relation between myth and literature in the twentieth-century, and lastly to analyse Forster's use of myths and mythical symbols. This chapter will provide a theoretical background for the following chapters.

Although Samuel Johnson in The Rambler wrote that "definitions are hazardous" (qtd. in Roth, 11), it is essential for anyone attempting to explain mythological criticism to give the definition of the key term, 'myth', or to discuss it. Since the key term is 'myth', "we must know what myth is before we can explain how it works", as Ernest Cassier writes in The Myth of the State (4). It is not an easy task to achieve since the term 'myth' is used with a multitude of different meanings in many disciplines. As pointed out by Debra A. Moddelmog,

"defining myth is as difficult as defining modernism and postmodernism or, at times, the difference between the Democrat and the Republican parties." (1) The term myth is not a word with a fixed meaning. William Righter, like some other critics, dispenses with it altogether by declaring that he will "abandon the futile effort to capture the elusive essence of [myth] and will instead examine the variety of uses to which modern writers have put it." (qtd. in Moddelmog, 1) Although definitions do not give an account of its internal dynamics, and do not specify the uses to which it may be put by an author or critic, needless to say, "any account of the relation between myth and literature has responsibility first to define 'myth'." (Gould, 3)

Firstly, misleading definitions such as "myths are merely primitive fictions, illusions based upon false reasoning." (Guerin, 155) should be excluded. Then, equating myths with superstition or ignorance is to be cast aside. Myths are not mere stories, but the story of humankind. Myths should be seen as a particular kind of fiction rather than stories about the Greek and Roman deities or fables told primarily for entertainment.

Throughout history, writers or critics, depending upon the schools or disciplines which they represented have defined myth by emphasizing their points of view. "Myth comes via 'mythos' from the Greek root 'mu' meaning to make a sound with the mouth and is thus basic to human existence as we know it." (Leeming, 1) Hence, what we call myth is the word of God to the orthodox believer. Plato considered myth "to be an art of language alongside of and included within poetry." (Doty, 6) Nonetheless, Plato warns "we must not tell these poetic myths about the gods even if they are true." (qtd. in O'Flaherty, 26) Plato applies the word 'mythos' to the story of the world that he himself creates, which is worth

mentioning. According to Plato, myths are not true, but he sees them as an essential vehicle for salvation, a kind of religious or magic charm:

> It is well worth running the risk that these things are so for anybody who thinks them so. (For it is a fair risk.) And he must recite these things over and over to himself like a magic charm, even as I at this moment and for a long time past have been drawing out this myth. (qtd. in O'Flaherty, 27)

Plato proposed a philosophical and symbolic approach to popular myths. In Poetics, Aristotle used 'mythos' for the arrangement of the incidents, indicating an organization of words and incidents, narrative or plot of a work of fiction: "Mythos was the first principle and soul of the tragic art." (qtd. in Roth, 24)

In art and literature, the references to Greek Mythology employed during the Middle Ages, the Renaissance and the eighteenth-century led myth to be accepted as a "vision embodied by the beautiful gods of the Homeric poems - perhaps enjoying nectar and ambrosia on the slopes of Mount Olympus." (Rosenfield, 12) Myths were used as a means of amusement. Depending on this perspective, The New English Dictionary, published in 1888, gives the definition of myth as "a purely fictitious narrative usually involving supernatural persons, actions or events, and embodying some popular idea concerning natural or historical phenomena." (qtd. in Rosenfield, 13) During the Renaissance, myths were equated with allegorical poems. "Myth was seen positively as a series of poetic allegories tinted by a moralizing veneer; as a manifestation of the sentiments and passions that accompanied human emancipation; or as an allegorical expression of religious, philosophical, and scientific truths." (qtd. in Meletinsky, 3) In the Enlightenment period, myth was given a pejorative meaning, equated with ignorance and delusion. In the Romantic period, myth was seen as an aesthetic or

artistic creation in contrast to the allegorical and visionary treatment of the earlier periods. Myth was accepted as a symbolic entity with the development of the symbolic approach. As pointed out by Meletinsky, "in the romantic view, myth is essentially treated as an aesthetic phenomenon that, in contrast to earlier views, is also privileged as the symbolic prototype of artistic creation. The waning of traditional interpretations of myth as allegory…and the growth of the symbolic approach, are the nexus of the romantic view." (7-8) Romantic writers understood and received myth beyond the intellectual concept. They thought that mythic materials "encompass both intellectual and emotional needs." (Doty, 148) Symbolism and myth had great importance in the romantic period. The mythic symbols were seen as aesthetic variables of symbolic language.

In the nineteenth century, with the emergence of Anthropology as a scientific discipline which investigates ancient and modern societies, the term myth began to be treated scientifically by anthropologists. They applied recent anthropological discoveries to the understanding of the Greek classics in terms of mythic and ritualistic origins. "E. B. Taylor and Sir James G. Frazer were major pioneers in the modern study of myth. They believed that the comparing of myths from various cultures would reveal certain laws of human life." (Leeming, 1) James G. Frazer, whose monumental The Golden Bough has exerted an enormous influence on twentieth-century literature, emphasized the ritual basis of myth. He studied myths that are linked to seasonal cycles. The Myth and Ritual School in the late nineteenth century regarded "all myth as allegorised history, as actual events that somehow in the course of collective retelling acquired supernatural sanctions that universalised and obscured facts that had been unique." (Rosenfield, 15)

Sociological theorists have extended the meaning of myth by emphasizing its social face. To put it another way, myths provide information about the structure of society or its customs in a narrative form. Myths, carrying social aspects of the community, depend on the collective consciousness of man. Myths reflect the individual's relationship to the group via social forces. Emile Durkheim, who is considered the father of the French sociological school, introduces the sociological factor into the study of mythology and bases his theory on social psychology and the unique character of the community. He and Malinowski see society as the shaping force behind the mythology of a given culture.

> The mythology of a group is the system of beliefs common to this group. The traditions whose memory it perpetuates express the way in which society represents man and the world; it is a moral system and a cosmology as well as history. So the rite serves and can serve only to sustain the vitality of these beliefs, to keep them from being effaced from memory and, in sum, to revivify the most essential elements of the collective consciousness. (Durkheim, 375)

Myth and ritual are also seen as the foundations of all cultural forms. Myth and ritual represent different moments of the same fundamental cultural problem. Malinowski sees myth as an indication of social realities, and important for the establishment of social order.

> This myth is to the savage what, to a fully believing Christian, is the Biblical story of creation, of the Fall, of the Redemption by Christ's Sacrifice on the Cross. As our sacred story lives in our ritual, in our morality, as it governs our faith and controls our conduct, even so does his myth for the savage…Studied alive, myth, as we shall see, is not symbolic, but a direct expression of its subject matter; it is not an explanation in satisfaction of a scientific interest, but a narrative resurrection of a primeval reality, told in satisfaction of deep religious wants, moral cravings, social submissions, assertions, even practical requirement. Myth fulfils in primitive culture an indispensable function: it expresses, enhances, and codifies belief; it safeguards and enforces morality; it vouches for the efficiency of ritual and contains practical rules for the guidance of man. Myth is thus a vital ingredient of human

> civilization; it is not an idle tale, but a hard-worked active force; it is not an intellectual explanation or an artistic imagery, but a pragmatic charter of primitive faith and moral wisdom. (100-101)

Myth has a purely practical function as well. It provides traditions and cultural continuity by linking past events to the supernatural. Malinowski believes that the practical function of myth is not only to solve problems associated with the individual and society, but also to maintain a social and economic balance. The function of myth is primarily moral and social, rather than psychological.

If we move from the socially oriented perspective to the personally oriented one, we enter into the sphere of psychology. To put it simply, in this approach the focus is on man rather than society. The inner world of man and the human unconscious are the dominant key terms in these definitions of myth. Psychology stresses the unconscious - dreams and fantasies. Sigmund Freud in his Psychopathology of Everyday Life wrote: "I believe that a large part of the mythological view of the world, which extends a long way into the most modern religions, is nothing but psychology projected into the external world." (1965: 258) For Freud, myths are disguised forms of the infantile fantasies which have been repressed, and which reveal themselves in the dreams of individuals. According to Jung, on the other hand, myths are the elemental symbols or images of a collective nature. His argument is that "just as certain physical traits are common to man wherever he lives, so are certain psychological ones." (qtd. in Leeming, 2) The source of these images or archetypes is the collective unconscious, which is different from Freud's personal unconscious in which repressed or forgotten memories are stored. Joseph Campbell in The Hero with a Thousand Faces defines myth as follows: "Dream is the personalised myth; myth is the depersonalised

dream; both myth and dream are symbolic in the same general way of the dynamics of the psyche." (19)

The German philosopher Ernest Cassier considers myth a legitimate object of philosophical enquiry. Cassier sees mythology as autonomous symbolic forms of nature, and concentrates on its symbolic and metaphoric nature. Cassier states that "between language and myth there is not only a close relationship, but a real solidarity. If we understand the nature of solidarity, we have found the key to the mythical world." (217) Cassier's symbolic approach demolishes the allegorical interpretations and comes closer to the modern semiotic reading of myth.

The structuralist Levi Straus defines myth in the same general terms as Cassier does. Levi Straus writes, "myth is language to be known, myth has to be told; it is a part of human speech." (qtd. in Roth, 15). According to Leeming, Levi Straus "finds meaning in the relationship between its various components rather than in the components themselves." (2)

The religious school emphasizes myth's sacred, transcendental, and cosmogonic aspects. As pointed out by Mircae Eliade in Myth and Reality, "myth narrates a sacred history; it relates an event that took place in primordial time, the fabled time of beginnings. In other words, myth tells how, through the deeds of Supernatural Beings, a reality came into existence." (5)

Eric Gould argues that "literature and myth must exist on a continuum by virtue of their function as language: myth tends to a literary sense of narrative form, and fictions aspire to the status of myth." (11) Gould is concerned with mythicity rather than with particular myths. As he states, "myths are sites of infinite metaphorical play trying to solve the social, sexual, and psychological compromises which create our civilised nature." (18)

It is clear that the scholarly analyses of the term myth lead us to a daunting range of possibilities, depending on psychoanalytical, anthropological, philosophical, theological, and/or structuralist associations and speculations. Myth has acquired a number of diverse meanings. There is a good deal of conflicting arguments over the definition of myth. The definitions include different attributions depending upon each person's orientation. Those who are not satisfied with these definitions try to define myth by combining all the above-mentioned different attributions in one definition, by employing many key points. William G. Doty makes such kind of a comprehensive definition:

> A mythological corpus consists of a usually complex network of myths that are culturally important, imaginal stories, conveying by means of metaphoric and symbolic diction, graphic imagery, and emotional conviction and participation in the primal, foundational accounts of aspects of the real, experienced world and humankind's roles and relative statuses within it.
> Mythologies may convey the political and moral values of a culture and provide systems of interpreting individual experience within a universal perspective, which may include the intervention of superhuman entities as well as aspects of the natural and cultural orders. Myths may be enacted or reflected in rituals, ceremonies, and dramas, and they may provide materials for secondary elaboration, the constituent mythemes (mythic units) having become merely images or references for a subsequent story such as folktale, historical legend, novella, prophecy. (33)

Having thus established a background about what myth has been understood to be by different scholars, it is necessary to examine its relationship to literature. This dissertation focuses on the myth definition outlined in the last quotation above. Myth is not literature, in contrast to Richard Chase's opinion: "The word myth means a story: a myth is a tale, a narrative, or a poem; myth is literature and must be considered as an aesthetic creation of the human imagination." (73) Peter R. Stillman asks the question: "Isn't mythology literature of a sort?" And then he answers:

> Very generally yes. That is it's voiced as literature: myths are stories; stories are literature. Technically, however, mythology is not literature. Myths do not originate with any one person, nor were they at first written down. Commonly, many centuries passed between the earliest expression of a myth and its first recording. Furthermore, they change over time, adding or subtracting events and characters, shifting emphases, locales, even central figures. Finally myths are artistic, they are not conscious works of art. Again generally, none of these observations applies to literature. (4)

But it seems impossible to think of literature without mythology. It is a cornerstone in building up literature due to its symbolic power and metaphoric type of narration. Northrop Frye stresses the bond between myth and literature by pointing out the verbal culture of each society:

> Every society has a verbal culture, which includes ballads, folk songs, folk tales, work songs, legends and the like. As it develops, a special group of stories, the stories we call myths, begins to crystallise in the centre of this verbal culture. These stories are taken with particular seriousness by their society, because they express something deep in the society's beliefs or vision of its situation and destiny. Myths, unlike other types of stories, stick together to form a mythology… Literature as we know it, as a body of writing, always develops out of the mythical framework of this kind. (qtd. in Stillman, 7-8)

The relation between myth and literature helps us to find our way into the mythical approach to literary analysis. The task of the myth critic has a multi-dimensional perspective. The myth critic is mostly interested in prehistory and the biographies of the gods rather than being interested in history or the biographies of the writer. He searches for the mysterious elements which are found in literary works. The myth critic penetrates the inner forces arising from the depths of mankind's collective unconscious.

In order to shed light on the bond between myth and literature, it will be useful to look at the dominant disciplines of myth criticism in the twentieth-century

in a chronological order. The scientific developments in the late nineteenth century had a great impact on the development of Anthropology as a scientific discipline. Since then, Anthropology has had a great influence on the development of myth criticism.

Andrew Lang's Myth, Ritual, and Religion was published in 1887. He gave a clear and detailed explanation of the theory of myth. He employed the anthropological method. He pointed out that anthropology should try its hand on mythology. The entry of antropology into mythological studies began around 1890, when Jane Harrison's Mythology and Monuments of Ancient Athens (1890), and James G. Frazer's The Golden Bough (1890) appeared. 'ambridge school of anthropology' have been used to refer to these writers. Harrison began as a historian of ancient art. The Cambridge group investigated the ritual basis of religion. They followed the origins not only of religion but of literature and art as well. They saw literature as an evolutionary development of primitive ritualism. He investigated naturalised history of human spirituality. He connectedearly Near Eastern religions, the folk customs of central Europe, and contemporary anthropological findings about primitive beliefs. He believed that the human mind was identical in all people, but its functioning had to go through magic, religion, and science.

Frazer (1854-1941) was the first writer to play a major role in the modernist understanding of myth and ritual and their relation to classical literature. He investigated naturalised history of human spirituality. He connected early Near Eastern religions, the folk customs of central Europe, and contemporary anthropological findings about primitive beliefs. He believed that the human mind was identical in all people, but its functioning had to go through magic, religion,

and science. J.B Vickery, in his important and influential study, The Literary Impact of the Golden Bough, stated that "without Frazer the literary concern with myth and related matters would have been substantially different, if indeed it had existed at all." (6) Nonetheless, Frazer's contemporaries did not view him as positively as J. B. Vickery did. Jane Harrison in her Reminiscences expressed her skepticism of his exalted position among other scholars:

> Classics were turning in their long sleep…I had just left Cambridge when Schlieman began to dig at Troy. Among my own contemporaries was J. G. Frazer, who was soon to light the dark wood of savage superstition with a gleam from The Golden Bough. The happy title of that book – Sir James Frazer has a veritable genius for titles – made it arrest the attention of scholars. They saw in comparative anthropology a serious subject actually capable of elucidating a Greek or Latin text. Taylor had written and spoken; Robertson Smith, exiled for heresy, had seen the Star in the East; in vain…but at the mere sound of the magical words "Golden Bough" the scales fell. (qtd. in Carpentier, 12)

Jane Harrison linked up Greek religion and literature, especially drama to prehistoric fertility rites. Unlike Frazer, Harrison was not interested in explaining myths by how primitives thought, but by what they did. Jane Harrison thought that the study of ancient religion must begin with ritual and traditional usage. She investigated Greek festivals and found that their true origin had to do with purification and fertility.

Although Sir James Frazer was not favoured by other scholars, his monumental twelve-volume The Golden Bough has been a crucially important influence on twentieth-century literature. Frazer's work, a comparative study of the primitive origins of religion in magic, ritual and myth, was first published in two volumes in 1890, later expanded to twelve volumes, and then published in a one-volume abridged edition in 1922.

Frazer is the founder of the ritual school. He is part of the English anthropological tradition associated with Taylor and Lang. Literary critical analysis using references to myth and ritual patterns is the result of the literary impact of The Golden Bough. It can be asserted that literary criticism depending on mythical prototypes was started by Frazer. "Modern myth criticism or perhaps more realistically the study of the relation between myths and literature, begins with Frazer and the circle of classicists known as the Cambridge Anthropological School, who found ways of reading classical poetry and drama that have continued to inform discussion of Vernacular literatures in the 1990s" (qtd. in Doty, 231)

Frazer bases many of his views on the primacy of magic. He believes that magic is a complex of associations based on analogy or contiguity. Frazer enlarged man's understanding of the behaviour of societies by laying bare the primitive concepts and modes of thought which underlie and inform so many of their intuitions. He developed the theory of a nature cult appearing in various forms but in its essentials shared by all primitive societies. The cult involved a spiritual leader, a priestly king, who was controller and regulator of fertility and vegetation. Also certain myths and rituals dealt with dying and reviving gods as embodiments of fertility. As Meletinsky stated, "Frazer profoundly influenced the scientific study of myth not only because of his emphasis on the ritual basis of myth but also because of his research (mostly represented in The Golden Bough) on seasonal agrarian rituals and myths that revolved around the image of dying and resurrected gods." (20)

The central archetype Frazer deals with is the crufixion of the priestly king or Divine king. In primitive communities, the king was considered divine or semi-divine and identified with the life cycle in nature and in human existence. The

healthy king was a good one who would guarantee the stability of his community, but the old one would lead his community to disaster, so he should be got rid off. Once the priestly king became old and weak, he had to be killed or replaced:

> [Since] the course of nature is dependent on the man-god's life, what catastrophes may not be expected from the gradual enfeeblement of his powers and their final extinction in death? There is only one way of averting these dangers. The man-god must be killed as soon as he shows symptoms that his powers are beginning to fail, and his soul must be transferred to a vigorous successor before it has been seriously impaired by threatened decay. (Frazer, 265)

Often when the king was in this condition, a scapegoat was used to eliminate anything that might hinder the prosperity of his people. This meant transferring the corruptions of the tribe to a sacred animal or man, then killing this scapegoat, so that the tribe could achieve prosperity and welfare. These purification and cleansing rites were necessary for the rebirth or renewal of life for the primitive peoples. Every new candidate to the office of kingship had to show his worth by plucking a golden bough from a sacred tree. The bough ensured the transmission of fertility to the new leader.

The Golden Bough has had a wide influence upon English literature and literary criticism in terms of its contents. As pointed out by K. J. Philips, "after Sir James Frazer popularized the dying gods and their eternal goddesses in The Golden Bough, such vegetation deities exercised an enormous fascination on modern writers. Dying/reviving gods actually flourish in twentieth-century fiction." (11) Although Edmund Leach devastates the fame of The Golden Bough by suggesting that "approximately 95 percent of Frazer's materials were simply reworked from other scholar's findings" (qtd in Doty, 233), The Golden Bough has continued to be the most influential work upon literature.

In the early decades of the twentieth-century, the newly emerging branches of sciences such as Psychology and Psychoanalysis provided a new impetus for the development of myth criticism. The movement from the outer sphere to the inner world of man, from the physically oriented view to the spiritual factors emphasizing the human unconscious separate from any external force found their best expressions in the works of Freud and Jung, who are clearly the most influential figures in the development of the modern psychoanalytical myth criticism. Emotional states, dreams and fantasy brought myth to the forefront, since they are the result of imagination and analogous to myths. The interpretation of dreams and the analyses of fantasies led the leading psychoanalysists to the depths and hidden layers of the psyche.

Freud (1865-1939) applied the principles of psychoanalysis to myth in Totem and Taboo. His psychoanalytical theory concerning the individual mind and the human personality has been extremely influential in the study of myths and rituals. Freud makes distinctions between manifest and latent layers of the psyche by declaring that a second part of the psyche which is crucially important lies beneath the surface level. The latent layer, to put it another way, the personal unconscious, is the dustbin of the psyche in which all repressed and forgotten contents are stored. These unacceptable desires, repressed instincts find their best expression in dreams. Freud saw mythical stories as the "psychology projected into the external world."(1965: 258) In his view, mythological tales are the expression of repressed instinctual drives which are stored in the unconscious, and these repressed instinctual drives go back to the infantile psychological life of man. The best method of comprehending myths is to analyze the infantile fantasies

which have been repressed and which display themselves in a disguised form in the dreams of individuals. As pointed out by Freud,

> The dream itself was not what it appeared to be but represented some earlier trauma that had been resolved unsatisfactorily – that is the point. (qtd. in Doty,162)

In Freudian psychoanalysis, the emphasis is based on unresolved sexual complexes which have been pushed into the latent level of the psyche. Freud analyses these repressed contents in myth formation, in the expression of religious ritual and also in artistic products. The concept that Freud called the "primal horde", by which he means a social group, is the first beginning of religion, of moral restrictions and of social organization. In this earlier social group, a dominant primal father banned his sons from having sexual intercourse with the family females. The sons who were frustrated killed the father and ate his body in the hope of attaining his powers. As stated by Freud, "this totem feast, which is perhaps mankind's first celebration, would be the repetition and commemoration of this memorable, criminal act with which so many things began, social organization, moral restrictions and religion." (1960: 183) Religion is based on this primal sin, produced by patricide – the sense of universal guilt for killing the father, who is the prototype for God. According to Freud:

> All later religions prove to be attempts to solve the same problem, varying only in accordance with the stage of culture in which they are attempted and according to the paths which they take; they are all, however, reactions aiming at the same great event with which culture began and which ever since has not let mankind come to rest. (1960: 187)

The prohibition of incest and patricide is of great importance in the formation of personality. Freud concluded that "the beginnings of religion, ethics, society and art meet in the Oedipus complex." (1960: 202)-the boy's unconscious rivalry with

his father for the love of his mother. Myth in the Freudian psychoanalysis as pointed out by Meletinsky is "the obvious expression of an important psychic complex and as the satisfaction of sexual urges that can no longer be freely expressed after the formation of the family." (40) If we need to enlarge our scope, according to Freud, "myths are probably distorted vestiges of the wish fantasies of whole nations – the age long dreams of young humanity and hence we may think of myth as cultural dreams." (qtd. in Doty.164)

The second major attempt to link myth to the unconscious psyche is made by Carl Jung (1875-1961), the great psychologist, philosopher and one-time student of Freud, who broke up with the master. Unlike Freud, Jung is not interested in sexual complexes and in repression. His main area of interest is the deepest layer of the psyche, 'the collective unconscious', which is the key term for Jungian psychoanalysis. Jung agreed with Freud that man's mind is like an island in the sea. The land above the water is the normal consciousness, the everyday knowing level. But just beneath the surface lie the personal unconscious, subliminal receptions, and forgotten occurrences that Freud emphasized. And beneath that level is what Jung describes as the collective unconscious, a level shared by all humanity. Freud had only worked with the personal unconscious and its role in psychoanalysis. So in developing the conception of the collective unconscious, Jung went beyond his teacher and offered his own unique contribution to psychology:

> At first the concept of the unconscious was limited to denoting the state of repressed or forgotten contents. Even with Freud, who makes the unconscious - at least metaphorically - take the stage as the acting subject, it is really nothing but the gathering place of forgotten and repressed contents, and has a functional significance thanks only to these. For Freud, accordingly, the unconscious is of an exclusively

> personal nature, although he was aware of its archaic and mythological thought forms.
> A more or less superficial layer of the unconscious is undoubtedly personal. I call it the *personal unconscious.* But this personal unconscious rests upon a deeper layer, which does not derive from personal experience and is not a personal acquisition but is inborn. This deeper layer I call it the *collective unconscious.* I have chosen the term "collective" because this part of the unconscious is not individual but universal; in contrast to the personal psyche, it has contents and modes of behaviour that are more or less the same everywhere and in all individuals. It is, in other words, identical in all men and thus constitutes a common psychic substrate of a suprapersonal nature, which is present in every one of us.
> Psychic existence can be recognised only by the presence of contents that are *capable of consciousness*. We can therefore speak of an unconscious only in so far as we are able to demonstrate its contents. The contents of the personal unconscious are chiefly the *feeling–toned complexes*, as they are called; they constitute the personal and private side of psychic life. The contents of the collective unconscious, on the other hand are known as *archetypes.* (1959: 3-4)

Jung agrees with Freud that dreams and myths reveal the structure of the psyche, but he differs from Freud upon the primitive nature of these depths: "The conclusion that the mythmakers thought in much the same way as we still think in dreams is almost self-evident…But one must certainly put a large question-mark after the assertion that myths spring from the infantile psychic life of the race. They are on the contrary the most mature product of that young humanity." (Jung, 1956:24) Unlike Freudian psychology, which sees myth as the obvious expression of an important psychic complex and as the satisfaction of sexual urges, Jung regarded dreams and fantasies not only as issuing from unconscious instinctual repressions and serving as escape valves for individuals, but also as creations derived from a common store of 'primordial images' perceived across cultures, the inherited possibilities of human imagination as it was from time immemorial, to be found in every individual. Jungian psychology accepts recurring images and symbols, collective representations, as coming from the universal substrata of humankind. These primordial images, elemental symbols of a collective nature,

constitute myths, and they are the cornerstones of the collective unconscious, in contrast to the personal or subjective unconscious Freud emphasized. These elemental symbols or primordial images are archetypes as defined by Jung:

> The primordial image, or archetype, is a figure - be it daemon, a human being, or a process – that constantly recurs in the course of history and appears wherever creative fantasy is freely expressed. Essentially, therefore, it is a mythological figure. When we examine these images more closely, we find that they give form to countless typical experiences of our ancestors. They are, so to speak, the psychic residues of innumerable experiences of the same type. They present a picture of psychic life in the average, divided up and projected into the manifold figures of the mythological pantheon. (1966: 81)

The collective unconscious expresses itself through archetypes. These myth-forming structural elements are ever present in the collective unconscious. So archetypes are primordial and universal, the essential content of the collective unconscious and the psychological counterpart to psychological instincts. As pointed out by Meletinsky, "Jung defines archetypes as structural elements of the collective unconscious psyche that give rise to myths. Archetypes seem to be a kind of structure of the primary images of unconscious collective fantasies. They are also categories of symbolic thought that organize the representations that individuals receive from the outside." (44)

Jung places his analysis on the concept of the collective representations. The contents of the collective unconscious, contrary to Freud's, are not related to the personal unconscious or the specific experience of the individual. They are detached from anything personal and are common to all men. They are a racial inheritance, a biological structure. Jung believed, contrary to eighteenth-century Lockean psychology, that the mind is not born a *tabula rasa*:

> It is a great mistake to believe that the psyche of a new-born child is a tabula rasa in the sense that there is absolutely nothing in it. Inasmuch as the child comes into the world with a differentiated brain, predetermined by heredity and therefore also individualized, its reactions to outside sense stimuli are not just any reactions but are specific, as a particular (individual) selection and form of apperception necessarily involves. These faculties can be proved to be inherited instincts and even preformations conditioned by the family. The latter are the a priori, formal conditions of apperception based on instincts. They set their anthropomorphic stamp upon the world of the child and of the dreamer. They are the archetypes, which blaze a definite trail for all imagination and produce astonishing mythological parallels in the images of a child's dreams and in the schizophrenic's delusions and even to a lesser degree in the dreams of both normal and neurotic persons. It is not a question of inherited ideas but of inherited possibilities for ideas. (1953: 36)

Archetypes are not inherited ideas or patterns of thought, but they are inherited forms of behaviour. In contrast to the anthropologists, who saw these forms as social phenomena passed down from one generation to the next through various sacred rites, Jung saw these archetypes as forms inherited through the structure of the psyche.

The primordial images, archetypes, are visible only in fantasies or dreams after having been given content by consciousness. These archetypes come to the surface, to the level of consciousness, over a long period of time in a later phase of development: "These antecedent forms can only become conscious and express a particular psychic content in a later phase." (Jung, 1953: 43) People see images that resemble mythical images in their dreams. These mythical images are the collective products of human society as a whole. They are shared in the psychic depths and the collective unconscious of people everywhere. Thus Jung refers to "myths and symbols which can arise autochthonously in every corner of the earth and yet are identical, because they are fashioned out of the same worldwide human

unconscious, whose contents are infinitely less variable than are races and individuals." (1958: 21)

Jung compares the contents of the unconscious with motifs or images in myths and tales. In contrast to Freud's allegorical interpretation of myth, Jung develops a metaphorical nature of archetypal symbolism. Myths are the original revelations of the preconscious psyche, involuntary statements about unconscious psychic happenings. Myths are the means by which archetypes, essentially unconscious forms, become manifest and articulate to the conscious mind. Myths are mere allegories of phenomenal events; they do not derive from external forces:

> In mythological research, we have contented ourselves until now with solar, lunar, meteorological, vegetal, and other comparisons. But we have almost completely refused to see that myths are first and foremost psychic manifestations that represent the nature of the psyche. The mind of the primitive is little concerned with an objective explanation of obvious things; it has an imperative need – or, rather, his unconscious psyche has an irresistible urge – to assimilate all experience through the outer senses into the inner psychic happening. The primitive is not content to see the sun rise and set: this external observation must at the same time be a psychic event – that is, the sun in its course must represent the fate of a god or hero who dwells, in the last analysis, nowhere else than in the psyche of man. All the mythologized occurrences of nature, such as summer and winter , the phases of the moon, the rainy seasons, and so forth, are anything but allegories of the same objective experiences, nor are they to be understood as "explanations" of sunrise, sunset, and the rest of the natural phenomena. They are, rather, symbolic expressions for the inner and unconscious psychic drama that becomes accessible to human consciousness by way of projection – that is, by being mirrored in the vents of nature. (Jung, 1953: 15)

Jung made a classification of the archetypes corresponding to various levels in the process of individuation. Jung uses the term individuation "to denote the process by which a person becomes a psychological individual, that is, a separate, indivisible unity or whole." (1959: 275) Guerin explains the term as follows:

> Individuation is a psychological growing up, the process of discovering those aspects of one's self that make one an individual different from other members of his species. It is essentially a process of recognition – that is, as he matures, the individual must consciously recognize the various aspects, unfavourable as well as favourable of his total self. This self recognition requires extraordinary courage and honesty, but is absolutely essential if one is to become a well balanced individual. (179)

Individuation is the bringing into harmony the various components of personality between consciousness and subconscious.

Jung classified the archetypes into the shadow, the anima/animus, and the persona which are the structural components of the psyche that man has inherited. The shadow is the darker side of our conscious self, the inferior and less pleasing aspects of the personality, which we wish to suppress. According to Jung, "everyone carries a shadow, and the less it is embodied in the individual's conscious life, the blacker and denser it is" (1953: 214), and he continues by stating that "man has also a shadow side to his nature which is not made up of small weaknesses and blemishes, but possesses a positively demonical impetus." (1953: 215) Then he proposes a solution: "It is necessary to find a way in which man's conscious personality, and his shadow can live together." (215) While talking about the nature of the shadow, Jung analyses it. "If the repressed tendencies – the shadow, as I call them – were decidedly evil, there would be no problem whatever. But the shadow is merely somewhat inferior, primitive, unadapted, and awkward; not wholly bad. It even contains inferior, childish, or primitive qualities which would in a way vitalize and embellish human existence, but 'it is not done'." (216) The shadow is related with the darker and dangerous part of the personality, and its vitalizing qualities are disregarded.

The anima is the life force or vital energy. The anima is the name which is given to a man's image of a woman, the animus to a woman's image of a man. Jung gives the anima a feminine role in the male psyche and the animus a male role in the female psyche. In The Archetypes and Collective Unconscious, Jung expresses that "although it seems as if the whole of our unconscious psychic life could be ascribed to the anima, she is yet only one archetype among many. Therefore, she is not characteristic of the unconscious in its entirety. She is only one of its two aspects. This is shown by the very fact of her femininity." (1959: 27) It is a feminine design in the male psyche. Anima is the opposite side of the man's psyche, which he carries in both his personal and collective unconscious. Jung sees it as "the soul which is the living thing in man, that which lives of itself and causes life." (1959: 26) While describing the characteristics of the anima, Jung points out:

> The anima is not the soul in the dogmatic sense, not an anima rationalis, which is a philosophical conception, but a natural archetype that satisfactorily sums up all the statements of the unconscious, of the primitive mind, of the history of language and religion. It is a factor in the proper sense of the word. Man cannot make it; on the contrary, it is always the a priori element in his moods, reactions, impulses and whatever else is spontaneous in psychic life. It is something that lives of itself, that makes us live; it is a life behind consciousness that cannot be completely integrated with it, but from which, on the contrary, consciousness arises. (1959: 27)

The anima and animus archetypes represent the unconscious in the opposite sex tendencies of the individual; they share our experience of the opposite sex. The anima and animus sum up the judgements of the subconscious. (Meletinsky, 46) To put it in the proper sense of the word, the human psyche is bisexual. These bisexual and unconscious characteristics of the psyche reveal themselves only in dreams and fantasies:

> Every man carries within himself an eternal image of woman, not the image of this or that definite woman, but rather a definite feminine image. This image is fundamentally an unconscious, hereditary factor of primordial origin, and is engraven in the living system of man, a "type" ("archetype") of all the experiences with feminine beings in the age-long ancestry of man, a deposit, as it were, of all the impressions made by woman; in short, an inherited physical system of adaptation. Even if there were no women, it would be possible at any time to deduce from this unconscious image how a woman must be constituted physically. The same is true of the woman; that is, she also possesses an innate image of man. (Jung, 1953: 100)

The function of the anima is to link the ego to the individual's inner world, or the unconscious, and to mediate between ego and unconscious.

The persona is the opposite of the anima. The dominant function of the persona is to mediate the ego with the external world or the environment. The persona is the person's mask, which is shown to the world. It is the social personality. The persona sometimes masks the true personality.

Jung also analyses the mother and child archetypes. They represent the passing of the generations and the possibility of achieving immortality. The wise old man, earth mother, divine child, the shadow, anima and animus are the general archetypes in Jungian criticism.

Joseph Campbell (1904-1987) basically takes a Jungian approach. In his The Hero with a Thousand Faces he examined ritualism from a psychoanalytical viewpoint, and reconstructed a monomyth or the world myth, which is a universal history of the hero figure who, in his search for the self, passes through fixed stages: "leaving home, benefiting from supernatural help, overcoming obstacles as a sort of initiation, acquiring magical powers and strength and returning home." (110). The quest motif which has been used in many literary works can also be called the quest tale which goes back to the mythological adventure stories in epic narratives naturally about heroes. These heroes strive for greatness and highly

spiritual goals. Their strife involves painful, strenuous and dangerous tests and trials. They undertake a series of adventures, a quest. In the quest stories, there is a sequence of events and adventures involving the main protagonists, leading to some goal or solution. The sequential nature of the quest implies a linear movement, a movement that goes forward in time. The hero undertakes a hazardous journey and during his journey, the hero must perform impossible tasks, battle with monsters, and solve unanswerable riddles in order to achieve the desired goal. The hero's way is full of dangers and temptations, which are difficult for the hero to deal with. Mostly, the hero is alone on his way, but he does nothing to overcome his isolation. It is essentially an individual journey; that is, one must take it alone to break through personal limitations and to find oneself. Joseph Campbell summarises the traditional hero's adventure as follows:

> The mythological hero, setting from his common day hut or castle, is lured, carried away, or else voluntarily proceeds, to the threshold of adventure. There he encounters a shadow presence that guards the passage. The hero may defeat or conciliate this power and go alive into the kingdom of the dark (brother-battle, dragon battle; offering, charm), or be slain by the opponent and descend in death (dismemberment, crucifixion). Beyond the threshold, then, the hero journeys through a world of unfamiliar yet strangely intimate forces, some of which severely threaten him (tests), some of which give magical aid (helpers). When he arrives at the nadir of the mythological round, he undergoes a supreme ordeal and gains his reward. The triumph may be represented as the hero's sexual union with the goddess-mother of the world (sacred marriage), his recognition by the father-creator (father atonement), his own divinisation (apotheosis), or again - if the powers have remained unfriendly to him - his theft to the boon he came to gain (bride-theft, fire-theft); intrinsically it is an expansion of consciousness and therewith of being (illumination, transfiguration, freedom). The final work is that of the return. If the powers have blessed the hero, he now sets forth under their protection (emissary); if not, he flees and is pursued (transformation flight, obstacle flight). At the return threshold the transcendental powers must remain behind; the hero re-emerges from the kingdom of dread (return, resurrection). The boon that he brings restores the world (elixir). (1968:245-246)

As Joseph Campbell pointed out, the standard path of the mythological adventure of the hero is "separation, initiation and return". (1968: 30) In this heroic quest pattern, at the beginning, there is a call for the hero. This call separates the hero from the community which he belongs to, and directs him on his lonely course. The hero must depart from his settlement, town or country and move through an alien country. Then the hero commences his hazardous journey. As expressed by Campbell, "the first stage of the mythological journey, the call to adventure, signifies that destiny has summoned the hero and transferred his spiritual centre of gravity to a distant land, a forest, a kingdom underground, beneath the waves, or above the sky, a secret island, lofty mountain top, or profound delight." (1968: 30) During his journey he confronts and overcomes dangers and temptations. Finally there is the return. The hero comes back to the point of departure, which is a sign of the cyclical nature of the quest. In the process of the quest the hero grows spiritually and the journey expands his vision. Campbell develops a composite picture of a world hero and his monomyth, a picture with a thousand variations but still essentially the same.

Joseph Campbell's The Power of Myth explores the nature of mythology by using a more comprehensive description of myth. For Campbell the true meaning of myth is not literal or historical; it is metaphysical and psychological. In the four-volume study, The Masks of God, Campbell attempts to furnish a general perspective of different mythologies throughout history from a psychological viewpoint. His outlook is partly Jungian. Campbell's idea of the masks of God and of the different levels and forms of mythological symbolism are also important. Campbell argues that mythology and ritual are as much keys to an understanding of universal and external principles of human nature as they are expressions of the

historical and cultural context in which people live. The psychological aspect is linked to the transformation of the personality as a result of personal experiences.

Archetypal criticism thus rests heavily on Jungian psychology with support from comparative anthropologists like Frazer and comparative mythologists like Campbell. The principle common to most branches of mythological criticism is the hypothesis that the structures of myth and ritual are connected with the structure of literature. Therefore, knowledge of myth and ritual is primary to the critical understanding of literature. Mythological criticism focuses on images, symbols, characters, plots, events and themes that continually recur in works of literature. The symbolic structures from myths, legends and fairy tales are subjected to comparison with similar structures in literary works. To use Elizabeth Wright's words, "the aim of these interpretative efforts, psychological and literary, is the establishment of harmony in the psyche, unity in the work." (70) From the standpoint of archetypal criticism, the creation of literature is a subconscious process. Jung detected an intimate relationship between myths and art, as he states in Modern Man in Search of a Soul:

> The great artist is the man who possesses the primordial vision, a special sensitivity to archetypal patterns and a gift for speaking in primordial images that enable him to transmit experiences of the inner world to the outer world through his art form. Theprimordial experience is the source of his creativeness; it cannot be fathomed, and therefore requires mythological imagery to give it form. (164)

The creative process manifests itself "through the archetypes of the collective unconscious. For Jung, the collective unconscious is the pure source of art." (Wright, 72) In Jungian psychoanalysis, there is a close bond between art and the process of individuation, and they are linked to each other. Art is seen as a synthesis of the conscious and the unconscious, the personal and the social. The psychic process manifests itself in the creation of symbols. The artist is a person

who has a direct and intense contact with the subconscious, and s/he can express this link, not only because of the fertility of the artistic imagination but also because of a particular figurative and representational ability.

No psychologist has explored the bond between art and the unconscious more deeply and more seriously than Jung, and one of the writers outside psychology who has shown the same interest is E. M. Forster whose mind was shaped by Cambridge intelligentsia.. The modern world is more complex than the previous forms of society, and the consciousness of the modern artist has been directed by the influence of psychological investigation, revealing the complexity of the human personality and of philosophical enquiry. Forster's intense concern for individuality and his enthusiasm for psychology led him to see the importance of a deeper self. For Forster, creativity is both a conscious and subconscious process of the mind. In the creation of literature, the subconscious is of utmost importance for Forster. In his essay "The Raison d'Etre of Criticism in the Arts", he defines the creation of literature:

> What about the creative state? In it a man is taken out of himself. He lets down as it were a bucket into his subconscious, and draws up something which is normally beyond his reach. He mixes this thing with his normal experiences, and out of the mixture he makes a work of art. It may be a good work of art or a bad one - we are not here examining the question of quality - but whether it is good or bad it will have been compounded in this usual way, and he will wonder afterwards how he did it. Such seems to be creative process. It may employ much technical ingenuity and worldly knowledge, it may profit by critical standards, but mixed up with it is this stuff from the bucket, the subconscious stuff, which is not procurable on demand. And when the process is over, when the picture of symphony or lyric or novel (or whatever it is) is complete, the artist, looking back on it, will wonder how on earth he did it. And indeed he did not do it on earth. (1947: 111)

Forster who is in complete agreement with Jung emphasized the importance of the subconscious, stating that creation comes from the depths, in his essay titled "Anonymity: An Enquiry" in 1925. In his opinion, in order to write first-class work, the author must descend into the depths:

> Each human mind has two personalities, one on the surface, one deeper down. The upper personality has a name. It is called S. T. Coleridge, or William Shakespeare, or Mrs. Humphry Ward. It is conscious and alert; it does things like dining out, answering letters, etc., and it differs vividly and amusingly from other personalities. The lower personality is a very queer affair. In many ways it is a perfect fool, but without it there is no literature, because unless a man dips a bucket down into it occasionally he cannot produce first-class work. There is something general about it. Although it is inside S. T. Coleridge, it cannot be labelled with his name. It has something in common with all other deeper personalities…As it came from the depths, so it soars to the heights, out of local questionings; as it is general to all men, so the works it inspires have something general about them, namely beauty. (1925: 82-83)

Forster's approach to the psyche, his dividing it into two parts, 'surface and deeper personalities', his attitude to its collective nature shared by all other deeper personalities, and his proposal of the connection between creating first-class work and descending to the depths of the unconscious have strong affinities with Jung's theory of the collective unconscious. While talking about the secret of effective art, Jung expresses that speaking with primordial images is like speaking with a thousand tongues. The man who speaks with primordial images indulges in the unconscious and, since that is the only way of speaking in images, he can create an effective art. Forster's idea in "The Raison D'Etre of Criticism" that "the creative state of mind is akin to a dream" (1947: 111) is analogous to Jung's idea that "the great work is like a dream" (Jung, 1953: 175) Like Jung, Forster was aware that "psychology, as one of the psyche's many expressions of life, works with ideas and conceptions which are themselves drawn from archetypal structures and therefore

produce merely a somewhat more abstract form of myth. Psychology thus translates the archaic language of myths into a modern mythological theme." (Jung, 1953: 169) Myth is the appropriate language and the appropriate form for expressing man's deepest insights and highest aspirations. In a lecture delivered in the university of Glascow in 1944, Forster expounded his enthusiasm about Psychology:

> But, this economic movement, from land to the factory, is not the only great movement which has gathered strength during our period. There has been a psychological movement, about which I am more enthusiastic. Man is beginning to understand himself better and to explore his own contradictions. This exploration is conveniently connected with the awful name of Freud, but it is not so much in Freud as in the air. It has brought a great enrichment to the art of fiction. It has given subtleties and depths to the portrayal of human nature. The presence in all of us of the subconscious, the occasional existence of the split personality, the persistence of the irrational, especially in people who pride themselves on their reasonableness, the importance of dreams and the prevalence of day-dreaming – here are some of the points which novelists have seized on and which have not been ignored by historians. This psychology is not new, but it has newly arisen to the surface. (1944: 268)

The first decade of the century saw several crucial developments in the field of ideas. The artists tried to reflect an awareness of an unprecedented modern situation in form and content. Their work necessarily involved new methods and organization. The early decades of the twentieth-century showed that most of the dramatic and literary devices had been made obsolete by the newly emerging branches of sciences, such as Psychology and Psychoanalysis; and furthermore, it was seen that positivist philosophy could no longer provide answers to the moral and spiritual problems of people. Also Psychology showed that many of man's most powerful motivations were subconscious ones that were beyond the control of science. The concept of truth, then, was no longer thought to be so simple as in the

late nineteenth-century, and the conventional means for representing that inner reality appeared inadequate.

Mythification is a narrative form. The twentieth century writers returned to myth and used it as an artistic device in order to structure reality. In the twentieth century, mythological narrative is used for individual psychology. It is a method which offers a particular worldview. Mythification is employed by the modern writers as a way of expressing the oppression and alienation of humanity, and the spiritual crisis of modern society. The chaotic mood of modern social life is organised and presented by using symbolic and mythological motifs. Mythification is also used as a new expressive means of overcoming the fragmentation and chaos of everyday life. The use of the mythological motifs in modern themes or in structuring the narrative is not a return to primitive mythology. It is simply a consequence of the fact that as the modern novel emphasizes the importance of the subconscious, the individual psychology is universalized, which makes it amenable to mythological or symbolic interpretation. The novelists who employ mythology have all felt, to one extent or other, the influence of Freud, Adler and Jung. Psychoanalysis, especially the Jungian universalising interpretation of the unconscious, links the feelings of isolation and alienation that plague the modern man to the primordial times. Modern mythification is based on universal symbolisation. Myth and mythical symbols are used to structure descriptions of contemporary life and internal reflections as well as to try to link the past to the present.

Literary works of the Middle Ages, the Renaissance and the eighteenth-century are full of references to Greek and Christian mythology. The bright world of the classic myth allured a number of writers. Myths appealed to dramatists and

poets since drama and poetry were the main genres. Drama, which began to flourish again in the Middle Ages, was reborn in the church. As in ancient Greece it was dominated by religion. Mystery, miracle and morality plays, which were based on rituals, festivals and religion, indicated that they had many mythical elements. Ancient myths, which were mostly used in the dramatic works of the period, indicated that they were allegories of natural phenomena. As pointed out by Richard Chase, the dramatists of the medieval and Renaissance period "took the myths to be ingeniously symbolized concepts of the nature of the universe or beautiful veils concealing profound moral principles." (2) This allegorical use of the myth in drama and lyric poetry was the epitome of the medieval period. Meletinsky explained the use of myth in the medieval period as follows:

> The tale, heroic epic, and older theatrical forms not only preserve but surpass and even eclipse myth. It is therefore not surprising that these intermediate forms ensure that literature nurtures within its breast a certain amount of mythical material in embryonic form above and beyond the constant nourishment provided by ideas and motifs from archaic sources. The entire corpus of classical literature up to the medieval period was larded throughout with motifs inspired not only by archaic myths and cosmologies but also by classical myths. Much of Christian demonology was informed by classical sources, for example. Many other classical myths were either euphemerized or reduced to allegory. Even as Celtic, Germanic, and other European mythologies were exhausted in popular consciousness and paganism became sanitized and demythologized, myths became a source of a renewed poetic and literary inventiveness. In general, medieval literature seems to have been dominated by Christian religious mythology, a mythology that was more spiritual than its classical forebears. Christian mythology insists on viewing the phenomenal world as the material manifestation of a religious essence and of a higher morality. (259)

During the Renaissance, myths were equated with allegoric poems which were indicators of religious, philosophical and scientific truths. But the symbolic use of myths began to decrease. As Leonid Batkin explains: "the Renaissance is the last complete cultural system, built on archetypes, that is, on myth (fragments of

mythologism survive to this day). Renaissance myth, with its anthropocentric orientation, inclination to historicism and its critical stance - in a word, with its refocusing of attention on reality - creates the basis of demythification." (qtd. in Meletinsky, 260) The humanists of the Renaissance tried to reconcile the myths with the ideals of a civilized age.

In the sixteenth and seventeenth-centuries, mythical images and motifs functioned as the source of plots. The authors of the period used traditional plots which were full of mythical images. Upon the myth-based plots, they introduced new literary figures such as Hamlet and Don Quixote. These near-mythological figures had very specific archaic roots.

With the emergence of realism in the eighteenth-century, traditional plots were left aside, which meant a movement from medieval symbolism to the imitation of nature, the desire to mirror reality faithfully, which led to demythification. The writers of the Enlightenment had a negative attitude toward myth, as a result of the equation of myth with ignorance and delusion. Myths were often reduced to serving as amusement alone.

Romanticism is closer to the traditional genres and mythological subjects. Contrary to realists, the romantics had a positive view of mythology. Myth was seen as an aesthetic and artistic creation. They made free use of characters and plots drawn from classical mythology. The romantics made conscious identification with nature, which became an important trait of nineteenth-century writers. The romantic identification with nature in the nineteenth-century led the writers to use myth symbolically in their works. But Forster's use of myths is different from the symbolic, allegorical and visionary treatment of the earlier periods. As stated by George Thomson:

> Romantic self-consciousness dominates nineteenth-century literature and culminates in estheticism and symbolism. Forster breaks with this tradition. He does not have the symbolist's preoccupation with art and image….Nor was Forster interested in that life-in-death death-in-life paradox embodied in the romantic image…He did find death in life, but that came directly from looking at the world around him and more particularly from the ecstatic experience of identity with nature. Forster's symbols are life-oriented not art-oriented. (257-258)

In the twentieth-century, writers look back toward the classical world with its ideal of harmonious perfection and its simple elemental aesthetic delights. They feel that somewhere along the line of man's development order has gone out of the world. As a result "Myth has spread from the confines of anthropology to the ultimate circle of the verbal universe." (Thompson, 13) Writers have begun to use the mythical method instead of the narrative method.

In 1923 T. S. Eliot issued his famous call for a "mythical method" in "Ulysses, Order and Myth": "In using the myth, in manipulating a continuous parallel between contemproneity and antiquity, Mr. Joyce is pursuing a method which others must pursue after him…. It is a way of controlling, of ordering, of giving shape and significance to the immense panorama of futility and anarchy which is contemporary history." (Eliot, 1923: 485) However, Forster's approach entailed a departure from the aesthetic view of twentieth-century literature. As pointed out by Thomson, "Forster's stories and novels do not belong in the dominant tradition of twentieth-century literature characterized by the 'mythical method'." (16) Twentieth-century writers employ mythical materials and mythical method symbolically, whereas Forster uses myth itself. Rather than imposing order on the fragmented and disoriented experience of twentieth-century man, Forster "offers us myth as experienced rather than myth known." (Thomson, 16) Other leading figures of the twentieth-century employ myths and mythical

methods for aesthetic reasons. Forster puts myth itself into the arena. George Thompson makes a clear distinction between Forster's employment of myth and that of the other twentieth-century writers:

> What is eminently true of Joyce and Eliot, however is not true of Forster. Forster's mythic and archetypal symbols are the heart of his fiction. They do not add up to a method; rather they constitute the substance and significance of his stories. Everything else exists to enhance their power and value not because they can be assimilated to a literary or psychological tradition but because within the fiction itself they create an unqualified impression of objective and absolute existence. (14)

Forster's treatment of myth depends on the view of myth and symbol as a source of deepest insight, which is shared by all the other members of the same community. Forster does not see myth as a force developing his art. In contrast to the symbolists' treatment of myth as enhancing art, Forster sees myths as enhancing life. Forster's mythological motifs are expressions of elemental characteristics in man and nature, which have a universal nature. "Forster's use of myth and symbol was neither a return to romantic convention nor indulgence in the esthetic and symbolist modes of the nineties, but a bold and original response to the psychological demands of the twentieth-century." (Thomson, 28)

Forster's use of myth and mythical symbols is the core of his fiction. Forster, like almost all the writers of his time, was aware that an old way of life was breaking down and that something new was taking its place. The Edwardian period in which he wrote was a transitory period between an old way and a new way of life. The old values were crumbling. Forster had been nourished deeply by the great literature of the past, especially the pre-Christian, pagan past. In Cambridge he read classics and history. His travels to Italy and Greece, as most of the short stories and the two Italian novels show, provided a stimulus and a form

for his primitivism. His travels made vivid what he had learned as a student of classics at Cambridge. G. Lowes Dickinson's The Greek View of Life was popular at that time. To use David Shusterman's words, "Forster's feelings about life and literature when he left Cambridge and started to write his fiction were strongly influenced and to some extent engendered by his friendship with Dickinson at Cambridge." (31)

Forster saw ancient mythology as a force uniting body and soul. He compared the imagination of the ancients with a world in which the development of the machine threatened man. He sought an ideal model, the Greek ideal, which he found at its best in the culture and mythology of ancient Greece. The thought of classical perfection shaped his mind. Forster's mind was troubled in the early years of the century by the dichotomy which he saw in man's great efforts to develop the technology and the machinery which only accelerated the destruction of all the good qualities in man. Man in twentieth-century society was a split personality, torn between evil and good forces. His aim was to restore to man's divided soul the unity that he believed had once been man's. His quest was to find through myths and mythical symbols a sense of order which could give life meaning and heal man's divided soul.

Forster's emphasis is always on the individual, who is an important element, the core of all Forster's values. According to Thompson, "For Forster, there was just one great issue: the survival and full development of the individual personality in face of a civilisation, increasingly urbanised, industrialised and routinized." (26) David Shusterman points out:

> The individual man to Forster is a pitiful victim of a world of brute force. Of force and violence, he writes. "It is, alas! The ultimate reality on this earth"… The life of man, Forster's great concern, is, in general an expression of almost complete chaos, in

> which order and certainty are conspicuously absent, it is a disordered, chaotic, turbulent world in which his characters move, and it is one in which there is little certainty of anything save death. It is a complex world, and human beings are the most complex things in it. (10-11)

For Forster the best way of understanding the twentieth-century man who is in search of a soul is myth and mythical symbols which find their expressions in the subconscious. Myth and mythical symbols are the appropriate medium for expressing the modern man's deepest insights. The mysterious and often savage unconscious of man's nature becomes a major subject for Forster, and with it comes a revitalised notion of the truth of the Greek myths. Forster's understanding of the unconscious, his intense commitment to life and individuality are central to his art in which unity of expression is attained by the mythic symbols which are expressive of elemental universal forces. Through myth and mythic symbols, Forster penetrates the inner world of human nature.

At the beginning of his literary career, fantasy and romance elements dominate his works. His early works focus on the apprehension of the elemental forces of nature. The central viewpoint is oneness with nature and an ideal past. Identification with nature and visionary experiences are central components which find their best expressions in his short stories.

CHAPTER 3

MYTHIC STORIES

To shed light on what Forster valued in writing, it is crucial to discuss Forster's notion of a story. Forster enjoyed writing story, and storytelling was of importance for him. In chapter two of Aspects of the Novel, titled 'The Story', although he admitted reluctantly "Yes - oh dear yes - the novel tells a story" (1974:17), he gave the story a fundamental role by expounding, "the fundamental aspect of the novel is its storytelling aspect." (1974:17). His conception of story is an unequivocal evidence of his deep concern in the story and storytelling which will verify his aptitude for writing short stories as opposed to Summers' opinion that "Forster is not a master of the short story." (237) It is possible to concur with Summers' idea that Forster is not a master of the short story when compared with European masters of the short story such as Mauppassant and Chekhov. Nonetheless, to ignore Forster's short stories or to take them insufficiently into account as Virginia Woolf did - "that curious interlude, 'The Celestial Omnibus' " (1967, : 346) - she finds Forster's stories strange, and unrealistic, is to distance ourselves from the sources nurturing his imagination. Forster's dealing with gods and fairies in his short stories and his effort to express modern life in terms of Greek mythology may have led Virginia Woolf to refer to Forster's short stories in this way. Virginia Woolf was not satisfied with Forster's fantastic stories, since she gave much importance to the fidelity to "the full and truthful record of the life of a real person" (1967: II, 99) As Judith Scherer Herz has pointed out "Forster's stories

are much closer to the sources of his imagination". (1) Forster's short stories are the first steps in his authorship and they are writings preparatory to his novels. To quote from John Colmer:

> In many ways the short stories form an ideal introduction to Forster's fictional universe, since they represent some of his earlier writing and introduce us to his characteristic blend of poetry and realism. They also explore themes that are more amply developed in the novels, such themes as salvation, the 'rescue party', the past, personal relations, getting in touch with nature, money, and the attack on conventional ideas of good form. (27)

Forster also thinks his short stories are better than his long books. In a letter to Edward Garnett, Forster wrote: "I think them better than my long books." (qtd in Thomson, 52) He "would rather people praised them than anything else [he] wrote." (qtd. in Furbank, 125). Although on first reading the stories create a sense of lightness, they entail deeper and more hidden themes, as underlined by Forrest Reid in his letter to Forster:

> I remember very well reading it (The Celestial Omnibus) last summer, lying on my back in a punt under trees, & how the beauty of everything around me melted into & became part of the delicate beauty of your stories. …I liked your short stories more than your novels. …But in the novels too & particularly *The Longest Journey*, there is the same spirit if not quite so clearly revealed. That is to say the visible world is not everything, there are deeper and more hidden things touched on, & above all there is a sense of beauty, both of material beauty & spiritual beauty, without which, I confess, no book is of much interest to me. (qtd.in Furbank, 1977: 1, 211)

These deeper and hidden things are at the core of Forster's short stories. In 1946 in the introduction to his collected stories, Forster refers to the stories as fantasies: "These fantasies were written at various dates previous to the First World War" (1947:5). These fantastic stories should be judged by the standards of fantasy, not by the standards of realism. The fantastic elements in his stories have a different value imposed not by the phenomenal world. According to Forster:

> There is more in the novel than time or people or logic or any of their derivatives, more even than fate. And by 'more' I do not mean something that excludes these aspects nor something that includes them, embraces them. I mean something that cuts across them like a bar of light, that is intimately connected with them at one place and patiently illumines all their problems, and at another place shoots over or through them as if they did not exist. We shall give that bar of light two names, fantasy and prophesy. (1974: 74)

We need something extra, an additional value judgement to understand these fantastic stories as fantasy "asks us to pay something extra." (1974: 75) What makes these fantastic stories distinct from realistic stories or which asks us to pay something extra is the mythology behind them. Mythic materials in the stories are the distinguishing traits of his stories. While distinguishing fantasy from prophecy, Forster bases his thesis on the difference in the kind of mythology they have:

> Let us now distinguish between fantasy and prophecy.
> They are alike in having gods, and unlike in the gods they have. There is in both the sense of mythology which differentiates them from other aspects of our subject. An invocation is again possible, therefore on behalf of fantasy; let us now invoke all beings who inhabit the lower air, the shallow water and the smaller hills, all Fauns and Dryads and slips of the memory, all verbal coincidences, Pans and puns, all that is medieval this side of the grave. When we come to prophecy we shall utter no invocation, but it will have been to whatever transcends our abilities, even when it is human passion that transcends them, to the deities of India, Greece, Scandinavia and Judaea, to all that is medieval beyond the grave and to Lucifer son of the morning. By their mythologies we shall distinguish these two sorts of novels. (1974:76)

The power of these stories stems from the mythology they contain, not from the supernatural quality. The power of fantasy, as expressed by Forster "penetrates into every corner of the universe, but not into the forces that govern it - the stars that are the brain of heaven, the army of unalterable law, remain untouched-and novels of this type have an improvised air, which is the secret of their force and charm." (1974: 76,77)

As emphasized by Lionel Trilling, "Surely the Greek myths made too deep an impression on Forster: of the twelve stories that have been reprinted in The Celestial Omnibus and The Eternal Moment, only two, "The Road from Colonus" and "The Eternal Moment", are not in the genre of mythical fantasy." (Trilling, 35) Greek mythology is the first theme that Forster dealt with. Like Rickie Elliot in The Longest Journey, he had great interest in the classical world with its ideal perfection which offered him all the materials he needed in the short stories. Rickie Elliot, while talking about one of his friends, the spokesman of Forster, expresses his enthusiasm for the Greek way of life:

> [Mr. Jackson] cheers one up. He does believe in poetry. Smart, sentimental books do seem absolutely absurd to him, and gods and fairies far nearer to reality. He tries to express all modern life in the terms of Greek mythology, because the Greeks looked very straight at things, and Demeter and Aphrodite are thinner veils than 'The survival of the fittest,' or 'A marriage has been arranged,' and other draperies of modern journalese. (1984: 174)

His mythology in the short stories stems from earth and nature deities which have a Dionysian quality in which the Dionysian, according to Nietzsche, is "the spirit that feels the oneness of all things, and which consequently shares in all the pain and ecstasy in the universe." (12) The central vision of the stories, George Thomson remarks, "is the ecstatic experience of oneness with nature and an ideal past." (80). His mythological characters and objects in the short stories gain an archetypal quality which has a total and universal aspect. The characters' ecstatic experiences contribute to the transformation of the characters and objects to archetypal ones which embrace the whole universe. As Jung remarked, "in the products of fantasy the primordial images are made visible; and it is here that the concept of the archetype finds its specific application." (1959: 78). In another part he emphasized that, "the fantasies relieve the unconscious and produce material rich in archetypal

images and associations." (1959: 49) Might not this fact explain the abundance of the archetypes, archetypal characters, and archetypal symbols in Forster's short stories?

Forster used not only Jungian archetypes, but also literary archetypes in his fantastic stories. Forster's literary archetypes cover the recurring and conventional elements in literature. Similar images recur in the literature of peoples widely separated in time and place. Such images and motifs are called literary archetypes. Forster's literary archetypes are parts of the whole of literature. These literary archetypes are typical images which are present in all literature. The literary archetypes and conventional images provide literary interconnectedness. As Philip Wheelwright points out, these archetypes are:

> those which carry the same or very similar meanings for a large portion, if not all, of mankind. It is a discoverable fact that certain symbols, such as the sky father and earth mother, light, blood, up-down, the axis of a wheel, and others, recur again and again in cultures so remote from one another in space and time that there is no likelihood of any historical influence and casual connecting among them. (111)

Forster made use of these literary archetypes successfully in his fantastic stories.

The question of how and where these archetypes arise in the short stories should be answered. It is necessary to discuss, first of all, the power of nature, which is a primitive pastoral world, the ecstatic experience of oneness with nature and an ideal past which is the world of our ancestors.

As pointed out by J. B. Beer, "The sense of place has haunted Forster throughout his writings." (41) Summers concurs with J. B. Beer by expounding that "The stories often pivot on genius loci, the apprehension of a particular spirit of place and the appreciation of elemental forces of nature." (238) Responding to the genius loci, or spirit of place, plays a vital role in Forster's short stories. In his

introduction to the Collected Short Stories, Forster explains his encounter with genius loci which inspired him to write "The Story of a Panic" and "The Road from Colonus". Forster sums up how his muse in writing these stories originated from a sudden revelation in May 1902, which was very striking, during his visit to Italy:

> After I came down from Cambridge - the Cambridge to which I have just returned - I travelled abroad for a year, and I think it was in the May of 1902 that I took a walk near Ravello. I sat down in a valley, a few miles above the town, and suddenly the first chapter of the story rushed into my mind as if it had waited for me there. I received it as an entity and wrote it out as soon as I returned to the hotel. But it seemed unfinished and a few days later I added some more until it was three times as long; as now printed. Of these two processes, the first – that of sitting down on the theme as if it were an anthill - has been rare. I did it again next year in Greece, where the whole of "The Road from Colonus" hung ready for me in a hollow tree not far from Olimpia. And I did it, or rather tried it on, a third time, in Cornwall, at the Gurnard's Head. Here, just in the same way, a story met me. (1947: 5)

The recurrent pattern, to which almost all his stories conform, introduces a group of English tourists who go somewhere which is a primitive pastoral world, where an ecstatic experience of oneness with nature is felt. This pattern and the formula are repeated in essence and with surface variations in all of his stories. It is clearly seen in "Albergo Empedocle" published in *Temple* Bar in 1903, "The Story of a Panic" published in *The Independent Review* in 1904, "The Road from Colonus" published in *The Independent Review* in 1904 and "The Celestial Omnibus" published in *The Albany Review* in 1908.

All the stories take place in the bosom of nature. In "The Story of a Panic" a group of English tourists go for a picnic in the chestnut woods which is a classical mother archetype. (in Jung, 1956: 148) Woods are archetypal both in a Jungian and literary sense and constitute the collective unconscious. They are archetypal symbols of life's origin. Earth, the great mother whose womb is symbolised by the

woods, is a place which creates a feeling of foreboding at the beginning of the story, which is uttered by the narrator:

> I have visited a good deal of fine scenery before and since, but have found little that has pleased me more. The valley ended in a vast hollow, shaped like a cup into which radiated ravines from the precipitous hills around. Both the valley and the ravines and the ribs of hill that divided the ravines were covered with leafy chestnut, so that the general appearance was that of a many-fingered green hand, palm upwards, which was clutching convulsively to keep us in its grasp. Far down the valley we could see Ravello and the sea, but that was the only sign of another world. (1947: 10-11)

The existence of two contrasting worlds, this world and another world, is a clear evidence of conscious and unconscious worlds. The visit to the woods which is shaped like a womb is a psychological movement from consciousness to unconsciousness which symbolizes going back to life's origin or primordial condition. At first the aesthetic beauty of nature lures the visitors. But their admiration does not last long. Jung also talked about the men who go forth, and admire lofty mountains in a similar way: "it was not only the aesthetic beauty of the world that distracted their senses and lured them away from concentrating on a spiritual and supermundane goal. There were also daemonic or magical influences emanating from nature herself." (1956: 73) The visitors undergo the spell of the nature deities.

When the visitors enter a grove, the stillness of the place strikes them as with the presence of the deity. As described by George Thomson, "silence, which so often heralds the moment of spiritual revelation, is the voice of the earth and of the generations who have gone." (Thomson, 81)

Eustace is a listless and lazy boy of fourteen. The noise created by his whistling is the cause of the shattering and horrible experience. With the sound of the whistle, a strange silence falls and a cat's paw of wind emerges suddenly

turning the light green leaves to dark. The wind upsets all the visitors except Eustace, destroying their hold on life, and leads them to feel a momentary fear and panic. The effect of the woods upon the visitors is utter despair. As a result of this momentary panic, they run down the valley without communicating with each other. As they think over their horrible experience later, the narrator utters the following:

> For I saw nothing and heard nothing and felt nothing, since all the channels of sense and reason were blocked. It was not the spiritual fear that one has known at other times, but brutal, overmastering, physical fear, stopping up the ears, and dropping clouds before the eyes, and filling the mouth with foul tastes. And it was no ordinary humiliation that survived; for I had been afraid, not as a man, but as a beast. (1947: 15)

"A cat's paw of wind" (1947:14) which is prompted by Eustace's whistle, or pan-pipe, is a clear sign of a visit by Pan, Pan who is the personification of all natural wild things. Like nature itself, he creates both beauty and terror. He is the source of the unreasoning fear that freezes the hearts of the visitors. Pan, whose name means "all", combines the qualities of humans and beasts. The visitors have met the deepest and darkest bottom of their unconsciousness. They are shattered. Pan in the story functions as the shadow. The visitors who are not habituated to wandering in these depths experience Pan as something which is terrifying. They experience primordial fear and panic. The visitors do not have Eustace's sensitive nature. They cannot grasp the meaning of their fearful experience. As Jung remarked, "in the realm of consciousness we are our own masters; we seem to be the factors themselves. But if we step through the door of the shadow we discover with terror that we are the objects of the unseen factors. To know this is decidedly unpleasant, for nothing is more disillusioning than the discovery of our own inadequacy... It can give rise to primitive panic." (1959: 23)

Pan who is the representation of all, power, primal energy, and sexuality, transforms Eustace into a cheerful boy. Eustace is blissfully happy now. He runs here and there, whoops like a wild animal, scrambles on to a rock and behaves like a dog. He is now full of energy and vitality. On the way to the inn he picks up flowers; gives them to an old lady and kisses her. When they have returned to the inn, Eustace embraces the waiter Gennaro in a friendly way. Claude Summers comments on Eustace's transformation as follows:

> Eustace's epiphany may indeed be regarded as a puberty rite, an initiation into sexuality. Certainly, his experience taps primitive instincts. He plays with a lizard, he whoops like a wild Indian, he pretends to be a dog, and he scurries like a goat. He freely violates artificial class barriers and sexual inhibitions, kissing an old woman on the cheek and leaping into Gennaro's arms. Most significantly, he apprehends the wholeness of nature. (242)

This is a clear indication of his rebirth. By penetrating into his unconscious, he makes a connection with his unconscious contents. It implies a change of his essential nature. He has found the source of life. Chestnut woods are the place of Eustace's rebirth. The connection with the life's origin is re-established. He has entered into his mother's womb for self-renewal. He is now the reborn one who has awakened to a new life.

At night Eustace is found in the garden as he was "saluting, praising and blessing the great forces and manifestations of nature." (1947: 26) As expressed by Frederic Crews, "this is at least superficially similar to the Dionysian participation in all experience." (129) All adults, except Gennaro, are uncomprehending and cannot persuade Eustace to come back. Eustace gains a total vision: "I understand almost everything,…The trees, hills, stars, water, I can see all." (1947: 29) Gennaro who assumes the role of the wise old man is the only one who understands what has happened to him: "He longed for a friend, and found none for fifteen years.

Then he found me, and the first night I - I who have been in the woods and understood things too." (1947: 31) Eustace's guide helps him to flee at the cost of his death. Eustace turns back to nature by escaping to the country. He escapes from the civilised world.

In "The Celestial Omnibus", a younger boy replaces Eustace. At the beginning of the story the existence of the two worlds is emphasized with an old sign-post:

> The boy who resided at Agathox Lodge, 28, Buckingham Park Road, Surbiton, had often been puzzled by the old sign-post that stood almost opposite. …For there were two strange things about this sign-post: firstly it pointed up a black valley, and secondly, it had painted on it, in faded characters, the words, 'To Heaven'. (1947:41)

Unlike the first story, two sorties are made into the depths of the unconscious in this one. In his first quest to his unconsciousness, the boy is on his own in the fearful stillness and darkness of the night. He is carried away to his depths through a mysterious omnibus, escorted and welcomed by the great authors of literature and great characters: Dante, Sir Thomas Browne, and the great Achilles. His visionary experience extends to the flaming rainbow and to the everlasting river in which he has seen the maidens playing with a ring and singing "truth in the depth and truth on the height" (1947: 50), which implies the conscious and unconscious worlds. The boy's first mythical journey in the celestial omnibus makes him feel "a sense of strength and renewal, of expansion and fulfilment." (Thomson, 81): "It was the greatest day of his life, in spite of the canning and the poetry at the end of it." (1947: 50) Eustace's father accuses his son of being a liar. He cans Eustace, and wants him to learn poetry for a punishment.

In the second sortie to the unconscious, Mr. Bons, an uncomprehending literary snob, who is shattered with what he has encountered, accompanies the boy. Mr. Bons, who is not sensitive, cannot grasp the happenings. When they arrive at the rainbow, Mr. Bons cannot bear facing his shadow, uttering his wish to go back:

> The last fragment of the rainbow melted, the wheels sang upon the living rock, the door of the omnibus burst open. Out leapt the boy - he could not resist - and sprang to meet the warrior, who stooping suddenly, caught him on his shield.
> 'Achilles!' he cried, 'let me get down, for I am ignorant and vulgar, and I must wait for that Mr. Bons of whom I told you yesterday.'
> But Achilles raised him aloft. He crouched on the wonderful shield, on heroes and burning cities, on vine yards graven in gold, on every dear passion, every joy, on the entire image of the Mountain that he had discovered, encircled, like it, with an everlasting stream. 'No, no,' he protested, 'I am not worthy. It is Mr. Bons who must be up here.'
> But Mr. Bons was whimpering, and Achilles trumpeted and cried, 'stand upright upon my shield!' ….
> Mr. Bons screamed, 'I see no one. I see nothing. I want to go back.' (1947: 57)

Mr. Bons refrains from facing his shadow, and his depths. In a momentary panic and terror, he wants to be taken out of his unconsciousness by his driver who responds, "I am the means and not the end. I am the food and not the life. Stand by yourself as that boy has stood. I cannot save you." (1947: 58) Mr. Bons does not have the courage to become intimate with his depths. He fails to see the beauties which are offered to him. As Judith Herz has pointed out, "The shield, as in Homer, is figuratively the entire world, but it is also bounded, shaped, indeed a shining version of that enclosed space-dell, cave, cabin, womb - that figures in almost every story and novel by Forster, and is here made to stand for the transforming power of the imagination." (34) Mr. Bons has refused to enter into the womb symbolised by the shield, which is the mother archetype, and has chosen to leap out into his death. But the boy remains crowned with fresh leaves like a halo on his

head. The boy is transformed to Achilles and attains oneness with gods. His quest to the depths brings about his rebirth as a divine child. The journey to heaven, the night journey signifies entry into the mother's womb, a rebirth that has notable consequences for the boy. This divine child, as Thomson remarked, "in his winged chariot symbolizes for man the promise of a heroic achievement and fulfilment in the future." (71) Jung also points out that "one of the essential features of the child motif is its futurity. The child is potential future." (1959: 164)

"Other Kingdom" published in *The English Review* in 1909, as it is understood from its title, also points to the existence of two different kingdoms, one of them is the conscious and the other one is the subconscious. Forster makes use of the Daphne and Apollo myth in a modern setting. The story begins with the Latin lesson Evelyn has. It's dictum points out the classical mother archetype: "Ah you silly ass, gods live in woods." (1947: 59) "Other Kingdom" takes place in the Other Kingdom copse, a small beach wood bought by the modern Apollo Harcourt Worters as a present for his fiancé Evelyn who has a primitive nature. Evelyn's happiness with having a copse is spoiled by Worter's decision to fence it in and construct an asphalt path:

> 'A simple fence,' he continued, 'just like what I have put round my garden and the fields. Then at the other side of the copse, away from the house, I would put a gate, and have keys - two keys, I think - one for me and one for you - not more; and I would bring the asphalt path'. (1947: 72)

Harcourt Worters behaves like a guardian or defender of a treasure. He is like a tribal father whose function is to oppose pure instinctuality. Alan Wilde also expounds his archetypal role as a giant who guards the treasure: "Keys, gates, fences, locks: Worters is the archetypal jailer of the early tales." (68) Entry into the

copse means establishing a bond between consciousness and unconsciousness. In the darkness of the unconscious, a treasure lies hidden, a treasure hard to attain.

The wood of life or tree of life is a common mother symbol. Since the tree signifies the origin in the sense of the mother, as Jung asserted, "it represents the source of life, of that magical life force whose yearly renewal was celebrated in primitive times." (1956: 258) Carl Jung remarked that "The tree of life may have been, in the first instance, a fruit bearing genealogical tree, and hence a kind of tribal mother. Numerous myths say that human beings came from trees, and many of them tell how the hero was enclosed in the maternal tree-trunk…Numerous female deities were worshipped in tree form, and this led to the cult of sacred groves and trees." (1956:219) In parallel with this myth Evelyn asserts her objection to fencing:

> I don't care for the path. I'd rather always come as we to-day. And I don't want a bridge. No - nor a fence either. I don't mind the boys and their initials. They and the girls have always come up to Other Kingdom and cut their names. Together in the bark. It's called the Fourth Time of asking. I don't want it to stop. …They cut their names and go away, and when the first child is born they come again and deepen the cuts. So for each child. That's how you know: the initials that go right through to the wood are the fathers and mothers of large families, and the scratches in the bark that soon close up are boys and girls who were never married at all.' (1947: 73)

The fence here also functions as a literary archetype since it is a barrier between two areas of land made of wood. It also implies being enclosed in yourself.

Jack Ford, who is dependent on Worters, is the only one who is sensitive and can understand the significance of the copse for Evelyn. As Denis Godfrey expounded, "Ford, a matured version of Eustace and of the boy in 'The Celestial Omnibus', is both spiritually sensitive and fully initiated into the mystery of 'Other Kingdom'." (12) Evelyn sees him as a divine son or "a radiant young god"

(Thomson, 80); pointing to his hat, she says: “Just pull back your soft hat, Mr. Ford. Like a halo. …And it makes you look beautiful.” (1947: 68)

After a fierce storm Evelyn runs into the woods and dances in her green dress which symbolizes her elemental nature. Like Daphne who is chased by Apollo, Evelyn is chased by Worters and disappears into the beech woods. She is transformed to a tree. She becomes a dryad. Her transformation means burial in the mother’s womb where she was born. Evelyn attains oneness with her earth mother.

In “The Road from Colonus”, an old man named Mr. Lucas, a modern Oedipus figure who has lost his interest in his surroundings, during his “romantic quest” (Trilling, 36) to fulfil his past wishes, comes up to a little Khan surrounded by a small grove of trees. He discovers first a mysterious stream and then a hollow tree, a natural shrine, from which water pours. He enters it:

> He had a curious sense of companionship. Little votive offerings to the presiding power were fastened on to the bark - tiny arms and legs and eyes in tin, grotesque models of the brain or the heart - all tokens of some recovery of strength or wisdom, or love. There was no such thing as the solititude of nature, for the sorrows and joys of humanity had pressed even into the bosom of a tree. . He spread out his arms and steadied himself against the soft charred wood, and then slowly leant back, till his body was resting on the trunk behind. His eyes closed, and he had the strange feeling of one who is moving, yet at peace - the feeling of the swimmer, who, after long struggling with chopping seas, finds that after all the tide will sweep him to his goal.
> So he lay motionless, conscious only of the stream below his feet, and that all things were a stream, in which he was moving.
> He was aroused at last by a shock - the shock of an arrival perhaps, for when he opened his eyes, something unimagined, indefinable, had pressed over all things, and made them intelligible and good. (1947. 98)

After his visionary experience, he apprehends the unity of all things. He grasps for the first time the true meaning of life, identification with nature, the harmony in nature, feels and shares the enjoyment of the rustic people around. He regains his youth through his rebirth:

> There was meaning in the stoop of the old woman over her work, and in the quick motions of the little pig, and in her diminishing globe of wool. A young man came singing over the streams on a mule, and there was beauty in his pose and sincerity in his greeting. The sun made no accidental patterns upon the spreading roots of the trees, and there was intention in the nodding clamps of asphodel, and in the music of the water. To Mr. Lucas, who, in a brief space of time, had discovered not only Greece, but England and all the world and life there seemed nothing ludicruous in the desire to hang within the tree another votive offering – a little model of an entire man. (1947: 98-99)

Mr. Lucas feels his soul expand and discovers the meaning of the whole life. He identifies with nature through his ecstatic experience. Thus, Mr. Lucas, as McConkey remarks, "has achieved unity, has found harmony in nature, and has, in the Wordsworthian sense, arrived at philosophical maturity: he has achieved communion with nature and in doing so has achieved communion with man." (51)

Mr. Lucas's wish to spend the night in the Khan for "one such night would place him beyond relapse, and confirm him forever in the kingdom he regained" (1947: 100) is refused by his daughter Ethel, "a false Antigone" (Trilling, 37) She behaves as if she were her father's guardian. Rather than caring for her father's soul, she is concerned only with her father's physical health. All of Mr. Lucas' efforts to spend one more night in the Khan are in vain. Ethel prevents Mr. Lucas from getting stuck in the maternal corporeality of the mother and entering again into the mother's womb. Mr. Lucas sees resistance to the forbidden goal and strives towards the treasure which is hard to attain. He is forced to return to England by uncomprehending ones, and there he loses his energy with the sound of gurgling water in his ears.

In "The Other Side of the Hedge" published in *The Independent Review* in 1904, the hedge is a clear indication of the two juxtaposing worlds: on the one side of the hedge lies the conscious world with all its monotony, and on the other side of

the hedge is the unconscious world with all its heavenly beauties. The hedge separates the outer and inner lives. The gloomy traits of the outer world are emphasized through the hero's quest on the dusty road which leads nowhere: "it was only the monotony of the highway that oppressed me - dust under foot and brown crackling hedges on either side." (1947: 34) The travellers on the allegorical road do not admit the existence of the other side at all. The hero, a boy of twenty-five, struggles hard to find his way through the hedge which is an absolute barrier between the two worlds. Suddenly he finds himself in a pool which symbolizes "baptism and regeneration." (Wilde, 66) Being purified, he emerges into an Edenic garden which symbolizes the depths of the unconscious:

> Even when the water was out of my eyes I was still dazed, for I had never been in so large a space, nor seen such grass and sunshine. The blue sky was no longer a strip, and beneath it the earth had risen grandly into hills - clean, bare buttresses, with beech trees in their folds, and meadows and clear pools at their feet. But the hills were not high, and there was in the landscape a sense of human occupation - so that one might have called it a park, or garden, if the words did not imply a certain triviality and constraint. (1947: 35)

After his rebirth, he feels renewal and spiritual expansion. Someone who is his guide, the wise old man, drags him out of the pool and leads him to the "mythological" (Wilde, 67) gates of ivory and horn. The gate of ivory, of false dreams, opens outwards onto the brown road, namely the conscious world. The gate of the horn, of true dreams, opens inwards, namely the unconscious world. As remarked by Thomson, "the garden is a dream-like archetype, as its two gates suggest…And all the time the garden is there, the timeless and deeper reality of the subconscious-supraconscious mind" (60) After drinking a can of beer, the hero sleeps and the old wise man tells him, "This is where your road ends, and through this gate humanity - all that is left of it - will come in to us." (1947: 40) J. B. Beer

also points out that, " 'The Other Side of the Hedge' is thus a counterpart to 'The Road from Colonus'. The landscape on the other side of the hedge is intended to give some permanence to that which Mr. Lucas saw when he entered the hollow tree. It offers the possibility of 'timeless living' over a longer span." (49-50)

Travelling through Europe with his fiancé and her family, Harold falls asleep in the ruins of a Greek temple on the flower-covered earth, in "Albergo Empedocle". The flower-covered earth bed with its suggestion of death is a preparation for rebirth:

> On its further side were two fallen columns, lying close together, and the space that separated them had been silted up and was covered with flowers. On it, as on a bed, lay Harold, fast asleep, his cheek pressed against the hot stone of one of the columns, and his breath swaying a little blue iris that had rooted in one of its cracks.
> …
> Sleep has little in common with death, to which men have compared it. Harold's limbs lay in utter relaxation, but he was tingling with life, glorying in the bounty of the earth and the warmth of the sun, and the little blue flower bent and fluttered like a tree in a gale. The light beat upon his eyelids and the grass leaves tickled his hair, but he slept on, and the lines faded out of his face as he grasped the greatest gift that the animal life can offer. (1971: 18-19)

Harold, after waking up to find himself in the midst of the beautiful flowers, beautiful columns and beautiful sunshine, tells his fiancé, Mildred, "I have lived here before…I always know …but it was too far down in me …Remembering has made me so strong. I see myself to the bottom now. …How very happy life is going to be…I do just remember this - that I was a lot greater then than I am now. I'm greater now than I was this morning, I think - but then!" (1971: 21-22) Harold experiences a kinship with the timeless energies of nature; in his moment of vision, he discovers that he has lived before and his life then was better. In his unconscious sleep, his Greek ancestors give him strength. Harold integrates himself into his ancestrally based unconscious elements. He experiences identity with nature and an

ideal past. Alan Wilde remarked that, "It is he whose mind is freed from logic in the dream world that leads him back to ancient Acragas, he who catches up in himself all that was vital in the ancient Greek world, all that is lost to modern society." (72) Acragas was the birth place of Empedocles, a disciple of Pythagaros and an exponent of reincarnation. Harold, who is accused of being a charlatan by the uncomprehending Mildred, retreats completely into his past, and is locked into an asylum.

The Faun in "The Curate's Friend" published in *Putnams Magazine* in 1907 replaces Pan in "The Story of a Panic". Fauns, the Italian counterpart of the Greek Pans and Satyrs, are described as being half goats, with goat feet and goat horns. "Faunus, the grandson of Saturn, was worshipped as the god of the fields and shepherds, and also as a prophetic god." (Bulfinch's Mythology, 10) He presided over crops, herds and fields and had the ability to see the future. He is commonly identified with Pan. The Faun appears to the curate, Harry, during a picnic on the downs:

> Opposite the village, across the stream, was a small chalk down, crowned by a beech copse and a few Roman earthworks…We gave some perfunctory admiration to the landscape, which is indeed only beautiful to those who admire land, and to them perhaps the most beautiful in England… 'Won't the kettle stand? Oh, but make it stand.' I did so. There was a little cry, faint but distinct, as of something in pain. 'How silent it all is up here!' said Emily. I dropped a lighted match on the grass, and again I heard the little cry…Silent! The place was full of noises. …Here I caught sight of the tail, uttered a wild shriek and fled into the beech copse behind…Already in the wood I was troubled by a multitude of voices - the voices of the hill beneath me, of the trees over my head, of the very insects in the bark of the tree. I could even hear the stream licking little pieces out of the meadows, and the meadows dreamily protesting. Above the din - which is no louder than the flight of a bee - rose the Faun's voice saying, 'Dear priest, be placid, be placid: why are you frightened? (1947: 87, 88, 89, 90)

Once Harry has accepted the faun as a friend, his attitude to nature changes. He learns that nature is alive. He can hear the chalk downs singing to each other across the valleys at night. As a result of his wish to test the Faun's power over his fiancé, he loses his fiancé. Rather than being angry he is relieved and filled with joy. The Faun transforms his whole life bringing him happiness. The Faun forces him to recognize his self-consciousness and insincerity. Harry gains his inner freedom. Through his mythological friend he lives a happy life, without telling anyone the source of his happiness. As pointed out by Frederick Crews, "Faun is a representative of the spirit of the countryside and a mirror in which the curate and his fiancé can see their true selves - their selves in natural rather than otherworldly terms." (130)

The dwellers of the machine are set against the dwellers of the earth living under the lights of the stars in "The Machine Stops" published in *The Oxford and Cambridge Review* in 1909. The existence of two contrasting worlds symbolised by the machine and the stars emphasizes Kuno's attempts to get rid of the machine world and his wish to live on the surface of the earth where his ancestors lived before. The story pivots on the song of the maidens in the everlasting river the boy has seen in "The Celestial Omnibus": "Truth in the depth, truth on the height." (1947: 50) Truth on the height in "The Machine Stops" is symbolised by the constellation of Orion. Orion is the symbol of primal humanity, rebirth and continuity on the earth. Kuno's wish to see the stars from the surface of the earth, as his ancestors did thousands of years ago, means turning back to the bosom of nature in which man had mirrored his strength on the stars. The constellation of Orion is the symbol of man's glorious past, man's strength and his heroic nature: "The four big stars are the man's shoulders and his knees. The three stars in the

middle are like the belts that men wore once, and the three stars hanging are like a sword." (1947: 111) Kuno wants to go back to the times when "man is the measure…Man's feet are the measure for distance, his hands the measure for all that is lovable and desirable and strong." (1947: 125) During his quests to the surface of the earth, he hears in his ears the voices of his ancestors:

> I seemed to hear the spirits of those dead workmen who had returned each evening to the starlight and to their wives, and all the generations who had lived in the open air called back to me, "you will do it yet, you are coming"…the spirits of the dead comforted me. I don't know what I mean by that. I just say what I felt. …as the dead were comforting me, so I was comforting the unborn. I felt that humanity existed, and that it existed without clothes. (1947: 126-127)

When Kuno arrives at the truth-the surface of the earth- on the height, his earth mother, saving himself from the long arms of the giant or jailer who guards the treasure on the height, he is reborn on to the surface of the earth. His painful rebirth results in a joyous happiness when he is exposed to fresh air and sunshine. Kuno feels the earth, hears the sound of the earth and of the generations that have gone:

> It was evening before I climbed the bank. The sun had very nearly slipped out of the sky by this time, and I could not get a good view. You, who have just crossed the Roof of the World, will not want to hear an account of the little hills that I saw - low colourless hills. But to me they were living and the turf that covered them was a skin, under which their muscles rippled, and I felt that those hills had called with incalculable force to men in the past, and that men had loved them. Now they sleep - perhaps forever. They commune with humanity in dreams. Happy the man, happy the woman, who awakes the hills of Wessex. For though they sleep, they will never die. (1947: 130-131)

This sense of the past gives depth to Kuno's sense of identification with nature. Like Harry who can hear the chalk downs singing to each other in "The Curate's Friend", Kuno also discovers that nature is alive.

Behind the relationship of the friends Harold and Michael lie the ancient mythological twins of Castor and Pollux, who are united by the warmest affection, and inseperable in their enterprises, in "The Point of It" published in *The English Review* in 1911. Castor and Pollux were the offspring of Leda and Swan. They recal "adventure and youth, and the love of two brothers, one human and the other divine." (Thomson, 67) They were noted for their devotion to each other. Michael's life journey is like the primordial journey of the sun: "The sun, rising triumphant, tears himself from the enveloping womb of the sea, and leaving behind him the noonday zenith and all its glorious works, sinks down again into the maternal depths, into all-enfolding and all-regenerating night." (Jung, 1956: 355) Michael's passing life, from his youth to his death, and afterwards, is given full account of in detail. At the beginning of the story, Micky, symbolising youth and energy, is seen in a boat with his friend Harold who rows him across the estuary. Micky bids him to bust himself: "he began not to know where he was. The thrill of the stretcher against his feet, and of the tide up his arms, merged with his friend's voice towards one nameless sensation; he was approaching the mystic state that is the athlete's true though unacknowledged goal: he was beginning to be." (1947: 148) Setting his teeth, he goes berserk: "His ancestors called to him that it was better to die than to be beaten by the sea." (1947: 148) Then he dies. "Harold, passing through the redemptive waters, joins Evelyn, Eustace and the others in Other Kingdom." (Alan Wilde, 84) After his friend's death, Micky matures to Michael and to Sir Michael, remembering Harold's final words, "Don't you see the point of it? Well, you will some day." (1947: 149) As the years pass, his youthful vision of his friend passes with them. He has a career in the British Museum, marries, and has three children. Ten years later, after his wife's death, he dies and awakens from death into hell. He

feels the presence of Harold, now a boy angel who saves him in reversal of the first scene. Harold re-enacts the Castor and Pollux myth and rescues his friend from hell:

> 'I, too, regret my wasted hours,' he said, especially the hours of my youth. I regret all the time I spent in the sun. In later years I did repent, that is why I am admitted here where there is no sun; yes and no wind and none of the stars that drove me almost mad at night at once. It would be appalling, would it not, to see Orion again, the central star but a nebula, the golden seeds of the worlds to be? How I dreaded the autumn on earth when Orion rises, for he recalled adventure and my youth. It was appalling. How thankful I am to see him no more.'
> 'Ah it was worse,' cried the other, to look high leftward from Orion and see the Twins. Castor and Pollux were brothers, one human and the other divine; and Castor died. But Pollux went down to Hell that he might be with him.'
> 'Yes; that is so. Pollux went into Hell.' (160)

Like Castor, Michael dies. Like Pollux, Harold goes down to hell to be with Michael. Harold rows him across an everlasting river to a land of sunshine; afterwards, Michael dies a second death: " Micky heard the pant of breath through the rowing, the crack of muscles; then he heard a voice say, 'The Point of it…' and a weight fell off his body and he crossed the mid-stream." (1947: 165) Michael's rebirth and salvation is attained through his desire to recapture the sensations of youth. Michael's encounter with Harold is like Eustace's encounter with Pan and the curate's with the Faun.

The after-life is also the setting for "Mr. Andrews" published in *The Open Window* in 1911. It is not as successful as the earlier stories. It is a brief fantasy of two souls, one of them Mr. Andrews and the other a Turk, who ascend towards the Judgement seat at the Gate of Heaven. At the gate, each asks for the other to be admitted. Each is permitted access to his own version of heaven, namely their unconscious. But both of them are disappointed with what they see. There was

"nothing to compare with that moment outside the gate." (1947: 170) Therefore, they depart from the unsatisfying heavens and join the world Soul: "all the experiences they had gained, and all the love and wisdom they had generated, passed into it, and made it better." (170)

Forster's two weakest stories, according to David Shusterman, 'are "Mr. Andrews" and "Co-ordination." Both are too didactic to be successful as fiction; they seem to be hastily conceived and hastily executed stories of the type which all youthful writers indulge in occasionally.' (57) The most striking moment in "Co-ordination" published in *The English review* in 1912 is the time when the music instructor Miss Haddon and the principal of the school enter into an experience which can only be described as visionary. The transcendent vision and the truth of the moment as in the earlier stories arise from both women's achieving identity with nature:

> 'I am no good at all,' thought Miss Haddon, as she stretched out her hand for the tree; it lay with some other papers under a shell which the principal had procured from St. Helena. 'I am stupid and tired and old; I wish I was dead.' Thus thinking, she lifted the shell mechanically to her ear; her father, who was a sailor, had often done the same to her when she was young…
> She heard the sea; at first it was the tide whispering over mud-flats or chattering against stones, or the short, crisp break of a wave on sand, or the long, echoing roar of a wave against rocks, or the sounds of the central ocean, where the waters pile themselves into mountains and part into ravines; or when fog descends and the deep rises and falls gently; or when the air is so fresh that the big waves and the little waves that live in the big waves all sing for joy, and send one another kisses of white foam. She heard them all, but in the end she heard the sea itself and knew that it was hers forever. (1947: 174)

This "redemptive contact with nature" (Wilde, 90) turns sadness to joy. It makes Miss Haddon recognize her self-consciousness and insincerity. Then the principal of the school takes the shell from Miss Haddon's hand, but a power compels her to listen to it:

> She heard the rustling of trees in a wood. It was no wood that she had ever known, but all the people she had known were riding about in it, and calling softly to each other on horns. It was night, and they were hunting. Now and then beasts rustled, and once there was an 'Halloo!' and a chase, but more often her friends rode quietly, and she with them, penetrating the wood in every direction and forever. (1947: 175)

Under the influence of what she has heard, rather than being angry, the principal of the school is relieved and filled with joy when she learns that her music mistress is not really a music teacher. The principal shakes her by both hands and kisses her. She gives the whole school a holiday. The coordination system of education in which all studies are related to a central system is abolished and a more meaningful coordination is established in the school.

"Truth in the depth" (1947:50) is the pivotal core of "The Story of the Siren" published in *The Hogarth Press* in 1920. The mythological Siren replaces the Faun in "The Curate's Friend" and the Pan in "The Story of a Panic". "The Sirens were sea-nymps who had the power of charming by their song all who heard them." (Bulfinch, 242) The Sirens never leave the sea. They have to live in the seas, since, to use Guiseepe's brother's words, "the priests have blessed the air, so that she cannot breathe it, and blessed the rocks, so that she cannot sit on them. But the sea no man can bless, because it is too big and always changing. So she lives in the sea." (1947: 181) The Siren is the truth in the depths of man. She is primeval and elemental. It is not easy to attain the pearl in the depths. As emphasized by Wilde, "the 'always changing waters' of 'The Story of the Siren' provide no easy passage to primitivist values." (96) When Giuseppe goes into the water, saying, "this time, at all events, I shall not see the Siren!", (1947: 183) he enters into the mother's womb for self renewal. "Entry into the mother then means establishing a

relationship between the ego and unconsciousness." (1956: 301) To quote from Jung who commented about the water:

> The maternal significance of water is one of the clearest interpretations of symbols in the whole field of mythology, so that even the ancient Greeks could say that "the sea is the symbol of generation." From water comes life...All living things rise, like the sun, from water, and sink into it again at evening. Born of springs rivers, lakes, and seas, man at death comes to the waters of the Stytx, and there embarks on the "the night sea journey." Those black waters of death are the water of life, for death with its cold embrace is the maternal womb, just as the sea devours the sun but brings it forth again." (1956: 218)

Giuseppe's ecstatic experience in the water makes him expand both physically and spiritually. Describing Guiseppe's physical appearance when he comes up, his brother, the guide in the story, in a way, gives us some clues about Guiseppe's spiritual expansion and fulfilment: "he was so large that he seemed to fill it [the boat]…He was too big - like a piece of the sea." (1947: 183-184) Then he comes to the climactic renewal. The truth in the depths, the contents of the collective unconscious, is too large for Guiseppe. His life is forever changed: "Like anyone who has the Siren. Unhappy, unhappy because he knew everything. Every living thing made him unhappy because he knew it would die." (1947: 184) In order to catch happiness, his desire to marry a girl who has seen the Siren is in vain. His divine child, "a potential future" (1959: 164) is not allowed to be born by the priests. The child's divine quality is also prophesied by the old witch:

> The child would always be speaking and laughing and perverting, and last of all he would go into the sea and fetch up the Siren into the air, and all the world would see her and see her and hear her sing. As soon as she sang the seven Vials would be opened and the Pope would die and Mangibello flame, and the veil of Santa Agata would be burned. Then the boy and the Siren would marry, and together they would rule the world, for ever and ever. (1947: 185-186)

His wife is pushed over the cliff by the priests who function as the guardians of the treasure which is hard to attain and Guiseppe goes all over the world to look for someone else who has seen the Siren, for then the child might be born. Although Guiseppe's brother says that "never in my life will there be both a man and woman from whom that child can be born, who will fetch up the Siren from the sea, and destroy silence, and save the world!" he believes that the divine child will take up the pearl from the dark, bottomless depths of mankind: "Silence and loneliness cannot last for ever. It may be a hundred or a thousand years, but the sea lasts longer, and she shall come out of it and sing." (1947: 187) To use Summer's words, "Forster's Siren embodies the human collective human consciousness; she is the current of life that contains all individual deaths. Although she has been exiled to the silence of the sea by Orthodox religion, she will some day be summoned to the surface by a child hero." (26)

Behind Miss Ruby's quest in her village many years later lies her 'eternal moment' she had lived on the top of the mountain where a young uneducated Italian, Feo, had confessed his love for her in "The Eternal Moment" published in *The Independent Review* in 1905. Although she told him that she did not love him, throughout her life, she has been under the effect of this momentary event. Not knowing that the mountain has been the source of her creativity, she writes books, becomes famous. Like Michael in "The Point of It", her youthful vision of her 'eternal moment' is lost in the past, but she continually suffers from the lack of something in her life. Her subconscious desire to turn back to this moment forces her to come back to her village which has become a tourist resort through her writing. The difficulty of entering her depths, her failure in breaking down the barrier between her ego and unconsciousness, and the difficulty of self-knowledge

have led to her quest to her village where Feo, whom she had loved all her life, but now not any more, has been living. She finds only disillusionment and misunderstanding in the village, but sees the truth, the contents of the collective subconscious, in her depth:

> For she realised that only now was she not in love with him: that the incident upon the mountain had been one of the great moments of her life - perhaps the greatest, certainly the most enduring: that she had drawn unacknowledged power and inspiration from it, just as trees draw vigour from a subterranean spring. (1947: 216)

'The eternal moment' that she has had enough courage to grasp now enables her to go beyond her experience and earthly facts to accept her own self:

> In that moment of final failure, there had been vouchsafed to her a vision of herself, and she saw that she had lived worthily. She was conscious of a triumph over experience and earthly facts, a triumph magnificent, cold, hardly human, whose existence no one but herself would surmise. (1947: 221)

The stories focus on archetypally formed visionary experiences of oneness with nature and the past, either the spirit of the classical past or a past moment in the life of one of the characters, instinctive joy or vision that momentarily transforms the ordinary world but which is then either rejected or forgotten. Archetypal symbols result from ecstatic experiences. Forster makes use of mythology and mythological figures such as Apollo and Daphne, Achilles, Pan, Castor and Pollux, the Constellation of Orion, Siren, Faun to obtain the desired goal of identification with nature. Through fantasy, through classical mythology, through the implication of spiritual forces manifested in nature, through the use of traditional symbols and places, especially Italy and Greece, the existence of the unconscious has been suggested. As a result of confronting themselves, the characters meet with their own shadows, which is a very painful quest into their

bottomless depths. What comes after is a surprisingly boundless expanse, unprecedented strength and rejuvenation. They arrive at collective totality. The breaking down of the barrier between ego and unconscious, the confrontation with oneself, is a test of courage. The meeting with oneself results in either death or isolation: It is a truth which stems from earth and nature. The stories pivot on the spirit of place and elemental forces of nature. In his short stories, Forster employs earth and nature archetypes.

Forster's short stories are especially valuable for the insight they offer into the richness of Forster's imagination and complexity of his art. The stories illuminate the mythic and archetypal elements of the novels. Forster's use of nature and earth archetypes in his short stories is the main source of the earth and nature archetypes in his novels. The stories offer fascinating issues that he will develop in the novels. His use of classical myth and his general attitude toward nature and earth as redemptive agents, are carried into all his novels. Forster's short stories are an introduction to his fictional universe.

CHAPTER 4

A ROOM WITH A VIEW

In Forster's progression from fantasy towards prophecy, his Italian novel A Room with a View is the second step in his literary career. In order to trace the progression of his development, we need to evaluate the contribution of his archetypes to his work. The other way of making sense of his archetypes is to concentrate on the nature of his archetypes. In assessing the growth of his vision from the mythical to the romance, from the individual to the universal, we see that A Room with a View has distinguishing traits when compared with his short stories. In his first novel Forster was preoccupied with the archetypes of the development of the individual. Forster's use of archetypes involves a movement from one structure to another in his literary progression. It now becomes possible to recognize not only a technical development, but also a change in Forster's handling of the archetypes. First, it seems important to discuss the question of what the structural principles of his archetypes actually are. This will lead us to a convenient vantage post from which we can observe his progression best.

As Forster's mode of writing moves from the mythical mode to the romance, his way of writing approaches a point of realism and likeness to life in representation. The mythical mode in the short stories about pans, fauns, and the bubbling springs in which the characters have great powers of action, consists of the abstract and conventional forms, just as the romance shows a higher degree of stylisation in its structure. Though some of the fantastic elements in the short

stories are used in A Room with a View, the most obvious and important development from the early stories can be seen in the nature of the archetypes which are the basic components of Forster's literary structure. Forster's preoccupation with nature and earth archetypes in the short stories is replaced by the archetypes of characters in his first novel. When we speak of the primordial image or archetype of the great mother, for example, we are referring, not to any concrete image existing in space and time as is seen in the short stories, but to an inward image at work in the human psyche. The symbolic expression of this psychic phenomenon is to be found in the figures Forster creates in his first novel. Forster who is naturally tentative and primarily searching for his style and point of view in his short stories, cleverly enters into the logic of mythological plotting in A Room with a View.

The archetypes in A Room with a View have primarily served the plot and tied together all the action into a unified whole. When archetypes appear, they usually accompany the characters and the plot. These centripetal forces which are at work in shaping the novel help Forster to discover the reasons a narrative gives for its own necessity. When scrutinised carefully it is seen that the nature of archetypes in the short stories is closely related with "the fundamental aspect of the novel, the story telling aspect of the novel" (Forster, 1974: 17) The archetypes of nature in his short stories lead us to ask the question of what happens next. Forster said: "the story is primitive. It reaches back to the origins of literature, before reading was discovered, and it appeals to what is primitive in us." (27) But when we come to his first novel, we see that a new emphasis enters his voice. Rather than telling a story, Forster adds new values to his story. In his short stories, Forster implies the supernatural. There is something that could not occur in reality, but he

asks us to believe it. However, in his first novel, there is something more, for it is the product of his mind contemplating human beings. It is a new value. As Forster himself explained, “what the story does is to narrate the life in time, and what the entire novel does - if it is a good novel – is to include the life by values as well.” (Forster, 1974: 19) There is something else in life besides time. It is called value, “something which is measured not by minutes or hours, but by intensity.” (1947: 19) Human beings and human feelings come to the forefront. Forster chooses life-like characters and a new way of telling the story by adding to the story the elements of “intelligence, imagination” (30) and “memory”. (60) Forster needs to create a plot which is highly capable of development, a plot which contains a mystery but a mystery to be solved later on. This is a fundamental difference between his short stories and his first novel. According to Forster, “mystery is essential to a plot, and cannot be appreciated without intelligence. To the curious it is just another ‘And then-.’ To appreciate a mystery, part of the mind must be left behind, brooding, while the other part goes marching on.” (Forster, 1974: 61) He bases the plot of his first novel on the archetype of the quest. Forster has two aims: on the one hand by using the quest, he creates a plot with a mystery, and on the other hand ,through it, he creates characters in whom he can descend even deeper and peer into the subconscious. Rather than quenching our curiosity, he tries to create characters through which their inner as well as their outer life can be exposed. Depending on these two values the nature of the archetypes used in his first novel changes.

Forster’s tendency to construct his plot by archetypes of character is powerfully reinforced by his handling of the individuation process and his keen observation of human nature. He recognizes the complexity of human beings. His

technique of novel construction and character presentation is the extension of his understanding of human nature. His design of character helps him project the mysterious subconscious quality of human nature. Forster is aware of the problems of the individuation process. He chooses Lucy Honeychurch, a young girl who is not aware of her deeper mysterious nature. Lucy emerges as a being in whom centripetal and centrifugal forces are so complicatingly blended that it is often impossible to say which way she will be attracted. Lucy is mostly under the effect of her persona, conformity archetype. However, her shadow contains basic animal instincts, which she tries to tame. She suppresses manifestations of her shadow. Lucy's ego and shadow does not work in harmony. Although centrifugal forces are dominant, and Lucy is not aware of the centripetal forces, she senses that she is attracted to her depths from time to time. Forster's inquiring attitude helps him to see little certainty in human nature. In order to show the discrepancy between the outer and inner worlds, Forster uses "spontaneous passion which finds its best model in the culture and mythology of ancient Greece." (Beer, 16) However, his use of spontaneous passion causes Lucy's conflicts to seem less important or interesting. Although Forster analyses her individuation process in detail, she is not as impressive as his other characters in his later period. But what Thompson calls her partial nature becomes the subject of Forster's first romance. Forster sees that the romance mode is the best means of exploring Lucy's conflicts:

> Forster is writing romance in which the conflicting forces of our inner life are given external representation. Life and death, good and evil, spring and fall contend with each other. The characters embodying these forces are of necessity partial. The whole image of man comes through to us only at the end of the novel when all elements are in place and all conflicts have been resolved. (Thomson, 100)

When the archetypal analysis of the novel is made, it is seen that the novel imitates nature, not nature as a structure, but nature as a cyclical process. The novel begins in the Pension Bertolini and ends in the same setting. It is useful to recall that the content of A Room with a View reveals a pattern typical of the romance as well as of the adventure story. It can be called the quest. At the end of the novel, as in the quest tales, we return with George and Lucy to the point of beginning, to the Pension Bertolini, which is a sign of the cyclical nature of the quest. Lucy's quest beginning in Italy in ignorance ends again in Italy in enlightenment. In the process of her quest, Lucy undergoes individuation and grows, and her journey, outward and inward, expands her vision. At the end of her quest wisdom, maturity and spiritual growth are granted to her. Her inner exploration results in self-knowledge. As described by George Thomson, "central to all romance is the archetype of an unfallen world, a golden age in which an idealised hero and heroine experience marvellous adventures in a strange and beautiful landscape. It is a world of innocence and energy." (46) Italy with its beautiful landscape and pagan atmosphere serves as this archetype.

Forster employed most frequently the internal quest, the personal internal journey. Accordingly, the main theme in A Room with a View is the search for identity. Lucy's quest toward self-knowledge is the central theme of the novel. Lucy's ultimate goal is to achieve a state of selfhood and self-realization. Self-knowledge is the path to self-realization. It is at the root of individual enlightenment and maturity. This is not a simple undertaking, but a very lengthy, difficult and complicated task. To step outside her known world is to face the unknown, to discover the dark corners of her unconscious. Lucy might be said to undertake initially two actual quests: the first, the minor and outward one to wander

through Italy, the second the longer journey to her own depths, which will culminate in self-knowledge. Lucy's journey seems to describe the phase of life which occurs after childhood and before assuming the role of an adult. Lucy's leaving home includes a separation from parental control and dependence. As Alan Wilde has remarked, "Lucy has for the first time left her home and come face to face with a new culture, with new people, with new ways of looking at the world. She has travelled with her cousin, Charlotte as chaperon, to Italy, and one can anticipate the effect of Forster's Italy on one of Forster's English." (48) She departs from her settlement as in the classical quest stories and moves through an alien country. As expressed by Jung:

> The self archetype does not even become evident until about middle age, since the personality must become fully developed through individuation before the self can become manifest with any degree of completeness. (qtd. in Hall and Nordby, 52)

Jung's theory of personality type and its uses help Forster to depict and clarify the strong outlines of young Lucy. Jung's influence lies in having provided the self-archetype. Forster makes use of the self-archetype in order to clarify the mysterious unity underlying the developmental stages of the personality. The self-archetype, which finds its best expression in Lucy's characterization, is one of the main archetypes in the human psyche. According to. Hall and Nordby:

> The organising principle of the personality is an archetype which Jung called the self. The self is the central archetype in the collective unconscious, much as the sun is the centre of the solar system. The self is an archetype of order, organization and unification; it draws to itself and harmonizes all the archetypes and their manifestations in complexes and consciousness. It unites the personality, giving it a sense of "oneness" and firmness. (51)

Forster's work exhibits explicit uses of the key concepts of Jung's theory with regard to the actual workings of the human psyche. Forster's greatest concern

is the presence of the contrasting elements in Lucy's nature. At present Forster is preoccupied with Lucy's relation to actual life. Rather than constructing his idea about Lucy round a single idea or quality, Forster gives priority to the life by values-human beings and human feelings-, and he creates a round character that is "capable of surprising in a convincing manner." (Forster, 1974: 54) In order to expose the discrepancy between these contrasting elements, Forster uses the persona archetype. However, his moralistic and didactic stance overshadows the archetype. In Jungian psychology, the persona archetype serves to reveal the discrepancy between upper and inner world. Lucy's persona enables her to portray a character that is not necessarily her own. Lucy's self leads dual lives, one which is dominated by her persona, and one which comes up from her depths. She becomes alienated from her nature, and lives in a state of tension because of the conflict between her overdeveloped persona and the underdeveloped parts of her psyche. Lucy has to deflate her persona in order to let the other sides of her nature assert themselves. Mr. Emerson who has a sensitive and elemental nature sees the fact about Lucy. As John Colmer has remarked, "Lucy's visit to Santa Croce, on the morning following the exchange of rooms, further illustrates the conflict between naturalness and conventionality, the conflict between the inward promptings of the self and conformity to external codes of behaviour." (44) Although Lucy finds herself attracted to George and is pleased at meeting him in Santa Croce in her depths, she does not want to reveal it: "I hope you do not suppose that I came to join on to you." (43) But she watches him in Santa Croce:

> She watched the singular creature pace up and down the chapel. For a young man his face was rugged, and – until the shadows fell upon it – hard. Enshadowed, it sprang into tenderness. She saw him once again at Rome, on the ceiling of the Sistine Chapel, carrying a burden of acorns. Healthy and muscular, he yet gave her the feeling of grayness, of tragedy that might only find solution in the night. (45)

According to Mr. Emerson, it is better for Lucy to expose her feelings than to suppress them and deceive herself. While telling Lucy what the trouble with his son is, he wants her to let herself go:

> But let yourself go. You are inclined to get muddled, if I judge from last night. Let yourself go. Pull out from the depths those thoughts that you do not understand, and spread them out in the sunlight and know the meaning of them. (47)

Since Forster recognizes the complexity of the individual, the complexity of good and evil within the human personality, he creates contrasting characters in order to emphasize the forces which struggle to hinder the development of the individual. These characters have a different attitude to life: we, on the one hand, have the characters of spontaneity and on the other hand, the characters of the persona: "the foggy world of genteel propriety, and the clear world of reason, spontaneity and naturalness." (Colmer, 44) The characters of the persona archetype function as the antagonists of Lucy. Forster's antagonists have a different attitude to life. Forster's delineation of these antagonists is appropriate to his definition of the flat characters. According to Forster, these characters "are sometimes called types, and sometimes caricatures. In their purest form they are constructed round a single idea or quality." (Forster: 1974, 46-47) Lucy's antagonists are Charlotte and Cecil. He uses the archetype of the shadow. Charlotte functions as Lucy's shadow. Charlotte, who first refuses and then accepts the offer to exchange the rooms with views, does not leave Lucy to herself at any time. She gives the sensation of a fog to Lucy: "Miss Bartlett only sighed, and enveloped her in a protecting embrace as she wished her goodnight. It gave Lucy the sensation of a fog." (33-34) "It is Charlotte", Alan Wilde expresses, "throughout who suggests fog and thick curtains,

closed spaces and dense air. Without quite realizing why she feels as she does, Lucy tries constantly to keep herself from being enveloped by her cousin. The Emersons, particularly young George, try to dissipate Charlotte's fog with their view." (48) After exchanging the rooms, Charlotte takes George's room so that Lucy should not sleep in his room.

In the quest-based tales, the hero's way is full of temptations. During her journey, as she is lonely and afraid, she is vulnerable to temptations. These temptations try to divert Lucy from her way. In a way she is tested. At some point in her journey she is warned about what she must avoid. Mr. Emerson, George's father, warns Lucy about her feelings. Mr. Emerson, who is the old wise man, understands that she does not love Cecil. However, Lucy's persona enables her to portray a character that is not necassarily her own. Cecil Vyse is one of these temptations. Lucy, concealing her deep emotions and refusing her incipient love for George, accepts Cecil's offer. Lucy deceives herself into believing that she loves Cecil Vyse, who is,:

> Like a Gothic statue. Tall and refined, with shoulders that seemed braced square by an effort of the will, and a head that was tilted a little higher than the usual level of vision, he resembled those fastidious saints who guard the portals of a French cathedral. Well educated, well endowed, and not deficient physically, he remained in the grip of a certain devil whom the modern world knows as self-consciousness, and whom the medieval with dimmer vision, worshipped as asceticism. A Gothic statue implies celibacy, just as a Greek statue implies fruition, and perhaps this was what Mr. Beebe meant. (106)

Cecil is a person who lacks humanity and passion. He evaluates her through his conception of art. Cecil finds Lucy enchanting as a work of art rather than as flesh and blood. He is self-conscious and assumes the role of Charlotte in the second part of the novel. Cecil also temporarily takes the place of George.

Throughout the novel, Cecil is associated with a room without a view. When Lucy and Cecil are in a room, Lucy wants Cecil to close the windows and draw the curtains, too. In the novel, Cecil stands as his name suggests, for "dim-sight" according to the definition given in Webster's New Collegiate Dictionary (1131).

Forster's chief aim in creating Charlotte and Cecil is to create contrasting values of life. Forster's main concern here is Lucy who is torn between her self and her persona. By using them as Lucy's antagonists, Forster wants to make Lucy's confusion deeper. Although his tone is satirical, he is not angry with them. Charlotte and Cecil pretend to have qualities, beliefs, or feelings that they do not really have. Charlotte and Cecil Vyse are the characters of the persona archetype. Although they are gentle, they behave in a hypocritical way. But, as explained by McDowell, "since they are not conscious of wrongdoing, Forster not only tolerates, but also feels affection" (57) for them. Forster sees them as humorous characters because of his moralistic stance. They are not complex characters. Although Charlotte seems a flat character, she develops a little toward the end of the novel, since she is the one who directs Lucy to Mr. Emerson. Eventually Forster adds some complexity to Charlotte. Cecil Vyse keeps his stance and remains as a flat character. By considering the sort of the effect they make on the reader, we can say that they have played their roles accordingly. By using contrasting archetypes, self and persona, Forster makes use of the comparison of the two worlds, and he aims to show the situation of the individual who is in between these two archetypes. This is not only Lucy's conflict, but also the conflict of the individual within the community. Forster succeeds in suggesting the discrepancy between the centrifugal and centripetal forces in Lucy's life. As Lucy struggles to maintain the correct way of behaving in socially and morally acceptable terms, she is the victim of Charlotte

and Cecil Vyse. The distinction between the two types of archetypes helps towards an understanding of Forster's view of character. The archetypes serve to illustrate the conflict between the characters who are true to themselves and the characters who conform to social propriety. When the archetypes of self and persona are brought into conformity they fuse into a whole. Forster is continually preoccupied with the relation between these two archetypes. His greatest concern is the individual between these two contrasting archetypes.

Even if Forster connects Lucy and George with archetypal figures, it seems that he is not as successful in his delineation of George as in the delineation of Charlotte and Cecil. Forster chooses love as the most prominent value in A Room with a View; however, George does not behave as a passionate lover. Rather than analysing George in depth, Forster portrays a figure who does not have any potential for development. Throughout the novel George remains a weak character who does not have any complexity. As an archetypal figure, he does not have the necessary qualities which will make him memorable. While delineating the George figure, Forster firstly creates the archetype in his mind, and he tries to give it body. However he is not successful. George seems an immature lover. Although he is physically attractive, and his name suggests "husbandman" (Webster's New Collegiate Dictionary, 67), he undertakes a passive role in their love relationship. His father continually manipulates George. Forster gives Mr. Emerson a very prominent role as the wise old man who uncovers .the feelings in the inner selves of the lovers. Lucy's unconscious regard for George is more complex than George's existential anguish. George cannot find a meaning in life. His mind is so confused with the problems of being that he does not want to live. There is nothing which binds him to life. Mr. Emerson is aware of his son's problem and his

inability to say yes to life, but he cannot help him. George is unhappy and worried about life. He has a strong wish to understand the world around him. He is in search for order. Man's disturbing loneliness in the universe distresses him. George's ultimate goal is to make the pieces of the universe fit together. As expounded by Summers:

> George's more intellectual conflict gives philosophical depth to the book. Having been raised free of the social and religious cant that threatens Lucy, the young man experiences an existential crisis. It is symbolised by "the sheet of paper on which was scrawled an enormous note of interrogation" that Charlotte discovers in his room. George's "world sorrow" stems from his inability to find a satisfying answer to the "why" of existence. (81-82)

Although Lucy laughs at George's problem and advises him to collect stamps, she also suffers from her inner disturbances. However, her encounter with the Emersons leads her to see life in a new way: " 'Oh, good gracious me!' said Lucy, suddenly collapsing and again seeing the whole of life in a new perspective." (48)

While creating Lucy and George, Forster may have intentionally chosen their names, since these are the names of two patron saints. The best known story which has been attached to Saint George appears in The Golden Legend of Jacobus de Voragine. Saint George is a chivalric saint who protects women, fights evil and depends on faith. According to Jacabus de Voraigne:

> Saint George was on the heights, for he disdained base things and had the fresh green purity; he was temperate by his prudence, and thus was permitted to share in the wine of heavenly joy; he was lowly in his humility, and therefore was clothed with the fruits of good deeds. Or, George comes from *gerar*, holy, and *gyon* battle, a holy warrior, for he fought with the dragon and with the executioner. Or, George comes from *gerar*, sacred, and *gyon*, sand , holy sand. He was like unto sand for he was heavy through his great virtue; ground small through his humility, dry, in his abstinence from the temptetations of the flesh. (232)

According to the legend, a dragon lived in a deep lake as large as ocean near Silena, Libya. The horrible dragon had put to flight the men who came armed

against him. It ate two sheep each day; when mutton was scarce, maidens were substituted for sheep. When a princess was about to be eaten, Saint George killed the dragon and saved the princess. Virgin Lucy is identified with purity and light. She becomes light for George who suffers from existential anguish. According to Jacobus de Voraigne:

> Lucy means light. …It has also an unblemished effulgence; for it pours its beams on unclean places and yet remains clean. It has a straight way without turning, and goes a long way without halting. By this we are to understand that the Virgin Lucy was endowed with a stainless purity of life; that in her was an effusion of heavenly love without any unclean desire. (34)

To make the conflict in which Lucy is concrete and to indicate the bareness of the issue, Forster incessantly uses contrasting archetypes throughout the novel. A Room with a View tells the story of Lucy around whom the plot revolves, a young woman as a beam, as her name suggests. Lucy is 'light' which lets us see things. It is a word that shows the mood that she is in. As Thompson pointed out, "Lucy stands for the forces of life and light." (107) The story is about Lucy's progression towards light. But her movement to self-knowledge is not in a straight way. In order to make it clear, Forster tends to use juxtaposed, and parallel archetypes such as light, darkness, water and music. As is understood from the title of the novel, a view of nature is of paramount importance in the commencing of the events in the Pension Bertolini, and it is closely related with the light. Sharing the same view, J. B. Beer contends, "the central ministering theme is the one that gives the novel its title – the theme of views and rooms." (62) Seen in this light, the novel begins with the problem of not having a view, or not having light. To have a view, or looking at a view, is the cause of the first stage of Lucy's mythological journey. When she steps towards inward, every place blazes with light. When she steps towards outward, darkness comes on. When Lucy faces her unconcious contents or

the contents of her self, she is in harmony with herse self. When her self and persona are in close harmony, Lucy feels full of life and vigour. Whereas Lucy stands for light, her cousin, Charlotte stands for darkness and fog. Mr. Emerson's and George's offer to exchange rooms is met with a mixture of rejection and fear, with hesitation and awe. Charlotte who stands as a threshold guardian abruptly rejects the offer. To quote from Laurence Brander, who comments about the offer, "it is quite impossible to accept the offer because we are Edwardians. But the vicar intervenes. … The offer became a symbol. The old man who made it will help the girl to see things she might never have seen in her stuffy Edwardian suburban life." (101) When the rooms have been offered, Lucy senses that there is something strange whose meaning she is unable to grasp. According to Lucy:

> There was a haze of disapproval in the air, but whether the disapproval was of herself, or of Mr. Beebe, or of the fashionable world at Windy Corner, or of the narrow world at Tunbridge Wells, she could not determine. She tried to locate it, but as usual she blundered. (30)

As in the classical form of the hero-myth, "the adventure may begin as a blunder – a blunder – apparently the merest chance reveals an unsuspected world, and the individual is drawn into a relationship with forces that are not rightly understood." (Campbell, 51)

> [George] did not look at the ladies as he spoke, but his voice was perplexed and sorrowful. Lucy, too, was perplexed; but she saw that they were in for what is known as 'quite a scene', and she had an odd feeling that whenever these ill-bred tourists spoke the contest widened and deepened till it dealt, not with rooms and views, but with – well, with something quite different, whose existence she had not realized before. (25)

To take the first step needs great courage. This being so, a movement toward light requires supernatural aid. The hero experiences a bit of supernatural help: “The first encounter of the hero-journey is with a protective figure (often a little old crone or old man) who provides the adventurer with amulets against the dragon forces he is about to face.” (Campbell, 70) Mr. Beebe, the vicar, who functions as the mythological old wise man, intervenes and especially Charlotte accepts the offer reluctantly. When they have changed rooms, Lucy opens her window to breathe the fresh air. Forster clearly opposes Charlotte and Lucy in this scene. Whereas Lucy is on the side of light, Charlotte is on the side of darkness. It is Charlotte who implies the sense of fog and closed windows throughout the novel:

> She opened the window and breathed the clean night air, thinking of the kind old man who had enabled her to see the lights dancing in the Arno, and the cypresses of San Miniato, and the foothills of the Apenines, black against the rising moon.
> Miss Bartlett, in her room, fastened the window-shutters and locked the door, and then made a tour of the apartment to see where the cupboards led, and whether there were any oubliettes or secret entrances. (34)

Forster also makes use of mother archetype to indicate that Lucy is in favour of the lights. The lights dancing in the Arno are, in fact, the lights of her innermost unconscious depths. They are symbolic projections of her unconscious content. By looking at the lights dancing in the Arno, Lucy descends into her own depths. As pointed out by Jung, “water is the living symbol of the dark psyche.” (17) The Arno gushes below almost black in the advancing night. The Arno’s primeval presence is the living symbol of Lucy’s dark psyche. Lucy must go the way of the waters, which always tend downward. “ Whoever looks into the mirror

of the water will see first of all his own face. Whoever goes to himself risks a confrontation with himself. The mirror does not flatter; it faithfully shows whatever looks into it; namely the face we never show to the world because we cover it with the persona, the mask of the actor. But the mirror lies behind the mask and shows the true face." (Jung, 20) The Arno is the mirror that reflects Lucy's unconscious depths. Her confrontation with the lights dancing in the Arno is her first test of courage. She is thrown inward to her own depths and outward to the unknown. Either way, what she sees is the lights in the darkness unexplored. Lucy is not content to remain within the bounds of her conscious world. She is on the brink of gazing deep into the dark mirror, the Arno, which is the commonest symbol of the unconscious. At the end of the novel, when Phaethon reappears as a coachman who wants to take Lucy and George on a tour, and is refused, he goes away singing:

> Youth enwrapped them; the song of Phaethon announced passion requited, love attained. But they were conscious of a love more mysterious than this. The song died away; they heard the river, bearing down the snows of winter into the Mediterranean. (230)

The river, the Arno, offers a different kind of music, which reaches down to their depths. George and Lucy hear this "elemental music." (Summers, 100) According to Summers, "when Lucy learns to acknowledge her sexuality, she assumes her role as neo-pagan Eve beside George's Adam, and together they enter a new Edenic garden." (99-100)

In order to show Lucy's mood, Forster also makes use of music archetype. Lucy's repressed feelings and her innermost depths find their best expression in the music she plays. Through music, she discards her mask. She expresses her inexpressible unconscious depths through music. As the narrator remarks:

> It so happened that Lucy, who found daily life rather chaotic, entered a more solid world when she opened the piano. She was then no longer either deferential or patronizing; no longer either a rebel or a slave. The kingdom of music is not the kingdom of this world; it will accept those whom breeding and intellect and culture have alike rejected. The commonplace person begins to play, and shoots into the empyrean without effort, whilst we look up, marvelling how he has escaped us, and thinking how we could worship him and love him, would he but translate his visions into human words, and his experiences into human actions. Perhaps he cannot; certainly he does not, or does so very seldom. Lucy had done so never. (50)

Playing the piano, Lucy lets herself go. She pulls out from the depths the thoughts she does not understand, and spreads them out in the sunlight. Mr. Beebe, who is aware of this dilemma, hears her playing Beethoven in the Pension and he remarks: "If Miss Honeychurch ever takes to live as she plays, it will be very exciting – both for us and for her." (52) When Lucy's primitive passions rise to the surface, she plays Beethoven. When she is in a mood of repressing her feelings and renouncing her self, she plays Schumann. "Lucy instinctively suits her music to her mood or her situation." (McDowell, 53) But it seems it will take a long time to learn to live as she plays. Her way of playing is an indication of the strength of her unconscious emotions. After playing her piano, as a result of her innermost feelings, she wants to go out alone. There is something which disturbs her which she could not understand in her depths. Mr. Beebe, watching her, says, "Lucy never knew her desires so clearly as after music." (60) As she ventures into the streets of Florence when her discontent manifests itself in her breaking away from the pension, Mr. Beebe watches her departure: 'She oughtn't really to go at all,' said Mr: Beebe, … 'and she knows it. I put it down to too much Beethoven.' (59) The conflict between her conscious and unconscious world is expressed through music, which is the means of her internal quest.

Lucy looks for something, but she does not know what it is: “She wanted something big, and she believed that it would have come to her on the wind-swept platform of an electric tram.” (60) She has strange feelings and desires in her depths which she cannot rightly understand. After buying Botticelli’s “Birth of Venus” and other pictures, she is not content with what she has done: “She was conscious of her discontent; it was new to her to be conscious of it. ‘The world,’ she thought, ‘is certainly full of beautiful things, if only I could come across them.’ It was not surprising that Mrs. Honeychurch disapproved of music, declaring that it always left her daughter peevish, unpractical and touchy.” (61)

Forster’s handling of the setting also reinforces related but contrasting archetypes. There is a close relationship between the setting of the novel and his design of the plot and characters. His use of the setting also strengthens the archetypal construction of the novel. As in his short stories, Forster’s fiction contains reiterated images. He makes use of the nature archetypes, which are the residue of his short stories. Nature archetypes used in the setting of the novel serve to illustrate the conflict between two different ways of looking at the world by the characters: naturalness and artificiality. Symbolism, plot and setting are brought together so tightly that they merge into a whole through the use of the nature archetypes. This is the most significant feature of the setting in the novel. As in the short stories, the meaning shimmers and slips away from us if we do not take Forster’s sense of place and especially Italy into consideration. The pivotal interest lies again in nature. Stressing this point, Frederick McDowell points out “the English and Italian settings, rendered with complete immediacy, reveal Forster’s sensitivity to place. Houses and buildings take on life in his fiction: the Church of Santa Croce and the Pension Bertolini in Florence, for example, and Windy Corner,

a Sussex country house." (50) Italy, which acts as the source of vitality and mystery, works upon Lucy and other English tourists with its springtime beauties and pagan atmosphere. Italy, which is the primal source of vitality, begins to have an effect on Lucy. When she wakes up in the following morning after exchanging the rooms, Italy exerts a strong influence with its primal charm on Lucy, which will culminate in her forgetting the purpose of her visit to Italy. Elemental forces of nature and Italy impinge on her:

> It was pleasant to wake up in Florence, to open the eyes upon a bright bare room, with a floor of red tiles which look clean though they are not; with a painted ceiling whereon pink griffins and blue amorini sport in a forest of yellow violins and bassoons. It was pleasant, too, to fling wide the windows, pinching the fingers in unfamiliar fastenings, to lean out to sunshine with beautiful hills and trees and marble churches opposite, and, close below, the Arno, gurgling against the embankment of the road.
>
> …
>
> Over such trivialities as these many a valuable hour may slip away, and the traveller who has gone to Italy to study the tactile values of Giotto, or the corruption of the Papacy, may return remembering nothing but the blue sky and the men and women who live under it. (35-36)

Lucy's inner depths force her to go out and wander around, but Charlotte, her treasured guardian, does not want to allow this. Lucy goes to seek out what is hidden in her dark unconscious reality in the streets and countryside of Italy. A few hours later in Santa Croce, "the pernicious charm of Italy worked on her, and, instead of acquiring information, she began to be happy." (41) Lucy buys Botticelli's "The Birth of Venus" which, as pointed out by McDowell, "has a symbolic meaning that is at once lucid and profound. The picture connects with the Italian springtime, the pagan atmosphere of the novel and the birth of love in Lucy's soul." (51) On her second solitary journey in the Italian streets, she wanders

around aimlessly. Alone and unchaperoned, Lucy enters the Piazza Signoria which has an archetypal nature. It constitutes the collective unconscious:

> 'Nothing ever happens to me,' she reflected, as she entered the Piazza Signoria and looked nonchalantly at its marvels, now fairly unfamiliar to her. The great square was in shadow; the sunshine had come too late to strike it. Neptune was already unsubstantial in the twilight, half god, half ghost, and his fountain plashed dreamily to the men and satyrs who idled together on its marge. The Loggia showed as the triple entrance of a cave, wherein dwelt many a deity, shadowy but immortal, looking forth upon the arrivals and departures of mankind. It was the hour of unreality – the hour, that is, when unfamiliar things are real. An older person at such an hour and in such a place might think that sufficient was happening to him, and rest content. Lucy desired more.
>
> She fixed her eyes wistfully on the tower of the palace, which rose out of the lower darkness like a pillar of roughened gold. It seemed no longer a tower, no longer supported by earth, but some unattainable treasure throbbing in the tranquil sky. Its brightness mesmerized her, still dancing before her eyes when she bent them to the ground. (61-62)

Although A Room with a View is not a prophetic novel, has pointed out, "it is the sense of prophecy that is always present and that also hints at something stronger, older and better planned than we know. …the sense of prophecy is there, purposefully there, embedded in various scenes and characters." (Lavin, 30) It is possible to prophesy what will happen when Lucy enters the Piazza Signoria. The Piazza Signoria represents the dark, ambiguous soil of the unconscious. The loggia appears as the triple entrance of a cave which is the archetypal symbol of life's origin. As described by Jung, "the cave is the place of rebirth. Anyone who gets into that cave, that is to say into the cave which everyone has in himself, or into the darkness that lies behind consciousness, will find himself involved in an – at first – unconscious process of transformation. By penetrating into the unconscious, he makes a connection with his unconscious contents." (135) It symbolizes initiation and separation. As Wilfred Stone remarks, "the caves are the primal womb from

which we all come and primal tomb to which we all return." (307) Earth, the great mother, whose womb is symbolised by the cave, is a place looking forth upon the arrivals and departures of mankind. The foreboding and suffocating atmosphere of the Piazza Signoria is seen as a place of origin and death. The cave, maternal-womb, is a place of death and rebirth. According to Summers:

> The description of the loggia, which suggests feminine sexuality, is matched by the phallic symbolism of the tower, 'like a pillar of roughened gold…throbbing in the tranquil sky.' Loggia and tower together intimate the mystery of sexuality and its function in assuring the continuity symbolised as well by the water of the Neptune fountain and the turbulent river. (84)

Lucy passes into what Campbell terms the "Belly of the Whale", that dark realm where she loses her sense of direction. The tranquil Piazza is replaced by primeval fear and primitive panic. As Campbell comments, "the idea that the passage of the magical threshold is a transit into a sphere of rebirth is symbolised in the worldwide womb image of the belly of the whale. The hero instead of conquering or conciliating the power of the threshold is swallowed into the unknown and would appear to have died." (90) The archetypal nature of the Piazza Signoria transforms Lucy and George to a goddess and a god in their eyes. It is the place where the first seeds of the maturity and individuation are sown:

> The Piazza Signoria is too stony to be brilliant. It has no grass, no flowers, no frescoes, no glittering walls of marble or comforting patches of ruddy brick. By an odd chance – unless we believe in a presiding genius of place – the statues that relieve its severity suggest, not the innocence of childhood nor the glorious bewilderment of youth, but the conscious achievement of maturity. Perseus and Judith, Hercules and Thusnelda, they have done or suffered something, and, though they are immortal, immortality has come to them after experience, not before. Here, not before. Here, not only in the solitude of Nature, might a hero meet a goddess, or a heroine a god. (78)

Here we feel the ecstatic experience of oneness with the ideal past. It is the world of the ancestors which gives strength and consolation as well as depth to the primeval past and to the generations that have gone before. It is a place where a spiritual revelation is made known.

The next meeting of George and Lucy takes place when the guests at the Pension Bertolini go to see a view on the Fiesole Hillside, which is another prophetic scene. The view of Florence has a deep impact on Lucy. The forces of Italy and the myths are at work again around Lucy. As in "The Story of a Panic", the outing is actually, as Alan Wilde remarks, "presided over by the god Pan …conducted by the forces of love, of spring and of the earth." (50) George and Lucy are connected with archetypal characters in this scene. The archetypes serve to give depth and universal significance to them. Their carriage is driven by Phaethon which has mythological implications:

> It was Phaethon who drove them to Fiesole that memorable day, a youth all responsibility and fire, recklessly urging his master's horses up the stony hill. Mr. Beebe recognized him at once. Neither the Ages of Faith nor the Age of Doubt had touched him; he was Phaethon in Tuscany driving a cab. And it was Persophene whom he asked leave to pick up on the way, saying that she was his sister – Persophene, tall and slender and pale, returning with the spring to her mother's cottage, and still shading her eyes from the unaccustomed light. (79)

Phaethon, the driver of the sun chariot, and Persophene, the embodiment of the returning spring are classical allusions. As in "The Story of a Panic", the elemental forces of nature work upon the guests. In the Fiesole hills the guests split into groups as if "Pan had been amongst them – not the great god Pan who has been buried these two thousand years, but the little god Pan, who presides over social contretemps and unsuccessful picnics." (90) There are magical forces emanating

from nature, and Lucy undergoes the spell of nature deities. When Lucy goes looking for the good Chaplin, Mr. Beebe, it is Phaethon who leads Lucy to George as a result of a misunderstanding. Phaethon has no doubt about his ability to recognize a good man. When he leads Lucy to an open terrace covered with streams and rivulets of violets, he calls to her, "Courage! Courage! And Love":

> At the same moment the ground gave way, and with a cry she fell out of the wood. Light and beauty enveloped her. She had fallen on to a little open terrace, which was covered with violets from end to end…
> Standing at its brink, like a swimmer who prepares, was the good man. But he was not the good man that she had expected, and he was alone.
> George had turned at the sound of her arrival. For a moment he contemplated her, as one who had fallen out of heaven. He saw radiant joy in her face, he saw the flowers beat against her dress in blue waves…He stepped quickly forward and kissed her.
> Before she could speak, almost before she could feel, a voice called, "Lucy! Lucy! Lucy!" The silence of life had been broken by Miss Bartlett, who stood brown against the view. (85-86)

The description of the terrace is the indication of the forces which are at work on the lovers. "The beauty is a primal reality." (Beer, 64) George and Lucy who find themselves in the garden of violets, Eden, forget about themselves and they hug each other stripped off their individuality and are taken to the primal times. In this scene, as stated by Summers, "George and Lucy are associated with archetypal characters. They function finally as latter-day, pagan incarnations of Adam and Eve, symbols of fertility and continuity, natural innocence and unashamed sexuality." (99) To use George Thomson's words:

> Caught in a moment of ecstasy, everything is transformed; everything is touched by greatness, and completeness and becomes archetypal. The violets appear as the type of springtime glory; the characters as the type of lovers. The lovers buoyed up by the sea of violets, appear as the image of youth and beauty and vitality. They have transcended the personal and individual. (102)

Lucy perceives George against a background of the river, the golden plains and hills. Archetypal Earth mother, Eden, is where Adam and Eve, George and Lucy, meet and taste the forbidden fruit, their love. The Arno is once more present in the distance from above the Fiesole. Phaethon does more than drive the carriage. It is Phaethon who leads Lucy to George. The mythological figure has achieved his purpose:

> He alone had played skilfully, using the whole of his instinct, while the others had used scraps of their intelligence. He alone had divined what things were, and what he wished them to be. He alone had interpreted the message that Lucy had received five days before from the lips of a dying man. Persephone, who spends half her life in the grave – she could interpret it also. Not so these English. They gain knowledge slowly, and perhaps too late. (90-91)

"The silence which is the voice of the earth and of the generations who have gone" (Thomson, 81) as in the church of Santa Croce, is destroyed by Charlotte, who is the shadow figure and the threshold guardian. As remarked by Alan Wilde, "Lucy has been brought up to the brink of self-realization, of seeing air and light and love, but Charlotte's dense shadow obscures the view and helps to wither Lucy's expansiveness. There is a flash of lightning…The right values have been defeated: Lucy deceives herself, and George, whose salvation comes to depend more and more on Lucy's returning his love, is defeated too." (50-51) Lucy continues to repress her emotions. She refuses to acknowledge her love for George. On the way from Fiesole, "rain and darkness come on together" (91) implying an outward and an inward quest go hand in hand with each other. When Lucy repudiates George, she is enveloped by darkness, either outwardly or inwardly. Physical weather conditions and her psychological mood have the same characteristics. Lucy is unable to face the reality in her depths and she cannot bear knowing about it. When

she steps through the door of the shadow, she is frightened and she cannot respond to this test of courage, a test sufficient to frighten her. Lucy insists on repressing her natural instincts, while confessing to Charlotte that she has been foolish when she thought she was developing:

> 'He is really – I think he was taken by surprise, just as I was before. But this time I am not to blame; I do want you to believe that. I simply slipped into those violets. No, I want to be really truthful. I am a little to blame. I had silly thoughts. The sky, you know, was gold, and the ground all blue, and for a moment he looked like someone in a book.'
> 'In a book?'
> 'Heroes – gods – the nonsense of schoolgirls.' (93)

Forster's use of mythological references continues with Lucy's description of George. George who has "fallen out of heaven" (89) is now identified with: heroes-gods. Earlier Lucy had seen him as a figure "carrying a burden of acorns"(45)

Lucy is torn between her conscious and unconscious feelings. Her refusal to gaze inwards leads her to a great confusion. Lucy's unconscious depths force her to accept her love for George. Before leaving for Rome, she "felt that the candle would burn better, the packing go easier, the world be happier, if she could give and receive some human love." (97) This is a clear indication of her need to love and to be loved. She is ready for individuation. Before going to bed, she cries out: "It isn't true, It can't all be true. I want not to be muddled. I want to grow older quickly." (100) Her striving for self-realization or selfhood is archetypal, that is to say, inborn. Jung's key concept for her need to grow older is individuation. According to Summers:

> Lucy's escape from muddledom is not easy, for the second half of the novel records a series of deceptions by which she attempts to avoid "that king of terrors – Light." In her muddle, light especially terrifies her because – as her name indicates – it is equivalent to self-knowledge.

> To embrace light is to accept the philosophy of George, who recognizes the inevitability of shadow but who advises her to face the sunshine. (87)

Although Lucy has turned to her home in the second part of the novel, part of Lucy's mind "has been left behind brooding on the incidents in Italy, while the other part goes marching on through the events in Surrey." (Lavin, 16) Italy continues its sway when the scene shifts to England. Italy continues to demonstrate its power and to manipulate Lucy. It, with its springtime and pagan nature, promptly exerts itself in England. Italy is the main force in the second part of the novel again. Lucy's mind is continually preoccupied with the events in Italy and George. But now Lucy is more mature and, she has changed according to Cecil, who has observed this change and attributed it to Italy: "Italy worked some marvel in her. It gave her light, and – which he held more precious – it gave her shadow. Soon he detected in her a wonderful reticence. She was like a woman of Leonardo da Vinci's, whom we love not so much for herself as for the things that she will not tell us. " (107) Cecil is struck by the change in her. Mr. Beebe feels something strange in Lucy, and he is sure that she is not what she seems: "Does it seem reasonable that she should play so wonderfully, and live so quietly? I suspect that one day she will be wonderful in both. The watertight compartments in her will break down, and music and life will mingle. Then we shall have her heroically good, heroically bad – too heroic, perhaps, to be good or bad." (111) Mr. Beebe is aware that she has not been on her own in Italy and Charlotte has continually directed her:

> 'I could as easily tell you what tune she'll play next. There was simply the sense that she had found wings, and meant to use them. I can show you a beautiful picture in my Italian diary: Miss Honeychurch as a kite,

> Miss Bartlett holding the string. Picture number two: the string breaks. (112)

Although Italy retreats to the background, it still acts as a supreme power. Before going to Italy, Lucy was a timid and conventional girl. Now she sees herself as a rebel who is trying to find herself through the influence of Italy on her. Italy has a positive role in awakening Lucy to an awareness of her deeper self. As pointed out by McDowell, "both Italy and English countryside encourage a free and open existence as compared to cramped, stereotyped, middle class social life. The primary impression produced by the novel, the prevalence of wind, air and sunlight…establishes the primary role of nature as a redemptive power." (50) The redemptive power of nature is also expressed by the wise old man, Mr. Emerson, who comes to live near Windy Corner with his son George by chance:

> 'The Garden of Eden,' pursued Mr. Emerson, still descending, 'which you place in the past, is really yet to come. We shall enter it when we no longer despise our bodies.'
> Mr. Beebe disclaimed placing the Garden of Eden anywhere.
> 'In this – not in other things – we men are ahead. We despise the body less than women do. But not until we are comrades shall we enter the Garden.'
> …
> 'I believed in a return to nature once. But how can we return to nature when we have never been with her? Today, I believe that we must discover Nature. After many conquests we shall attain simplicity. It is our heritage.' (145)

The power of nature which is a primitive pastoral world, identification with nature, returning to the bosom of nature and the forces of nature can be observed in the waters of the sacred lake at Windy Corners. This sacred lake is presided over by Pan, when George, Mr. Beebe and Freddy throw off their clothes and plunge into the water where Lucy used to bathe as a girl:

> It was ordinary water, nor was there very much of it, and, as Freddy said, it reminded one of swimming in a salad. The three gentlemen rotated in the pool breast high, after the fashion of the nymphs in Götterdammerung. But either because the rains had given a freshness, or because the sun was shedding a most glorious heat, or because two of the gentlemen were young in years and the third young in the spirit –for some reason or other a change came over them, and they forgot Italy and Botany and Fate. They began to play. Mr. Beebe and Freddy splashed each other. A little deferentially, they splashed George. (149-150)

The sacred lake is a classical mother archetype. Plunging into the sacred lake is a psychological movement from consciousness to unconsciousness, which symbolizes going back to life's origin or the primordial condition. The visitors of the sacred lake undergo the spell of nature deities. The god Pan, who is the representative of primal energy and sexuality, transforms all the visitors. They are very happy now. They are full of energy and vitality and run here and there, which are clear indications of the rebirth. They have gone into the mother's womb for self-renewal. According to Stephen K. Land, "in the bathing scene at 'the sacred lake', George takes part in a nature-communion ritual." (120) Once more George is enlivened and rejuvenated by the forces of nature and of the good spirits. "The waters of the pool wash the greyness from his soul, confirming his resolution to win Lucy's love." (Wilde, 55) To use Colmer's words:

> The high spirited bathing episode, like the other bathing scenes in Forster's fiction, acts as a baptism into brotherhood; in this case, for George, Freddy and even temporarily for Mr. Beebe, the clergyman. It also offers a potential rebirth into naturalism for the silent Lucy, who has once bathed in the pool herself, but has since been taught to feel embarrassment. For the men it was an eternal moment. (50)

Lucy meets George again and greets him when he is naked. In England, this is Lucy's first encounter with George, who has a god-like appearance: "She had bowed – but to whom? To gods, to heroes, to the nonsense of schoolgirls!" (153)

In England, Lucy finds herself in a world which is full of ghosts, which symbolise her unconscious disturbances. She feels that George's ghost has continued to haunt her. Lucy cannot forget her experience on the Fiesole hillside. Her unconscious depths, the lights which she has tried to ignore, begin to influence Lucy's life in England. Her remembrances of Italy affect her present life in England. Her unconscious regard for George gnaws at her. Darkness and confusion reign over her soul:

> But soon the conflagration died down, and the ghosts began to gather in the darkness. There were too many ghosts about. The original ghost – that touch of lips on her cheek – had surely been laid long ago; it could be nothing to her that a man had kissed her on a mountain once. But it had begotten a spectral family – Mr. Harris, Miss Bartlett's letter, Mr. Beebe's memories of violets – and one or other of these was bound to haunt her before Cecil's very eyes. It was Miss Bartlett who returned now, and with appalling views. (158)

The effect of Italy and the happenings there have a prominent effect on her. Although she is now in England, her mind is continually engaged with the happenings in Italy. She tries to suppress them, but she cannot. George continually haunts Lucy in a literal meaning. The dilemma in which she is placed by George's arrival and her deep loneliness push her into the world of phantoms. Lucy is immersed in a dream world. She tries to exorcise the ghosts which lead her into a helpless despair:

> The ghosts were returning; they filled Italy, they were even usurping the places she had known as a child. The sacred lake would never be the same again, and on Sunday week, something would even happen to Windy Corner. How would she fight against the ghosts? For a moment the visible world faded away, and memories and emotions alone seemed real." (160)

Rather than gazing into her depths, she continues to deceive herself with the surface and apparent happenings. She thinks that she has a nervous breakdown. When strange images rise from her depths, she puts them down to her nerves:

> When she talked to George – they met again almost immediately at the rectory – his voice moved her deeply, and she wished to remain near him. How dreadful if she really wished to remain near him! Of course, the wish was due to nerves, which love to play such perverse tricks upon us. (161)

She welcomes nerves or any other shibboleth that will cloak her desire for George. Lucy, who does not recognise her unconscious self, projects the repressed contents of her unconscious on her nerves, criticising and condemning them.

Another ghost for Lucy is Miss Lavish, one of the residents of the Pension Bertolini, whose book is in Cecil's hands in which Lucy and George's first kiss on the Fiesole hillside is narrated. When Cecil reads this part of the book loudly to Lucy and George, George's passion is aroused, and he kisses her again in a copse which is similar to the Fiesole terrace, which is observed to be "sun guided, not by Phaethon, but by Apollo, competent, unswerving, divine." (167) Repressing her feelings for George, Lucy refuses George's declaration of love and once more both of them are immersed in darkness. "The armour of falsehood is subtly wrought out of darkness, and hides a man not only from others, but from his own soul." (181) While breaking her engagement to Cecil pretending that she loves no one, Lucy is not aware of what she has said. In fact she repeats George's words. George warned her that she must avoid Cecil in the past. She is immersed in a deep loneliness, repudiating her innermost depths and lying to everyone around her.

Forster's inquiring mind, insight and understanding of the human nature help him to see the contrasting elements not only in the outer world, but also in the

inner world of the human personality. In order to expose the conflict and give it an outward representation, and to appreciate the contradictory relationship between good and evil in the human personality, Forster creates small, but very powerful scenes which have vital importance for the novel. One of these small scenes in which the eruptive evil emerges suddenly is performed in front of the Piazza Signoria. Forster seemingly acknowledges that good and evil are so tightly blended in the human nature that it is impossible to handle them individually. Wandering into the Piazza Signoria, Lucy witnesses the murder of an Italian and faints in George's arms:

> Two Italians by the Loggia had been bickering about a debt. 'Cinque lire,' they had cried, 'Cinque lire!' They sparred at each other, and one of them was hit lightly upon the chest. He frowned; he bent towards Lucy with a look of interest, as if he had an important message for her. He opened his lips to deliver it, and a stream of red came out between them and trickled down his unshaven chin. (62)

When Lucy steps through the door of the Piazza Signoria, namely her unconscious depths, she discovers with terror that she is the object of the unseen factors. Her entrance into the Piazza Signoria is like her indulgence into her subconscious depths. According to Jung, "it is generally believed that anyone who descends into the unconscious gets into a suffocating atmosphere of egocentric subjectivity, and in this blind alley is exposed to the attack of all the ferocious beasts which the caverns of the psychical underworld are supposed to harbour." (20) Lucy's descent into her unconscious depths is a meeting with herself, the meeting with her own shadow. The meeting with herself is an unpleasant thing. In the realm of consciousness she is her own master. When she steps through the door of the shadow she discovers with terror that she is the object of the unknown

factors. To know this gives rise to primitive panic. As a result of this primitive panic she faints and finds herself in George's arms. George Thomson claims that:

> In all of Forster's fiction, the most extreme instance of an archetypal character with a limited heroic role and a restricted significance is the nameless Italian in A Room with a View who is unexpectedly stabbed as George Emerson and Lucy Honeychurch look on. Their eyes, meeting over the dying man, share a new knowledge, an understanding that life is violent and real and meaningful. The glance Lucy receives from the man as he dies tells her that death is in life and that man is mortal. But he who silently tells her this has no name, no personal attributes; as a hero he is open to any signification the narrative can project onto him. And because he plays so simple and so brief a role, there is no problem of individual detail undermining or detracting from the universal significance of his character. (126-127)

The blood of the dying man stains Lucy's picture of Venus, which shows "all too literally the nearness of two passions of love and wrath. This whole scene is presided over by the pagan gods who inhabit the fountain in the Piazza." (Crews, 132) Seeing the blood on the pictures, George throws them into the river Arno. To George the scene suggests something tremendous: "For something tremendous has happened; I must face it without getting muddled. It isn't exactly that a man has died." (64) As a result of this event George begins to feel that there is a meaning in the universe. He begins to feel love and perplexes Lucy with his new desire to live: "I shall want to live." (66) The embrace also impresses Lucy greatly: "The whole world seemed pale and void of its original meaning…Her heart warmed towards him for the first time." (63-64) The roar of the Arno suggests some unexpected melody to her ears. This is the roar of her surging unconscious contents. As Frederick Crews comments, "the message [of the dying Italian] would seem to be that it is better to bring your passion out, even if it is murderous, than to remain unaware of its presence." (90) However, Lucy is again unable to follow her

impulses and to be true to herself. Rather than accepting the reality in her innermost depths, she is frightened. Her persona is continually preoccupied with her being held in George's arms, which may lead to gossip at the Pension. Her ego identifies solely with the role she is playing,and she ignores the other side of her personality. As pointed out by McDowell:

> Just as the blood of the murdered man defiles the pictures, so Lucy, through her own blindness and obstinacy, does violence to her instincts. Just as the soiled photographs return to the water that has given birth in legend to the goddess of love, so Lucy must immerse herself in the most elemental of passions in order to cleanse her soul and to attain a new life. The birth of the goddess and the death of the Italian man also suggest the nearness of love and death as the most significant and mysterious of experiences. (51)

Lucy crosses another spiritual boundary or the second threshold: "Again the thought occurred to her, 'Oh, what have I done?' – the thought that she, as well as the dying man, had crossed some spiritual boundary." (63-64)

Forster chooses Mr. Emerson as the archetype of the old wise man, and uses him as the spokesman of the narrator. But his stance is moralistic. His moral lesson is that men should be true to themselves. Forster gives Mr. Emerson the most prominent role in the novel. Mr. Emerson, who is able to see Lucy's depths, wants Lucy to give her hand to George and by this way, he is sure that she will be able to understand herself and see the truth about herself. Mr. Emerson who has an elemental nature and a deep insight into people and events wants Lucy to fetch the light out, which means to face the truth. Mr. Emerson wants Lucy to be herself: 'I think that you are repeating what you have heard older people say. You are pretending to be touchy; but you are not really. Stop being so tiresome." (43) Mr. Emerson sees the fog around her and tries to dissipate it by advising her to be

herself and to follow her own instincts, but Lucy is unable to do so. She is continually in a mist and directed by her chaperone, Charlotte. Mr. Emerson wants her to take off her mask. Mr. Emerson's role is that of the wise old man of the myths whose words assist the hero through the trials and terrors of the adventure. The old man always appears when the hero is in a hopeless and desperate situation. Since her ego ignores the messages from the self-archetype, her understanding and appreciation of her self seems impossible. According to Hall and Nordby, "achieving a state of realization depends largely upon the cooperation of the ego; for if the ego ignores the messages from the self-archetype an appreciation and understanding of the self would be impossible. Everything must become conscious in order to have the effect of individuating the personality." (52) To make conscious that which is unconscious takes time. Lucy puts out the lights in her depths:

> She gave up trying to understand herself, and joined the vast armies of the benighted, who follow neither the heart nor the brain, and march to their destiny by catchwords. …They have sinned against passion and truth, and vain will be their strife after virtue. As the years pass, they are censured. Their pleasantry and their piety show cracks, their wit becomes cynicism, their selfishness hypocrisy; they feel and produce discomfort wherever they go. They have sinned against Eros and against Pallas Athene, but by ordinary course of nature, those allied deities will be avenged. (194)

Toward the end of the journey, the heroine, Lucy, descends into darkness. At the climax of the quest tale, Lucy must go to Greece in order to forget about the situation in which she is. This is the ultimate task. Lucy feels profound fear and loneliness. This descent is perhaps the most complex part of the quest. In a way, the suffering of the heroine will clean off her sins, purify her and renew everything. Lucy is frightened by her unconscious depths which might lead to self-knowledge.

She is in an utter despair, since she cannot reveal her soul to anyone around her: "She disliked confidences, for they might lead to self-knowledge and to that king of terrors – light." (212-213) The contents of her subconscious seem to her as the beams of light. Lucy is afraid of facing the things in her depths, namely the light in her unconscious.

Before leaving for Greece, Lucy meets the wise old man, Mr. Emerson, who tries to convince Lucy that she will lead a happier life if she gives up her trip to Greece. Mr. Emerson always appears when Lucy is in a hopeless and desperate situation. She is in a great muddle. Mr. Emerson is, as E. K. Brown called him, "the chief redemptive character of the novel." (qtd. in Wilde, 57) He advises her and helps her towards beauty and truth:

> 'Take an old man's word: there is nothing worse than a muddle in all the world. It is easy to face Death and Fate, and the things that sound so dreadful. 'Do trust me, Miss Honeychurch. Though life is very glorious, it is difficult.' She was still silent. … "Life," wrote a friend of mine, " is a public performance on the violin, in which you must learn the instrument as you go along." I think he puts it well. Man has to pick up the use of his functions as he goes along – especially the function of love.' Then he burst out excitedly: 'That's it; that's what I mean. You love George!' (222)

Mr. Emerson understands that Lucy loves his son. He insists that she loves George and if she does not follow her impulses and pull it out of herself, her life will be wasted. While Mr. Emerson is speaking, Lucy sees that "darkness is withdrawn, veil after veil, and she saw to the bottom of her soul." (224) Mr. Emerson leads her to her elemental forces and reminds her of the view from Fiesole. Her growth of awareness concerning her subconscious feelings for George is enhanced by different events which have Pagan implications. She is frightened and begins to see her unconscious depths. She overcomes her muddle and learns

through Mr. Emerson. Through the intervention of the wise old man, she is able to recognize the truth hidden in her innermost depths. Mr. Emerson makes her look within herself. Finally Lucy finds her double life and guilt unbearable. Her divided self, and self-torment cause her to reveal her love to George when she feels that she is safest. After her confession to George, she is cleansed of her sins. When George finally succeeds in winning Lucy, Lucy has "a sense of deities reconciled." (310) By accepting George's love, Lucy arrives at her elemental roots and finds her true nature. Her quest of self-knowledge ends with passionate love. As remarked by Jung, "the old man thus represents knowledge, reflection, insight, wisdom, cleverness, and intuition on the one hand, and on the other hand, moral qualities such as good-will and readiness to help, which make his spiritual character sufficiently plain." (1959: 222) Mr. Emerson, who is rational and experienced, well-taught in the ways of nature, is going to accompany Lucy into adulthood. His moral lesson is that men should be true to themselves.

A Room with a View is at the root a quest for enlightenment and growth. Lucy's quest describes a sequence of related events in the life span of the heroine, or at least within a crucial part of her life. Self-knowledge is attained through a series of trials and tests of psychological nature. The circular nature of her adventure naturally suggests its completion and the idea of universality.

A Room with a View is particularly important as an expression of Forster's mythic and archetypal vision. It is therefore similar to his short stories. The mythic structure of A Room with a View is attributable to the fact that it is in the mode of fantasy. Through Forster's use of classical myth and his attitude to nature the novel becomes rich in imagery and symbolism. Forster uses archetypal symbolism very effectively to convey the mysterious nature of human personality. Forster's use of

the archetypes of character is the best means of expressing the individuation process and the development of personality, which is in between the ego and the unconscious. In order to trace the personality types and personality development in this early novel, the related concepts of the individuation process and the relationship of the archetypes and the persona to character, Forster explored the contradiction between upper and lower levels of consciousness through the classical mythology and archetypes which will be explored with more subtlety in his next novels. From a critical standpoint A Room with a View is an introduction to Forster's growing vision from the individual to the universal.

CHAPTER 5

WHERE ANGELS FEAR TO TREAD

It is time to ask the question what the difference between the two Italian novels, A Room with a View and Where Angels Fear to Tread, is. Looking over Forster's progression, it is possible to say that Forster's concept of the romance has undergone a further modification. Where Angels Fear to Tread illustrates a new concept of romance. Romance elements are still evident, but Forster's next novel tends to concentrate on the everyday, the social and the domestic. It also suggests elements of love, adventure, the marvellous and the mythic. Forster combines the romance with realistic elements in Where Angels Fear to Tread. He makes use of melodrama and social comedy, the novelistic tradition of Jane Austen, for whom Forster had great admiration: "I am a Jane Austenite, and therefore slightly imbecile about Jane Austen…Jane Austen is different. She is my favourite author! I read and re-read, the mouth open and the mind closed." (Forster: 1936, 145) Forster's search for a method in presenting his values moves its centre of gravity from romance to realistic novel. Thus this chapter illuminates many of the possibilities Forster has discovered for character depiction. It attempts to expand the continuing discussion of the archetypes of character.

Forster employed the concept of the unconscious actively and significantly in characterization. Forster's handling of personality and personality development is widened through his archetypal patterns. Forster uses archetypal symbolism to convey the mysterious nature of human personality. Archetypes of

the human psyche supply much raw material for Forster's creation of characters. Forster's work exhibits explicit uses of the key concepts of Jung's theory with regard to the actual working of the human psyche. Jung's influence lies precisely in having provided Forster with a certain schema for character delineation. Like A Room with a View, Where Angels Fear to Tread also deals with the individuation process and the relationship of the archetypes to characters. All the characters are intentionally placed on a continuum of individuation from the total domination by the persona to the domination by archetypal projections. In the second chapter Gino Carella quotes the opening lines from The Divine Comedy: "Midway this way of life we're bound upon, /I woke to find myself in a dark wood, /Where the right road was wholly lost and gone." (qtd. in Summers, 35) The plot of the novel is based on the theme of the life-pilgrimage of the protagonists. Unlike the spontaneous love in A Room with a View, Forster's use of love is not mutual love in Where Angels Fear to Tread. Unlike George and Lucy, Philip Herriton and Caroline Abbott do not fall in love with each other. Forster's inquiring mind helps him to analyse Philip and Caroline individually as two different personalities who have no emotional bond with each other initially, although Philip begins to love Caroline toward the end. However, this is not true for Gino. Forster chooses an interesting account of illustrating the complexity of life. His keen observation and deep insight delves into the complexities of his round characters. The characters' strife for attaining wholeness throughout their pilgrimage and their failure at the end of the novel is an indication of Forster's great interest in the development of the individual personality. Forster employs archetypal symbolism to reveal the lack of wholeness in the characters in the novel. The lack of wholeness in their nature is made explicit by Monteriano's piazza. The towers imply the whole city. The

wholeness of Monteriano is suggested by the Piazza "with its great attractions – the Palazzo Pubblico, the Collegiate Church, and the Caffe Garibaldi: the intellect, the soul, and the body." (116-117) As it is understood, the Piazza with its attractions is the symbol of "the self and the complete man" (Thomson 116). The difficulty of achieving wholeness and the difficulty of integrating the intellect, the soul and body find their best expression in Philip, Caroline and Gino successively through Forster's archetypal symbolism. Forster employs the persona archetype skilfully. Philip and Caroline have intense complexities behind an exterior of apparently simple roles. They are squeezed in between an interior reality and an exterior role. The surface actions of Philip and Caroline and their relations to one another are governed by the working of the archetypes that symbolise deep forces of the psyche. These archetypes contribute significantly to the characterization in the novel.

Forster's Philip figure is an indication of his deep insight into characterization and his steady preoccupation with the inner life. With his masterful use of the archetypes of character, he creates such complex characters that he can skilfully analyse the psychological development of the individual. As a Forsterian hero, Philip Herriton is the combination of Lucy Honeychurch and Cecil Vyse, but he is a much more complex and complicated character than the other two. Philip Herriton seems to represent the central complexities Forster is concerned with in a pure and concentrated form. He has all the elements of the subconscious that function, often deeply and implicitly, in Forster's characterization: the instinctual drives, the mechanism of repression, psychic conflict between his persona and shadow. When analysed from outside, Philip Herriton is an intellectual. He symbolizes one of the three parts, the intellectual side, of the whole man. He is

accepted as “the cleverest one” (5) of the Herriton family. Philip Herriton who makes continual visits to the Continent and “whom the idea of Italy always intoxicated” (2) has a sense of beauty and an aesthetic view of life:

> He was a tall, weakly-built young man… His face was plain … and there was a curious mixture in it of good and bad. He had a fine forehead and a good large nose, and both observation and sympathy were in his eyes. But below the nose and eyes all was confusion… At all events he had got a sense of beauty and a sense of humour, two most desirable gifts. The sense of beauty developed first. ….At twenty-two he went to Italy with some cousins, and there he absorbed into one aesthetic whole olive-trees, blue sky, frescoes, country inns, saints, peasants, mosaics, statues, beggars. He came back with the air of a prophet who would either remodel Sawston or reject it…In a short time it was over. Nothing had happened either in Sawston or within himself… (54-55)

From Forster’s description of Philip, it is possible to make out that he has contradictory qualities in his nature. These contradictory qualities are the core of Forster’s character delineation. Philip is the combination of contrasting elements such as good and bad, weakness and power. His sense of humour and beauty are his false characteristics. These two characteristics help him to become a persona-ridden person who is alienated from his nature. Philip is in a state of tension between his overdeveloped persona and the underdeveloped parts of his shadow. He continually escapes from his inner impulses through his sense of beauty and humour. His false characteristics lead him to have a false understanding of himself. Stressing this point, Summers comments: “Philip Herriton is the quintessential Forsterian hero: intellectual, overcivilised, self-conscious, and repressed. …Philip has a large capacity for self-deception and for pretending to emotions that he does not actually feel. His aestheticism is itself a form of insincerity and his romanticism a ‘spurious sentiment.’ ” (36) After his first visit to Italy, he returns full of passion for Italy, and he “ridicules Sawston and its ways.” (9) Philip is an

intellectual snob who laughs at everything. Everybody in the Herriton family is tired of hearing the praises of Italy. He looks down upon everything, and there is a great contradiction between what he says and what he does. On the one hand he says Lilia should go to Italy and meet the Italians. On the other hand he is against Lilia's engagement with an Italian. When he learns Lilia's engagement, he becomes angry with her, and he is disgusted with this situation. He is the one who advises Lilia to love Italy and the Italians. Depending upon Philip Herriton's advice, Lilia, Philip's widowed sister-in-law, starts on a journey for Italy. Before she leaves, Philip gives Lilia some advice about Italy concluding, "it is only by going off the track that you get to know the country. See the little towns – Gubbio, Pienza, Cortano, San Gimignano, Monteriano. And don't, let me beg you, go with that awful tourist idea that Italy's only a museum of antiquities and art. Love and understand the Italians, for the people are more marvellous than the land." (1) There is a great incongruity between these earlier thoughts of his and his later attitude towards Lilia about her engagement with Gino. Philip's inconsistent way of behaving shows itself clearly when Mrs. Herriton decides to dispatch Philip to Monteriano to prevent the marriage of Lilia and Gino. Philip suddenly finds himself in a terrible position: "For three years he had sung the praises of the Italians, but he had never contemplated having one as a relative." (14)

Philip's love of Italy is not genuine, but he tries to make it appear genuine. His love of Italy emerges from his aesthetic snobbishness. When he encounters real Italy, not the imaginary one in his mind, Philip falls into a dilemma. On arriving in Monteriano, Philip Herriton's earlier thoughts about Italy suddenly change. Philip Herriton who had been in love with Italy for some time, was now "in the enemy's country, and everything – the hot sun, the cold air behind the heat, the endless rows

of olives, regular yet mysterious – seemed hostile to the placid atmosphere of Sawston in which his thoughts took birth." (16) Philip's first impressions about Italy point to "the wildness and mystery of the cultivated but untamed Italian countryside." (Lavin, 55) When he learns that Gino is not a noble man but the son of a dentist, all his romantic ideas about Italy are shattered: "he feared that Romance might die." (20) Philip's aesthetic vantage point distances him from the real life. When Philip sees Gino, for the first time, his appreciation of Gino is completely aesthetic, which is an indication of his insincerity. "Philip had seen that face before in Italy a hundred times – seen it and loved it, for it was not merely beautiful, but had the charm which is the rightful heritage of all who are born on that soil. But he did not want to see it opposite him at dinner. It was not the face of a gentleman." (23) His way of looking at Gino from his aesthetic point distances him from Gino. The bathing scene can be shown as another example which is an indication of his assessing life in terms of art. Rather than participating in the bathing scene, he prefers being a spectator who evaluates the happenings from his aesthetic viewpoint. Philip Herriton has a passive view of life, and he continually refrains from participating in life. In the novel a legend about a saint, Santa Deodata, is told. On the way to Monteriano in his second coming, Philip's eyes are fixed on the towers again, just as they had been fixed when he drove by with Miss Abbott:

> One of the towers, rough as any other, was topped by a cross – the tower of the Collegiate Church of Santa Deodata. She was a holy maiden of the Dark Ages, the city's patron saint, and sweetness and barbarity mingle strangely in her story. So holy was she that all her life she lay upon her back in the house of her mother, refusing to eat, refusing to play, refusing to work. The devil, envious of such sanctity, tempted her in various ways. He dangled grapes above her, he showed her fascinating toys, he pushed soft pillows beneath her aching head.

> When all proved vain he tripped up the mother and flung her downstairs before her very eyes. But so holy was the saint that she never picked her mother up, but lay upon her back through all, and thus assured her throne in paradise. (79)

The legend of the holy maiden is told to illuminate Philip's character. Santa Deodata refrains from participating in life, and she continually denies the world. "Just as Philip in his earliest phase was an aesthete in his ivory tower, the saint was remote from active life." (McDowell, 44) Her refusal to take part in life is closely associated with Philip Herriton's unconcerned stance in life. From his vantage point, he can see a lot of things, but he is indifferent to the happenings and abstains from undertaking an active role. As Claude Summers remarks, "The legend of Santa Deodata functions in the novel to illuminate the impassivity of Philip." (34) Philip Herriton symbolizes the intellectual man, but his intellectualism is nourished by his romantic inclinations. When he encounters real life, all his romantic ideas are shattered, and he remains detached. His intellectualism does not help him to understand the happenings and the people around him. His sense of beauty distances him from real life. Philip remains detached, not personally involved in anything. His intellectualism complies with his aestheticism. He insists on assessing life in terms of art. As J. B. Beer has pointed out, "the course of the novel is for him a progress from aesthetic detachment to involvement with life. " (72) Philip's real recognition of himself is accomplished in Italy, and he gains an insight into himself. As a result of his conversation with Caroline, Philip has to admit that he is indecisive, and that life is a spectacle for him:

> Miss Abbot, don't worry over me. Some people are born not to do things. I'm one of them; I never did anything at school or at the Bar. …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 not there. You are quite right: life to me is just a spectacle, which, - thank God, and thank Italy, and thank you – is now more beautiful and heartening than it has ever been before. (120-121)

Forster's Philip figure denotes a dilemma in Forster's mind concerning the intellectual. "He [Philip] may, in fact, be an ironic self portrait" (36), suggests Summer. In order to solve this problem in his mind, Forster subjects Philip to the individuation process. Forster makes use of three Italian visits in order to show Philip's progress towards self-knowledge and his inner growth. These are the three steps in his psychological development. As is remembered, Philip's first Italian visit takes place before the novel begins. He is attracted to Italy in his first visit. The period between his first visit and his second visit, when he has been dispatched to prevent Lilia's marriage, is his aesthetic period in which he is far from the realities of life. Philip's gradual development begins with his second visit to Italy. In his second visit, he encounters the real Italy and Italians, which upset all his romantic castles in the air. Although he comes to loathe Italy and Italians, it is in his second visit that he becomes aware of his repressed feelings.

In order to expose Philip Herriton's repressed feelings, Forster employs classical nature archetypes. These archetypes are Forster's best-known means of expressing the instinctual drives of the characters. In the bosom of nature, when people feel that they are complacent and secure, Forster's characters or we, the readers, suddenly feel that there is something that bothers them in their depths. However these scenes do not last for a long period of time unlike in his short stories. These short term and prophetic scenes give us some clues about the involved characters. In such a scene, when Caroline Abbott picks up Philip at the station in his second visit, they set off for Monteriano, observing the natural beauty and charm of the Italian countryside. Dionysianism is symbolised in the

terrible and mysterious olive trees surrounding Monteriano. When they enter into a little wood, which is a classical mother archetype, Philip is surrounded both by the natural beauty and physical charm of Monteriano. The charm of the little wood surrounds Philip, but he cannot respond to it:

> They were among olives again, and the wood with its beauty and wildness had passed away. But as they climbed higher the country opened out, and there appeared, high on a hill to the right, Monteriano. The hazy green of the olives rose up to its walls, and it seemed to float in isolation between trees and sky, like some fantastic ship city of a dream. Its colour was brown, and it revealed… – nothing but the narrow circle of the walls, and behind them seventeen towers – all that was left of the fifty-two that had filled the city in her prime… The town above them swung to the left, to the right, to the left again, as the road wound upward through the trees, and the towers began to glow in the descending sun. (20-21)

From this description, we can discern very clearly how Philip Herriton's outer and inner lives are brought into a whole through the classical use of the mother archetype; Forster by employing this turns Philip's repressed feelings towards the outer world. His depths come to the surface in the bosom of nature, and find their best expressions in the outer world. From the vantage point on the hill, Monteriano seems like a dream city with many towers, phallic symbols which form dramatic projections of Philip's and Caroline's unconscious sexual desires. We may therefore infer that in such an environment all kinds of instinctual passions are freely lived; their libidinous instincts are powerfully aroused. Nevertheless, they go on suppressing their basic instincts. They are inable to admit to themselves their natural sexual impulses and the relentless English conventions which help them to cover their depths; they are under the shadow of their personas, ignoring their shadows. After his second visit to Italy, Philip Herriton returns to Sawston in a great disillusionment with Italy, but he is now a bit more alert to life, and he is

conscious of some hidden feelings which he is afraid of confessing even to himself. What is more he is aware of the contrast between his shadow and his persona and this awareness contributes significantly to his characterization.

During Philip's third visit to Italy, Forster goes on using nature archetypes. Philip's earlier thoughts about Italy are suddenly replaced by the feelings he had before his second visit to Italy. Primitive and Pagan Italy conquers Philip when he learns from Caroline that Gino wishes he had not been so rude to him eighteen months ago and regrets his attitude to him:

> Philip smiled, and was shocked at himself for smiling, and smiled again. For romance had come back to Italy; there were no cads in her; she was beautiful, courteous, lovable, as of old. And Miss Abbott – she, too, was beautiful in her way, for all her gaucheness and conventionality. She really cared about life, and tried to live it properly. And Harriet – even Harriet tried. (88-89)

Philip Herriton is awakened to Caroline's beauty. He begins to feel something for her although he has thought of her as an unattractive girl up to that time. While they are speaking in the hotel, which was a palace once, Caroline stands by the little Gothic window, and she follows the curves of the moulding with her finger as if she were stroking and touching her lover in a gentle and loving way. This scene is important in the sense that it shows Caroline is also awakened. The view of Italy from the vantage point of the hotel attracts them to each other. However, they go on suppressing their unconscious impulses.

It is quite striking that throughout the novel, whenever Philip Herriton and Caroline Abbot come side by side, the towers of Monteriano are visible. In a way, the towers symbolise the elemental instincts and elemental impulses. The towers are the symbols of passion. Stressing this point, Summers says, "the towers are phallic, and they suggest the masculine sexuality that dominates Monteriano. As

the frequent scene of violence throughout the centuries, they also are witness to the brutal passions not unconnected with male sexuality." (32) As McConkey has pointed out, "Sawston concepts of respectability and refinement are modified in the more pagan, instinctual air of Italy." (22):

> But he did not move, for it was an increasing pleasure to him to be near her, and her charm was at its strongest today. He thought less of psychology and feminine reaction. The gush of sentimentalism which had carried her away had only made her more alluring. He was content to observe her beauty and to profit by the tenderness and the wisdom that dwelt within her. (118-119)

At last, Philip Herriton achieves a state of selfhood and self-realization, which is a very lengthy and difficult task. To attain a total personality or psyche is a very complicated process which takes time to mature. "The organizing principle of the personality is an archetype which Jung called the self." (Hall and Nordby, 51) Philip's achieving a state of self-realization depends on the cooperation of his ego with his unconscious feelings. Finally Philip manages to unite his ego with his rejected and repressed unconscious impulses so that he attains oneness, and achieves greater harmony with his own nature by making conscious that which is unconscious. As his repressed unconscious feelings become conscious, he begins to love Caroline Abbott.

Caroline Abbott functions as Philip's anima. Experiencing his anima is equivalent to understanding the experience of a real woman. Philip sees Caroline in a Greek goddess form when he goes to tell about the death of his child to Gino, and Gino responds by attacking and torturing Philip. Losing his temper, Gino breaks Philip's arm. Philip is rescued by the arrival of Caroline Abbott. "Miss Abbott, the personification of peace and goodness, like Athena at the end of the Odyssey, comes between the warriors and prevents Gino from destroying Philip."

(Shusterman, 79). She is the earth mother who embraces the ones who suffer as well as the Madonna figure for Philip. It is abundantly clear that Philip's repressed libido has wrought a powerful transformation in his unconscious:

> 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 a mortal. Her hands were folded round the sufferer, stroking him lightly, for even a goddess can do no more than that. … 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 … There came to him an earnest desire to be good through the example of this good woman. He would try henceforward to be worthy of the things she had revealed. Quietly, without hysterical prayers or banging of drums, he underwent conversion. He was saved. (138-139)

Philip's seeing her as a goddess is an indication of the transformation and exaltation of his own being. His anima archetype is the feminine side of his psyche. Since this image is unconscious, it is always unconsciously projected upon Caroline. Philip projects it on Caroline, who arouses his feelings. Here the focus is on the integration of masculine and feminine traits. To quote from Carl Jung:

> The birth of the modern individualism began with the worship of woman, which strengthened the man's soul very considerably as a psychological factor. …In this heroic endeavour her image is exalted into the heavenly, mystical figure of the Mother of God – a figure that has detached itself from the object and become the personification of a purely psychological factor, or rather, of those unconscious contents whose personification I have termed the anima. ...appears before him not in an erotic fantasy but in "divine" form, seeming to him like a goddess in heaven. The repressed erotic impression has activated the latent primordial image of the goddess, i.e., the archetypal soul-image. The erotic impression has evidently become united in the collective unconscious with archaic residues which have preserved from time immemorial the imprint of vivid impressions of the nature of woman – woman as mother and woman as desirable maid." (1982: 5-10)

This mechanism obviously has worked in the case of Philip. The woman in the quotation may represent Caroline, and the man may also reprent Philip character in the novel. Forster's aim is to show that man and woman are inherently androgynous, each containing masculine and feminine traits. Philip Herriton who has come to terms with his anima, integrates his masculinity and femininity. Forster makes use of Greek mythology again. J. B. Beer remarks that "In Philip's two visions of Miss Abbott, the first purely aesthetic, the second passing through the aesthetic to the existential, Forster is using two of his favourite visionary modes – the Italian Renaissance painting and Greek mythology –to express his own form of humanism." (74) At the end of the novel when Caroline reveals her physical love for Gino, Philip sees it as the "cruel antique malice of the gods, such as they once sent forth against Pasiphae. Centuries of aspiration and culture – and the world could not escape it. 'I was going to say – whatever have you got in common?' 'Nothing except the times we have seen each other.' " (146) Caroline reminds Philip of the myth of Endymion. Philip compares her with classical figures: "Pasiphae, whom Poseidon cruelly caused to become enamoured of a bull, and Selene, the moon, who loved Endymion, the most beautiful of men, but could embrace him only in sleep." (Summers, 46) The cold heart of the virgin goddess is compared to that of Caroline: "Philip's eyes were fixed on the Campanile of Airola. But he saw 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."(147) Philip still admires Caroline as a goddess.

Forster's constant preoccupation with the development of the individual led him to investigate the special characteristics of the feminine psyche. Forster intended to use Caroline only as the evidence of irreconcilable opposites, man and

woman. In Forster's fiction opposites tend toward a unity. Yet, Philip and Caroline are not united. An analysis of Caroline must ultimately touch upon the function of her role. The Caroline model that shapes characterization in Forster's work has brought into focus the anima archetype. Caroline is an anima who brings Philip to a more accurate understanding of himself. Forster makes use of the mother archetype to focus on her spiritual nature. She is the soul figure which is one of the parts of the whole man who is made up of intellect, body and soul. Caroline is, as K. W. Gransden has said, "the most surprising and touching of Forster's guardian figures." (qtd. in McDowell, 46) Forster does not give her a prominent role until the middle of the second part of the novel. At the beginning of the novel, she chaperons Lilia Herriton, but it is seen that she has a distinct guardian nature when compared with Forster's other guardian figures such as Charlotte in A Room with a View. Like Charlotte, Caroline is the character of the persona archetype at the beginning of the novel. Unlike Charlotte, Caroline does not pretend to have qualities she does not have. Although Caroline has a strong feeling of social propriety, it is easy for her to discard her conventional mind. She chaperons Lilia because she sees Lilia as the symbol of her aspirations. Unlike Philip Herriton, Caroline Abbott is conscious of her inner world, but her sense of propriety does not let her expose her unconscious contents. That is why she has left Sawston as Lilia's chaperone. Her unconscious contents lead her to help the marriage of Lilia and Gino. She is in deep conflict with herself. She is unable to make up her mind between one feeling and another. Lilia's death retards her development. Her sense of guilt forces her to go to buy Lilia's child from Gino.

Forster provides a harmonious awakening in Philip and Caroline. They are side by side when they have cast short glances at their repressed feelings. They

have the same vantage point while looking at the towers. They are under the spell of Italy and nature archetypes. Philip and Caroline undergo the same conversion in the theatre:

> Miss Abbott, too, had 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? (98)

The theatre is a clear indication of natural life in Italy. Everything develops in a spontaneous way as it does in the theatre. Everything is so natural that nothing can destroy the spontaneous relationships between the people, which causes great excitement and intoxication. The theatre is a place in which people are much closer to the essence of things. It is apparent that Philip Herriton and Caroline Abbott are surrounded by the charm and beauty of Italy, and its spontaneous and natural life. In the theatre, their views of life are transformed.

Although Forster uses parallel developments, he refrains from uniting these two figures at the end of the novel. When Philip is on the point of declaring his love for her, Caroline, ironically, reveals that she loves Gino Carella, and she implies that she can never love Philip:

> She said plainly, "That I love him." Then she broke down. Her body was shaken with sobs, and lest there should be any doubt she cried between the sobs for Gino! Gino! Gino!
> …Tell me I'm a fool or worse – that he's a cad. Say all you said when Lilia fell in love with him. That's the help I want. I dare tell you this because I like you – and because you're without passion; you look on life as a spectacle; you don't enter it; you only find it funny or beautiful. So I can trust you to cure me. (145-146)

Caroline's love for Gino is a physical love, which cannot be given by Philip: "If he had asked me, I might have given myself body and soul. …But all through he took

me for a superior being – a goddess." (147) As Summers has remarked, "Gino is associated with unconscious sexuality and physicality, functioning as a kind of Pan figure." (41).

Of the three parts of the whole man, Gino Carella symbolizes the body. While creating the Gino character, Forster makes use of nature archetypes. Gino Carella, who is a part of nature, is a man who acts according to his instincts. As an elemental man, he symbolises the earthly passions. Forster's aim in creating the Gino figure is to contrast the body and the intellect. On the one side we have an intellectual man who abstains from involvement, on the other side we have a man who has an untamed nature, but he likes participating in daily life. This is the duality Forster has constructed his plot on. Gino represents the past and the present of Monteriano. His strength emanates from the earth, from the mysterious and untamed nature of Monteriano. "He was mysterious and terrible. He's got a country behind him which upset people from the beginning of the world." (73) Gino wishes to have a child passionately. He has a great passion to continue through his son. His elemental passion to have a son is closely related with his archetypal role as father. "He is meant to be an archetypal personification of elemental man." (McDowell 49):

> Gino was distracted. She knew why: he wanted a son. He could talk and think of nothing else. 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 great triviality, like warm sun or cool water, beside this divine hope of immortality: "I continue." (52)

As a brute Pan figure Gino is bound to his ancestors. Gino has some atavistic longings. Stressing this point Denis Godfrey says, "Gino, for better and for worse,

is a creature of instinct, subconsciously rooted in the Italian past." (41-42) Alan Wilde has touched on the same point:

> The passion that Gino feels is something elemental, something we are led to believe, beyond understanding. It is, in a sense, a mark of Gino's physical quality and of his kinship with all things that spring up and grow in a natural manner. The feeling Gino experiences is for life itself, for something deeper not only than all the superficiality of Sawston, but deeper than his own individuality. Striving, as always, to find some unity beneath apparent chaos, Forster seeks to discover here something that binds all men together, and all men with nature. It is the supreme evidence of Gino's closeness to the heart of things that he feels this strongest of all desires. (20)

Forster unites these partial and symbolic figures, Philip, Caroline and Gino, in Gino Carella's house. At the end of this scene the characters lose their identities, and they change their false ideas about themselves. In order to solve the confusion between these three figures, Forster employs Gino's son as a child archetype. Through Forster's use of the child archetype, the three characters undergo a conversion. Nonetheless, they do not attain the wholeness they have desired. In the bathing scene, as Stephan K. Land has pointed put, "The baby's role is explicitly Christ-like – redemptive, as is that of the unborn child in 'The Story of the Siren'." (61) The baby achieves its function and solves all the confusions about itself and ends all the prejudices among these three characters. According to Carl Jung, "one of the essential features of the child motif is its futurity. The child is a potential future. …[The child] signifies as a rule an anticipation of future developments. …Many of the mythological saviours are child gods. …The child paves the way for a future change of personality. …It is therefore a symbol which unites the opposites." (1959: 164) Caroline's reason for going to Gino's home is to persuade him to give up his child. She goes to Gino's home before Philip and Harriet, thinking that they do not have any slightest notion about the real nature of Gino.

Caroline is sure that she knows Gino better than them. According to Caroline, Gino does not love the child. In her eyes, Gino is charming, but he has a pagan nature, and he is indifferent to the refined sensations like love between a father and a child. When she enters Gino's home, she is taken into a dusty deserted room, which is sacred to the dead Lilia. The sight of the room with the choking atmosphere makes her feel dizzy. Lilia's room creates a sense of desolation and isolation. Then Gino comes singing. When he opens the door of his room, Caroline sees Gino's room, which is in a complete mess. It is full of human living. The contrast between the rooms is a clear reflection of the persons to whom the rooms belong:

> It was in a shocking mass. Food, bedclothes, patent-leather boots, dirty plates and knives, lay strewn over a large table and on the floor. But it was the mess that comes of life, not of desolation. It was preferable to the charnel-chamber in which she was standing now, and the light in it was soft and large, as from some gracious noble opening. (102)

The smoke from Gino's cigar causes Caroline to scream and faint. When she is revived, she is taken into Gino's room where she encounters Lilia's baby for the first time. She sees the baby, lying asleep on a dirty rug. "It was so much flesh and blood, so many inches and ounces of life – a glorious, unquestionable fact, which a man and another woman had given to the world." (103) From now on, there is a complete change in Caroline's mind. Her state of hostility, of prejudice and of doubt changes to a state of love. When Caroline learns that Gino expects to marry again, she is upset since it means betrayal of the dead for her. Gino explains that the main reason for his marrying again is to have his son looked after. Then, Caroline wants Gino to give up his son, and they argue about the disposition of the baby. Gino emphasises that he will not give the baby away, even to his parents:

> "He has a grandmother here. No, he is troublesome, but I must have him with me. I will not even have my father and mother too. For they would separate us," he added.
> "How?"
> "They would separate our thoughts."
> She was silent. This cruel vicious fellow knew 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. (109)

Gino's speech affects Caroline very much. She is startled, and all her previous thoughts and plans are shattered suddenly. Caroline is led into a great confusion. At that moment she cannot grasp what he means. Caroline cannot see the depth of Gino's passion for and relationship to his son, but she understands that the issue is greater than she thought before. The passion that Gino feels for his son is basic. It is something that binds all men together and all men with nature. It is an indication of Gino's closeness to the heart of things. His desire is the strongest of all the desires. Gino functions as the embodiment of primitivism. His naturalness is most apparent in his feelings about his son:

> 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 desire that can come to a man – if it comes to him at all – stronger even than love or the desire for personal immortality… Miss Abbott, for all her goodness, could not comprehend it, though such a thing is more within the comprehension of women. And when Gino pointed first to himself and then to his baby, and said "Father - son," she still took it as a piece of nursery prattle, and smiled mechanically. (109)

Gino wants to bathe the baby; he holds out to Caroline the naked child in his two hands, a little kicking image of bronze: "She would not touch the child. 'I must go at once', she cried; for the tears – the wrong tears – were hurrying to her eyes. 'Who would have believed his mother was blonde? For he is brown all over –

brown every inch of him. Ah, but how beautiful he is! And he is mine; mine forever. Even if he hates me he will be mine. He cannot help it; he is made out of me; I am his father.' (111) Caroline sees that she is in the presence of an elemental being, and she cannot overcome this elemental force. Caroline has to accept her feebleness, and she yields to the elemental force. She stops resisting Gino. Caroline also finds out that she loves Gino. In the end they find themselves washing the baby together. From this point on, Caroline is against her mission:

> 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 prettiness 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. (111)

Caroline Abbott looks at Gino from a different perspective now. The point of view that she holds gives her an advantage in understanding the situation. In her new awareness, Gino is a natural man and elemental man. As Thomson has remarked, "Forster intended him to be unselfconscious, selfish, thoughtlessly brutal, but at the same time powerful, virile, spontaneous, and joyous." (128) But what is of utmost importance is Gino's role as a father. His Dionysian traits make him an archetypal character. His archetypal nature also springs from his role as a father. George Thomson suggests:

> In his role as father, he is superbly archetypal. This is largely the result of the celebrated episode in which he bathes his infant son. Here his individual actions and attitudes are in perfect keeping with his universal role. He is pridefully joyous at the sight of his son, at the sight of this perfect incarnation of his own flesh. His delight is completely selfish and completely beautiful. It seems to us god-like. …He is one whose personal identity is subsumed in a timeless image of man as a father. (127-128)

Caroline Abbott has to accept her miserable defeat. When Philip arrives at Gino's home, he sees them side-by-side, bathing the baby. His assessment of the bathing scene is based on his aesthetic value judgement. If we consider Caroline from Philip's perspective, she achieves the beauty and serenity of the Virgin Mary. Philip sees the scene in which Caroline is seated, and Gino places the baby in her lap:

> There she sat, with twenty miles of view behind her, and he placed the dripping baby on her knee. It shone now with health and beauty; it seemed to reflect light, like a copper vessel. Just such a baby Bellini sets languid on his mother's lap, or Signorelli flings wriggling on pavements of marble, or Lorenzo di Credi, more reverent but less divine, lays carefully among flowers, with his head upon a wisp of golden straw. For a time Gino contemplated them standing. Then, to get a better view, he knelt by the side of the chair, with his hands clasped before him. So they were when Philip entered, and saw, to all intents and purposes, the Virgin and Child, with Donor. (112)

Philip's conversion goes on with his idea of Caroline. Through the bathing scene Caroline is transformed into a Virgin Mary in Philip's eyes, and Philip sees that something strange, which he could not fully grasp, is happening: "some strange thing had happened which he could not presume to understand." (113)

Forster makes use of the Gino figure in order to prove that man has an inherently potential violence and that it is a part of his personality. This inherent potential violence comes out in a surprising and frightening way, which is similar to the violent scene in which two Italian men fiercely attack each other in front of Lucy's eyes in A Room with a View. Such kind of eruptive violence emerges when Gino Carella learns from Philip that his child has died. His brutality finds its best expression in his torturing of Philip. Philip Herriton also has the same potential for

violence. When he is rescued by the arrival of Caroline Abbott, he murmurs: “Kill him! Kill him for me.” (138)

Forster’s greatest achievement is his skilful manipulation of the flat characters to prompt the round characters into action. Forster’s flat characters are completely persona-ridden types. These uncomprehending and conventional minds are created to indicate the contrast between persona-ridden flat characters and round ones. Mrs. Herriton, who is one of Forster’s best creations, is the main stimulating force in Philip Herriton’s pilgrimage to self-knowledge. Philip’s growth begins when he discovers his mother’s hypocritical attitudes. In order to attain what she wants, Mrs. Herriton does not refrain from lying. She turns absolutely round, and she is not a sincere one. This is the turning point in Philip’s life:

> He was sure that she was not impulsive, but did not dare to say so. Her ability frightened him. All his life he had been her puppet. She had let him worship Italy, and reform Sawston – just as she had let Harriet be Low Church. She had let him talk as much as he liked. But when she wanted a thing she always got it.
> And, though she was frightening him, she did not inspire him with reverence. Her life, he saw, was without meaning. To what purpose was her diplomacy, her insincerity, her continued repression of vigour? Did they make anyone better or happier? Did they even bring happiness to herself? (68)

The role of the persona in Mrs. Herriton’s personality is harmful to the people around her since she becomes too involved and too preoccupied with the role she is playing. Her overdeveloped persona leads her to live a miserable life. When Lilia’s daughter, Irma, by her first marriage begins to receive postcards from her little brother from Monteriano, Mrs. Herriton wants Philip and Harriet to fetch the baby, since Caroline takes much interest in Lilia’s baby, for she feels a sense of guilt although she is advised not to brood over the baby by Mrs. Herriton, who is afraid

of a scandal which will be raised by Caroline. Caroline insists on the baby's being brought up in Sawston, not in Monteriano. For her Monteriano has become "a magic city of vice, beneath whose towers no person could grow up happy or pure." (69) There is a difference between Mrs. Herriton's former and latter attitude towards the child, which is a clear indication of her insincerity, of which Philip is aware.

At the beginning of the novel Philip Herriton, who does not have the slightest idea of himself and her uncomprehending mother, Mrs. Herriton, thinks the idea of travel to Italia will prevent Lilia from becoming worse and worse. Unlike Forster's idea of travel, which will lead to self-knowledge and expansion, they have a different concept of travel which will culminate in Lilia's socialization, which means her becoming a persona-ridden character. According to Philip, "Italy really purifies and ennobles all who visit her. She is the school as well as the playground of the world." (4) Mrs. Herriton who is tired of hearing the praises of Italy cares nothing about Lilia's going to Italy: "nothing as long as she has gone – and gone with Miss Abbott." (4) Philip Herriton finds Lilia's going to Italy full of whimsical romance: "there was something half attractive, half repellent in the thought of this vulgar woman journeying the places he loved and revered. Why should she not be transfigured? The same had happened to the Goths." (5)

Another typical Forsterian guardian figure is Harriet Herriton, who "bolted all the cardinal virtues but couldn't digest them." (9) Like Charlotte in A Room with a View, Harriet is continually associated with closed windows and with a closed inlaid box, which means she is afraid of looking out. She is a strict, narrow-minded and conventional young woman. Harriet's response to Italy is different from Philip's response. According to her, Italy is a horrible and frightful

place, and it is the place of wickedness. Harriet, who always delivered a platitude as if it were an epigram, "was curiously virulent about Italy, which she had never visited." (8) Her feelings and speeches about Italy are full of hatred, extremely bitter and hostile because of her strict religious feelings. Harriet detaches herself from Italy through her strict way of life. Harriet, who has an uncomprehending mind and who is not sensitive to the virtues around her, cannot understand Italy and the Italians. She condemns both of them. The contradiction between her attitude to life and the Italians' attitude to life is most apparent in the theatre scene. Despite Harriet's objections, Philip Herriton and Caroline Abbott decide to go to the opera after dinner, forgetting their mission in Italy. Harriet has also to go with them. As Alan Wilde points out, "the little theatre is a microcosm of the Italian people and of the land in which they live. …This is Forster's Italy at its best: music and laughter, high spirits bounding back and forth from the stage to audience, art as a living force, as something shared." (18) In this regard, David Shusterman emphasises the difference between the two cultures: "the civilisations are contrasted as they come into contact with art. The English are stiff, formal, serious; the Italians are warm, ardent, boisterous, filled with emotional fervour." (69) Philip Herriton, who is under the spell of Italy, is intoxicated by this carnivalistic happening: "For he saw a charming picture as he had seen for years – the hot red theatre; outside the theatre, towers and dark gates and medieval walls; beyond the walls, olive trees in the starlight and white winding roads and fireflies and untroubled dust; and here in the middle of it Miss Abbott." (93-94) Harriet who cannot bear all the happenings in the theatre leaves the theatre in outrage and forces Caroline to come with her. Unlike Harriet's hypocritical, insincere and strict

way of life, the theatre is a clear indication of natural life in Italy, where everything develops in a spontaneous way as it does in the theatre.

Harriet's uncomprehending and strict nature brings about the death of Gino's child in her hands. Harriet steals the baby. While they are riding in a dark, wet night, their carriage overturns in the little wood outside Monteriano, "where violets are so beautiful in the spring." (129) The little wood that is seen in Philip Herriton's second visit to Italy is the symbol of elemental beauty with its violets and vitality in spring. The same wood in which the carriage carrying Harriet, Philip, and the stolen baby is turned over and the baby has died at the end of the novel, symbolizes the terrible and mysterious nature of Italy with its dark, foreboding atmosphere and with leafless trees at the end of the summer. The cycle of nature from spring to summer is an indication of a life cycle from birth to death.The child dies in a tragic way. Gino's elemental powers and forces are snapped from the earth. As remarked by J. B. Beer, "the stupidity of Harriet and the unconcern of Philip have led to this moment, which seems while it lasts to symbolise all the misery in the world that is caused by stupidity and unconcern." (73) Gino Carella's divine child, "a potential future" (1959: 164) is not allowed to live by Harriet, who functions as the guardian figure. As Stephen K. Land comments, "In 'The story of the Siren' the birth of the child is murderously prevented by the action of a fanatical priest, and something comparable happens to the infant in Where Angels Fear to Tread, whose peacemaking career is brought to an untimely and fatal end by the intervention of the fanatically low-church Harriet." (61)

The opposition between an Italian city, Monteriano and an English city, Sawston, provides the main structure of the novel. Forster's aim in creating two

opposing cities is to expand his perception of the characters. The two cities which are sharply contrasted and which are used symbolically are closely related with nature archetypes. Nature archetypes in Where Angels Fear to Tread operate as a unifying force as in the short stories and in A Room with a View. As John Colmer remarks, "Where Angels Fear to Tread like many of the short stories was inspired by the spirit of the place." (53) The uncomprehending visitors of the short stories emerge once again, and as it is understood from the title of the novel, these uncomprehending English visitors go somewhere they fear to tread. They have a vain illusion that they are better than the residents of that place, forgetting the fact that the residents have strong connections with the men of antiquity. The indissoluble link which binds the residents of that place to antiquity is the main point which is ignored by the uncomprehending English visitors. Without grasping the meaning of this link, the classical civilization and the classical spirit, the English visitors cannot bridge over the gulf that separates them from the residents of antiquity. They are unaware of the magical and daemonic influences emanating from nature herself. Claude Summers describes the situation as follows:

> Central to the novel is the contrast of Monteriano and Sawston. …Sawston epitomizes the limitations of the English upper middle-class . Rich, clean, efficient, charitable, it is also narrow-minded, conventional, dull and pretentious. In Sawston decorum and duty are more important than reality, and vulgarity is a sin more despised than any other. …Governed by simplistic morality, Sawston lacks depth. It represses instinct and inhibits desire. …In contrast to Sawston, Monteriano represents instinct and passion, beauty and naturalness, mystery and complexity. …Monteriano is dirty and inefficient; …its shocking mess is the mess that comes of life, not of a desolation. It is a place where people have lived so hard and so splendidly, where they know how to live." (30-32)

Sawston and Monteriano function as emblems of outer and inner worlds, as two sides of the hedge in 'The Other Side of the Hedge'. In Jungian psychology

Sawston is the persona, a mask which is worn by the English visitors. Sawston exhibits a favourable impression which enables the characters to get along with that society. The Sawstanian characters are so involved with the role they are playing that their egos identify solely with their roles, the other sides of their personalities are cast aside. These persona-ridden characters are alienated from their natures. They are not aware of the other parts of their personalities. They live empty and meaningless lives. Monteriano represents the shadow, man's basic animal nature. The English characters do not want to accept the shadow. Rather than incorporating it harmoniously, they reject it and banish it to the unconscious depths. They ignore man's instinctive nature, which will lead to the collapse of the personality. As defined in the Dictionary of Symbolism, "in the symbology of the psyche, the city stands for the regularized centre of a person's life, which can often be reached only after long travels, when a high degree of emotional maturity has been attained and the Gate to the spiritual centre of one's life can be traversed." (72) Jung remarked:

> The dream city is something very beautiful and ardently longed for - a kind of heavenly Jerusalem. …The city is a maternal symbol, a woman who harbours the inhabitants in herself like children. …The city is identical with the woman. …It is the longing to attain rebirth through a return to the womb. …The symbol-creating process substitutes for the mother the city, the well, the cave, the church, etc. This substitution is due to the fact that the regression of libido reactivates the ways and habits of childhood, and above all the relation to the mother. " (1956: 207-213)

The dream city in the quotation is symbolised by Monteriano in the novel. The two cities play a great role in the novel, one being cursed and execrated, the other ardently desired. As Jung pointed out, "city refers to the libido that is unconsciously attached to the mother imago." (1956: 222) "The basis of longing and desire shows the strange idea of becoming a child again, of returning to the

parental shelter, and of entering into the mother in order to be reborn through her." (1956: 224)

Sawston and Monteriano, are symbolic settings, which have a great effect upon the characters in the novel. Italy is a warm and beautiful land, which has a rich past and which is the centre of the classical arts. Forster had a deep interest in the Greek view of life, which is primarily the view of the classical age. The contrasts between Italy and England are presented in terms of certain English and Italian types.

Forster employs the classical mother archetype in order to elaborate his handling of the characters. Birth brings about death. Death brings about a new birth. The death of the baby brings about Philip Herriton's rebirth. Forster's handling of the nature archetypes gives depth to our understanding of the characters. Forster's devotion to mythology and his classical outlook go a step further and find a new medium in this novel, although Frederick C. Crews remarks that "among Forster's three earliest novels, Where Angels Fear to Tread is the least saturated with mythological allusions." (132) Since the novel was not written in the fantastic medium, as James McConkey has pointed out, "the specific reference to the nature deities of Greek mythology is not so pronounced in [this novel] as in the stories; [however] the spirit of Pan carries over…into the characters." (49) Nonetheless, nature operates as a unifying force as in the short stories and in A Room with a View. The implied mythological and classical allusions lead us to the inner lives and complexities of the characters physically and psychologically.

The cyclical nature of the novel is also emphasized with the beginning and ending scenes. The novel begins at the station where Caroline and Lilia are about to leave for Italy. The foggy air of the station at the beginning of the journey, in a

way, is an indication, metaphorically speaking, of descending into the depths, into the deep valley of the psyche. Anyone who gets into the unconscious gets into a suffocating atmosphere. At the onset of the novel the attention is focused on Philip Herriton "who was choking in the fog" (2) and Lilia Herriton "who was carried out into the fog, laughing helplessly." (3) At the end of the novel the train is returning to England. The passengers are Philip Herriton, Caroline Abbott, and Harriet Herriton, who has closed the windows. The ending of the novel implies a coming out of the depths of the unconscious. It symbolises the rebirth of the main characters. The beginning of the novel is similar to the beginning of A Room with a View. Unlike A Room with a View, Where Angels Fear to Tread does not end with the declaration of a mutual love. Nonetheless, the ending of the novel does not imply that the relationships of the characters have ended. Caroline's confession of her love for Gino and her rejection of Philip at the end of the novel lead to many possibilities which are difficult to estimate. Standing in the corridor of the train to Sawston, Philip believes that he loves her. Philip is mature now. He understands and participates in life actively: "Life was greater than he had supposed, but it was even less complete. He had seen the need for strenuous work and for righteousness." (142) It is not a closure in a conventional sense. It is not an ending, but an expansion. As Forster himself stated, " expansion, that is the novelist must cling to. Not completion. Not rounding off, but opening out." (1974: 116) The ending of Where Angels Fear to Tread leads to new openings out. Caroline's rejection of love opens new possibilities for the characters. Forster does not try to resolve the underlying complexities of the characters and life.

Where Angels Fear to Tread is neither a fantastic nor a prophetic novel. However, as in A Room with a View it is possible to sense the existence of

prophecy in some scenes with mythic archetypes. The sense of prophecy is carried over into the characters such as Gino and Mrs. Herriton. In the bathing scene when the baby cries, Gino Carella says: “It is nothing. If he cries silently then you may be frightened.” (110) The use of the child archetype and Forster’s prophetic tone is so tightly twisted that the silent rain and the silent crying of the baby in the wild and mysterious wood before the carriage overturns are indications of a frightening event. Forster uses Mrs. Herriton to bring about the sense of prophecy. Concerning Lilia’s marriage with Gino, Mrs Herriton has known that it will not result in a good way. Interrupting the happenings, “no one realised,” the narrator expounds, “that more than personalities were engaged; that the struggle was national; that the generations of ancestors, good, bad or indifferent, forbade the Latin man to be chivalrous to the northern woman, but the northern woman to forgive the Latin man. All this might have been foreseen; Mrs. Herriton foresaw it from the first.” (50-51) Philip Herriton in his second trip to Italy in the train is so weary with travelling that he has fallen asleep in the train. “His fellow passengers had the usual gift of divination, and when Monteriano came they knew he wanted to go there, and dropped him out.” (15) Though the novel is not a prophetic novel, these inherent prophetic scenes are small clues in Forster’s progression from fantasy towards prophecy.

E. M. Forster makes the concept of the unconscious an important aspect of characterization in his novel. The main aspects of the human psyche are brought into focus through his use of the various archetypes. The round characters with strong outlines and the flat characters which are used to prompt them show a human nature that is more complex with greater depths than the ones in his earlier works. Forster’s interpretation of the archetypes and the individuation concept as a

projection of inherent and psychologically rooted unconscious contents propose a special significance for his art. The surface actions of the characters and their relations to one another are regulated by the correspondence between the interior and exterior forces. The archetypes which symbolise the deep forces of the psyche play a fundamental role in the characterization of all the characters in Forster's Where Angels Fear to Tread. Almost all of his round characters are developed around the contrast between the persona and the shadow. Depending upon the depth of this incongruity, the characters develop some complexities behind their personas. Forster's aim is not to solve these complexities, but to show the complexities of characters and the complexities of life. Thus his characters are more various, more differentiated and more integrated than before. Forster is a master of characterization. His harmonizing combination of flat and round characters distinguishes him as a modern writer and sets him apart from his contemporaries. Forster, with his steady preoccupation with the inner life in this novel, wrote a novel of concentrated creativity. His complex characters and his deep insight into the characters herald more complex characters to be developed in his later novels. Where Angels Fear to Tread, is a contemporary novel with its conscious and unconscious design and with its closure which opens new possibilities. It anticipates Forster's more complex novels.

CHAPTER 6

THE LONGEST JOURNEY

Each age developed its own type of tragedy. Although tragedy traditionally depicted the fall of kings and high-ranking heroes in the Classical period, with the authors of the modern age tragedy derives much of its impact from the fall of tragic heroes that are ordinary men and for whom we feel sympathy because we identify ourselves with them. As in the Classical tragedy, suffering is the main characteristic of the modern tragedy. In the Classical tragedy, the tragic hero is in conflict with a divine power. The hero is often guilty of arrogance or pride. He rebels against the divine will of the gods. He brings about his own destruction. The tragic hero of the modern age is in conflict with the forces of society, or heredity or with the forces within himself. E. M. Forster is concerned with the modern face of suffering and the archetypal tragic hero who has classical traits and archetypes going back to the ancient Greek tragedy in The Longest Journey in which he makes use of the tragic elements and archetypes of the Classical tragedy.

What is most unusual about Forster's pursuit of archetypes of character is that he expands his vision of character to include the tragic and heroic aspects of the characters as well. Forster's presentation of archetypal characters in this novel maintains a certain difference from his early novels. When compared with the early novels, The Longest Journey is a novel dominated by archetypal characters. The archetypal characters, which have slight roles in the early novels, have noticeable and important roles together with tragic and heroic dimensions in this novel. The

archetypal organization of the novel and Forster's deep concern with the subconscious realities of his characters are clear indications of his attempt to break his conventional way of writing. A discussion of the functions of the archetypes and how these archetypes operate in Forster's mind illuminate how Forster progressed toward modernism. Thus, this chapter attempts to add something to the continuing discussion of the archetypes as well as seeking to clarify Forster's development towards full modernity.

In order to illuminate and answer the questions concerning Forster's unconscious activation of the archetypal characters, which is closely related with the development of his personality, it will be convenient to begin with Forster's own ideas about The Longest Journey. In his introduction to his novel, Forster said: "The Longest Journey is the least popular of my five novels, but the one I am most glad to have written. For in it I have managed to get nearer than elsewhere towards what was in my mind – or rather towards that junction of mind with heart where the creative impulse sparks." (lxvi) Forster's attempt to abolish the gap between his mind and his heart leads him to write a unique quest novel for self-knowledge. His creation of more complex and subtler archetypal characters is the outcome of his struggle to attain the coexistence of his mind and his heart. We cannot certainly be sure whether he has attained his ultimate goal, but it is possible to see how much he has progressed by looking through his archetypal figures. The universal mythic structure of the novel is based on a quest. Forster's writing technique goes a step further in that he makes his archetypal characters speak about their subconscious realities, and he lets them expose their subconscious contents through their dreams. As Summers has pointed out, "it marks an important breakthrough in his development as a novelist." (49) This fact is also emphasized by his editor,

Elizabeth Heine: "all that is lacking for full 'modernity' is the break from conventional prose into something like stream-of-consciousness writing, and the discarded fantasy chapter shows Forster's struggling to reach such a mode. …He chose instead to illuminate the subconscious realities of his characters through their actions and dreams." (x) The philosophical debate concerning the nature of reality, which is put forward by an archetypal character, Ansell, at the beginning of the novel, helps us to see the nature of the archetypal characters. The novel is based on the problem of what is real.

Forster grew up in an age in which several philosophical conflicts emerged as a result of the waning of religious faith that had started with the Enlightenment and led Nietzsche to speak of the 'death of God' by the eighteen-eighties. The breakdown of the earlier ways of thinking about the nature of the universe and the reality created a sense of unease. It was a period in which two ways of thinking, religious and scientific, were separated from each other. Scientific knowledge as the source of all truth became an important factor to understand the questions concerning the universe and the many problems of life in the 1890s. The first years of the twentieth century saw many scientific developments which led to the emergence of new branches of sciences such as Psychology and Psychoanalysis. Physics developed very powerful ways of looking at the world. Philosophers argued about the nature of reality. When Forster was a student at Cambridge, he was influenced by many intellectual discussions concerning the nature of reality. It was a time, as pointed out by David Shusterman, in which

> the controversy over pragmatism was at its height. Probably no philosophic movement for the past hundred and fifty years had stimulated so much interest in abstract thought or been the subject of so much bitter controversy. One of the leaders of pragmatism was

> F.C.S. Schiller, an Oxford fellow, who, along with William James and John Dewey in America tried to bring philosophy from out of the abstract absolutes, where it had resided for so long, down into everyday experiences where it could be used to accept as a guide to action. (84)

The fact that "reality is always there when no one is present to see it" is the leading motto not only for the characters to learn about themselves, but also for the readers to grasp the nature of reality about the archetypal characters. Ansell who is the mythological wise old man functions as a guide throughout Rickie's journey. The friendship between Rickie and Ansell begins in Cambridge where they are undergraduates. During Rickie Elliot's "silent and solitary journey" (5), Cambridge "had taken and soothed him, and warmed him, and had laughed at him a little, saying that he must not be so tragic yet awhile, for his boyhood had been but a dusty corridor that led to the spacious halls of youth." (5-6) For Rickie Elliot who has no parent, Cambridge is the home, which embraces him like a mother. As Jung remarked "The city is a maternal symbol, a woman who harbours the inhabitants in herself like children. …The city is identical with the woman." (1956: 208-209) The city image in the quotation also symbolizes Cambridge University in the novel. Forster here makes use of Cambridge University as a classical mother archetype, which embraces Rickie to her bosom. As Rose Macaulay has explained:

> Cambridge was the good life, the way of truth and salvation, outside it lay an alien world of false gods, of shoddy and sham, full of people not serious and not truthful. Cambridge was Eden, from whence, if one made the wrong choice, ate from the wrong tree, one's spirit was expelled with flaming swords, to wander lost and half alive in the barren lands beyond… (50)

Forster also chooses the dell near Madingley as a classical mother archetype. This secluded dell is paved with grass and planted with fir trees. Rickie had discovered it at a time:

> when his life was beginning to expand. Accordingly the dell became for him a kind of church – a church where indeed you could do anything you liked, but where anything you did would be transfigured. …He chatted gaily about it, and about the pleasant thoughts with which it inspired him. …If the dell was to bear any inscription, he would have liked it to be 'This way to heaven', painted on a signpost by the highroad. (18)

Forster's use of the dell as a mother archetype, which is similar to the grove in "Other Kingdom" and the same signpost on which "This way to heaven" is written in "The Celestial Omnibus" indicates that Forster goes on using nature archetypes through which he will expose his character Rickie's unconscious depths. Rickie is an orphan who hates his father and idolizes his mother. His mind is full of memories of the moments of loneliness and unhappiness of a friendless childhood. Being alone in the dell envelops him, and he identifies with nature and forgets about his bad remembrances of his past. He discovers the joys of life in Cambridge and in the dell. These are the places for archetypal characters longing to attain rebirth through a return to the womb. "The symbol creating process substitutes for the mother the city and [the dell]…This substitution is due to the fact that the regression of libido reactivates the ways and habits of childhood, and above all the relation to the mother." (Jung, 1956: 213) Rickie's unconscious depths find their best expression in these places where Rickie faces his real self and becomes very true to himself. In the secluded dell, Rickie tells his friends many things about his birth, parentage, and education. In a way the dell functions as Rickie's unconscious. These two 'holy' places, Cambridge and the dell, which are also shared by Rickie's guide Ansell, are darkened by the shadow figure Agnes Pembroke. Agnes Pembroke's arrival at Cambridge is of crucial importance in that she comes in the middle of an ardent philosophical debate concerning the nature of reality, the central conflict on which the novel is based. When Agnes enters the

room in which Rickie and his friends are, his friends fly from Agnes, "like mists before the sun." (6) According to Ansell, "the cow is still there when no man is present to see her." (3) Rickie's insistence that Agnes is there cannot persuade Ansell, since he sees that she has no reality. Ansell's warning to Rickie about Agnes at the beginning of the novel is the first prophetic sign of Rickie's tragic downfall: "Did it never strike you that phenomena may be of two kinds: one, those which have a real existence, such as the cow; two, those which are the subjective product of a diseased imagination, and which, to our destruction, we invest with the semblance of reality?" (17) Rickie's diseased imagination invests the shadow figure Agnes with the semblance of reality, and he does not care about his guide's words. Rickie's failure to see the reality about Agnes and his failure to face his true self are Rickie's tragic flaws. In Poetics, Aristotle points out that the tragic hero ought to be a man whose misfortune comes to him, not through vice or depravity, but by some error. Forster's choosing archetypal heroic patterns and traits for Rickie Elliot is an indication of his awareness of the complex nature of the tragic hero. The traditional tripartite archetypal pattern, the shadow, the wise old man and tragic hero, is the basic structure in the novel on which much more complex archetypal construction will be formulated.

Forster's deep interest in the Classical tragedy and classical hero has led him to employ classical patterns in The Longest Journey. Forster also made use of the haunting past, free will, suffering, which is the core of modern tragedy. The Longest Journey comes closest to the Classical tragedy. The Classical tragedy is commonly referred to as drama of destiny or family drama; the tragic destiny was inherited from one generation to the next in a family. Here as well we have a family tragedy on the modern ground. As Normand Berlin pointed out:

> The celebration of mystery, the pressure of the force behind, the sense of fated frustration and sadness, the nobility of man's struggle or endurance, the dramatisation of the question mark of our lives, the knowledge that no answers to life's important questions can ever be found - these are the characteristics of tragedy that allow us to talk of a tragic tradition, of which Shakespeare and the Greek dramatists are powerful representatives. (224)

Nonetheless, Forster's main target is the classical hero. His aim is to create a modern hero based on classical traits. Here is the point where the difficulties arise: Is it possible to convert the classical hero who has a fixed nature to a modern hero who has a fragmented nature? To what extent will his struggle be heroic? What is the nature of heroism in the modern sense? These are the crucial questions Forster has tried to give satisfying answers to while creating two mythological brother characters, Rickie and Stephen. Forster's creation of Rickie and Stephen epitomizes elegantly most of the traits of the archetypal characters in The Longest Journey and many of the archetypal traits on which archetypal characters are based. Forster focuses on the archetypal hero. George Thomson emphasizes this point: "the archetype of the hero had a strong psychological attraction for Forster. …Forster was fascinated by the archetype of the hero." (130)

Forster does not only employ classical tragedy but also classical mythology while creating his archetypal characters. His archetypal characters, Rickie and Stephen as half-brothers are based on the ancient mythological figures of the twins. As pointed out by John Lash, "in the realm of Twins the archetype of universal duality assumes a specific and spectacular form, manifesting its own set of unique and self-referential laws." (5) Forster's two half brothers pattern applies to the archetype of Twins:

> Twins are most often associated with the astrological sign Gemini, referring to the heroes Castor and Pollux. Leda, their mother, wife of Tyndareus, was, while pregnant by her husband, visited by Zeus in the form of a swan, resulting, in a double twin-birth, Castor and Pollux and Helen and Clytemmestra, of whom one of each pair was mortal (Castor and Clymnestra, offspring off Tyndareus), the other immortal (Helen and Pollux, children of Zeus). (Lash, 6)

Forster's half-brothers, Rickie and Stephen, correspond to the myth of these twins, with which we are familiar in his short stories. As Forster himself wrote in his introduction, Stephen is Siegfried: "Stephen was at one time called Harold and another Siegfried." (IxiX) Siegfried is "a legendary figure from the world of the Song of Nibelungs who came to be stylised as the heroic ideal of the blond Germanic youth, especially through German romanticism and Wagner's Ring." (Biederman, 308) Rickie is Perceival who is in search of the Holy Grail. Stephen's mysterious birth is similar to the mysterious birth of the classical heroes. In the Classical mythology, "the hero from the beginning is confronted by the evil forces….The struggle begins with the birth of the infant. …The infant hero is so often exposed to nature – given back to the great mother …Most often he is released into the natural flow of the river….the river carries the hero to an adopted parent." (Leeming, 48) The birth myth, which is seen in classical mythology, is a major source for the creation of the Stephen figure.

Forster presents a classical interpretation of the basic myth. The birth myth concerning Stephen is a tendency to equate myth and the heroic principles. Where there is a hero, there is a story of the miraculous birth. Stephen is the child of the love between Mrs. Elliot, Rickie's idealised mother, and Robert, a farmer who had a passionate love for the earth. As the narrator points out, "he [Robert] knew when the earth was ill. He knew, too, when she was hungry…As he talked the earth became a living being or rather a being with a living skin - and manure no longer

dirty stuff, but a symbol of regeneration and of the birth of life from life." (232) Stephen has an archetypal father and mother. Stephen's birth has a symbolic content, as he is separated and isolated from his mother who is under the threat of the persona. As pointed out by Jung, "Nothing in all the world welcomes this new birth, although it is the most precious fruit of Mother Nature herself." (1959: 168) "Stephen was the fruit of sin." (139) He has an elemental nature inherited from his family. "His parents had given him excellent gifts – healthy, sturdy limbs, and a face not ugly –gifts that his habits confirmed. They had also given him a cloudless spirit -the spirit of the seventeen days in which he was created." (242) He is the embodiment of nature. "His face had after all a certain beauty: at all events the colouring was regal. – a steady crimson from throat to forehead: the sun and the winds had worked on him daily ever since he was born. " (90) He is also seen as a "hero" (102) by Mrs. Failing who brings him up. Mrs. Failing says, "The chief characteristics of a hero are infinite disregard for the feelings of others, plus general inability to understand them." (102) He is close to his instincts. Stephen represents something that existed in the distant past. He personifies the collective unconscious, which is integrated into a human being. When Ansell has met Stephen for the first time, Stephen seems to him a wonderful creature: "Certain figures of the Greeks, to whom we continually return, suggested him a little. One expected nothing of him – no purity of phrase nor swift edged thought. Yet the conviction grew that he had been back somewhere -back to some table of the gods, spread in a field where there is no noise, and that he belonged forever to the guests with whom he had eaten." (213) His human nature and his supernatural aspects create a union of the unconscious and human consciousness. According to Carl Jung, "Sometimes the child looks more like a child god, sometimes more like a

young hero. Common to both types is the miraculous birth and the adversities of early childhood – abandonment and danger through persecution. The god is by nature wholly supernatural; the hero's nature is human but raised to the limit of supernatural – he is semi-divine." (1959: 165-166) The union of the unconscious and human consciousness, which is difficult to attain, is always susceptible to outside threats, which the hero has to overcome. The ancient custom of getting rid of the ugliness of the past, as Stephen does in The Longest Journey, is a classical technique, which is used to organize some of the master plots of ancient Greek tragedy.

Forster has a paradoxical sense of heroism. That is why he chooses to employ double heroes for his novel. The conflict lies in Forster's thinking. The dualism in his mind concerning the hero and the anti-hero leads him to create twin brothers, Rickie and Stephen. At the beginning of the novel, Forster's mind is focused on the question of creating a hero, but he is uncertain about what traits his hero should possess. Since his mind is not so clear, he sees Rickie as a hero in the first two sections of the novel. Then Forster gives up seeing Rickie as a hero, and his role is transmitted to Stephen. The third section of the novel is devoted to Stephen's heroic nature. This paradox in Forster's mind goes back to his short stories. His use of the mythological twin brothers helps him to solve this problem covertly. The pattern, which is used in his short story 'The Story of a Panic', is repeated with a different version in The Longest Journey. Eustace and Gennaro in the story are Rickie and Stephen in the novel. In 'The Story of a Panic', it is Gennaro who sacrifices himself for Eustace, but it is Rickie who sacrifices for Stephen in The Longest Journey. However, the role of being a hero is given to Stephen. Rickie's heroic nature is merely limited to his self-sacrifice.

Rickie enters the novel as an archetypal hero but leaves the novel as a protagonist who has a heroic capability. He fails in Forster's heroic test. Stephen who begins the novel as an archetypal supporting character becomes the archetypal hero of the novel. This is an important development in Forster's way of writing in that he, for the first time, gives a prominent role to an archetypal character. Stephen shares the archetypal traits of the earlier archetypal characters in the short stories and in the novels. He is the one who has strong connections with nature as we have already noted. As the son of the earth-mother, Mrs. Elliot and a farmer father, Robert, Stephen has divine and heroic qualities by birth. Throughout the novel, he is described as a hero. His heroic nature is strongly emphasized by Mrs. Failing. "He is a hero." (102) He is seen as a certain Greek figure by Ansell. He is a "warrior". (111) He is also a knight: "Stephen cared little about his benefactress's honour, but a great deal about his own. He had made Mrs. Failing into a test. For the moment he would die for her, as a knight would die for a glove. He is not to be distinguished from a hero." (115) In Ansell's eyes, Stephen is the one who knows everything: "Let him do what he likes," said Ansell. "He knows more than we do. He knows everything." (262) Finally, Rickie has to accept Stephen's heroic nature before his death: "Against all this wicked nonsense, against the Wilbrahams and Pembrokes who try to rule our world Stephen would fight till he died. Stephen was a hero. He was a law to himself, and rightly. He was great enough to despise our small moralities. He was attaining love." (279)

Rickie understands the difference between himself and his brother a short while before his death. Stephen is true to himself. The self-archetype in Stephen performs its work effectively. He is in a complete harmony with himself. On the other hand, Rickie is in a great conflict. He does not have Stephen's wholeness,

which is difficult to attain. Rickie's ego ignores the messages from his self-archetype. He does not have knowledge of himself. Rickie cannot make conscious that which is unconscious, which is a great hindrance for being a hero. He fails in his lengthy, difficult and complicated task. Forster gives us a clue to Rickie's failure in his heroic journey in a prophetic scene. While Rickie and Stephen are going to Mrs. Failings' home, they come to a stream. Stephen goes wading, which means his purification and rebirth: "Rickie watched the black earth unite to the black sky. But the sky overhead grew clearer, and in it twinkled the Plough and the central stars." (272) The unification of the earth-mother and her son in the bosom of nature leads to the emergence of the shining stars. As George Thomson pointed out, "the shining stars point to Stephen's future while earth and sky united in a single blackness foretell Rickie's doom." (152) The prophecy concerning Rickie's future is symbolised in the ball of papers Stephen burned in the water:

> The paper caught fire from the match, and spread into a rose of flame. 'Now gently with me,' said Stephen, and they laid it flower-like on the stream. Gravel and tremulous weeds leapt into sight, and the flower sailed into deep water, and up leapt the two arches of a bridge. 'It'll strike!' they cried; 'no, it won't; it's chosen the left, 'and one arch became a fairy tunnel, dropping diamonds. Then it vanished for Rickie; but Stephen, who knelt in the water, declared that it was still afloat, far through the arch, burning as if it would burn forever. (274-275)

Rickie and Stephen form a pair of brothers whose characters and destinies are revealed by the symbolic position of the burning roses of paper. They have a traditional meaning. One would stand for death, and the other for life. Rickie cannot grasp the symbolic meaning of the burning roses of paper. He does not care about Mrs. Failing's warning "beware of the earth." (275) Rickie's belief in the earth is not enough. When he has learned that Stephen has broken his promise not to drink, he rejects Stephen again when Orion rises behind him. He sees Orion

rising: “May God receive me and pardon me for trusting the earth.” (281) “That mystic rose and the face it illumined meant nothing. The stream – he was above it now – meant nothing, though it burst from the pure turf and forever to the sea. The bather, the shoulders of Orion – they all meant nothing.” (282) While trying to rescue Stephen’s life, he is run over by the oncoming train, and he dies, whispering to Mrs. Failing, “you have been right.” (282) Rickie’s tragic death is not enough for him to be a hero. As pointed out by Glen Cavaliero, “Forster is concerned to provide us with an anti-hero.” (75)

Forster sees that anyone who is not true to himself does not deserve to be a hero. Forster is in favour of wholeness. He sacrifices Rickie, so that Stephen may represent the hero, who is true to his nature and who is the symbol of wholeness. Although Rickie is unable to see certain aspects of life with his diseased imagination, he is the embodiment of the complexities of human nature. As McDowell has pointed out, “some of us have Rickie’s qualities of temperament, repeat his experiences, and acknowledge their truth. Rickie may see certain aspects of reality with less clarity than do some other characters; he still arouses our interest.” (65) His search for the spirit of life brings about his death. The nature of reality, which is ardently sought, is hampered by his aesthetic view of life. Like Philip in Where Angels Fear to Tread, Rickie refrains from involvement. Rather than participating in life, he views it from a distance. His way of looking at life is like his way of looking at the philosophical discussion at the beginning of the novel: “Rickie…did not like to join in the discussion. It was too difficult for him. He could not even quibble. If he spoke, he should simply make himself a fool. He preferred to listen, and to watch…” (4) Watching life at a distance is not enough to become a hero. His inability to participate in life impedes his success. As

Frederick Crews has pointed out, "it is no longer sufficient for the hero to experience a symbolic moment in order to be saved; he must also return to the prosaic everyday world and make his peace with 'nature' ". (69) Rickie's sense of beauty, like Philip's in Where Angels Fear to Tread, distorts his view of life. He cannot grasp the meaning behind the physical appearance. Imagination lies at the core of his life. For Rickie, "poetry, not prose lies at the core of the natural world." (182) Rickie is the victim of his aesthetic view of life. His aesthetic view of life invests false things and individuals with reality, which is the central theme of the novel, and it leads to his spiritual and physical collapse.

The Longest Journey is a novel more in line with the classical tradition going back to the Classical tragedy and its concept of guilt and atonement. It dramatizes the emergence of truth as the outcome of a struggle between repression and inquiry. The Longest Journey is based on a single fated action moving to an unmistakable catastrophe. Rickie Elliot is engaged in a quest for his self. Forster brings up the past in the light of the present action and its fated outcome. The tragic rhythm of the novel is gradually felt when one veil after another is removed from the past and the present. While removing each veil, Forster carefully examines the heroic and tragic situation of his archetypal character. In the novel the haunting past, which is one of the tragic elements, causes the present. The present quarrels, problems, anguish and the present happenings are the result of the past. The present is under the shade of the past. In the Classical tragedy, the haunting past was the curse, fate or a god. In modern tragedy, God's curse is replaced by the haunting past of the man. Forster consciously chooses the element of the haunting past.

The past haunts the present. Forster's prose cycle is retrospective. "Forster's awareness of the complex ways in which the past impinges on the present and the present on the future gives Rickie Elliot's bleak journey scope and helps define the novel itself as nothing less than a search for meaning in life." (Summers, 52-53) Rickie Elliot tries somehow to eliminate the lingering bad effects of his past. The past suddenly erupts unexpectedly into the present after a long absence and redirects the present course of life. Rickie Elliot's past emerges after he has been engaged to the shadow figure Agnes in the womblike holy dell despite his guide Ansell's warnings. The invasion of Cambridge and the holy dell by the shadow figure are ironically the signs of much more tragic happenings. When Rickie comes to the Wiltshire home of his aunt, Mrs. Failing, who is his father's sister, he meets Stephen Wonham, who is another archetypal figure, like Pan-like Gino Carella in Where Angels Fear to Tread. Stephen Wonham "who has that foundling background common to the tradition of heroes" (Thomson, 134) is the one who acts according to his instincts, and he is constantly tied to the mysterious and untamed nature. Stephen functions as the embodiment of primitivism. He is close to the heart of things. He is a natural and elemental man. Nonetheless, the shadow figure, Agnes, and Rickie ignore his naturalness. The influence of nature, strongly felt and present, is manifested through the Wiltshire soil. According to Rickie, Wiltshire is the centre of radiating hills and rivers. In an expedition to Cadbury Rings, which are prehistoric burial grounds, Rickie's past suddenly erupts. The Cadbury Rings resemble the diagram Ansell draws to illustrate the ultimate meaning of the world: "a circle inside a square, inside which was again a square" (16) In the middle of the Rings, there is a tree. As George Thompson pointed out, "Ansell's circle is further echoed in Rickie's journey to

Wiltshire and to the Downs which are the centre of England and to the Rings which are the centre of the Downs and to the tree which is the centre of the Rings. It is no accident and more than amusing that to the young and funny Cadbury Rings are known as "Cocoa Squares". (142) When Rickie reaches the tree in the middle of the Rings, Mrs. Failing reveals to Rickie that Stephen is his half brother. The Rings are archetypal and constitute the collective unconscious.

The Rings function as the primal womb from which Rickie comes and the primal tomb to which he will return. They are archetypal symbols of life's origin and end. The tree in the middle of the Rings is a traditional mother archetype: "He was gazing at the past, which he had praised so recently, which gaped ever wider, like an unhallowed grave. Turn where he would, it encircled him. … He knew that he was going to faint among the dead….He started running, missed the exit, stumbled on the inner barrier fell into darkness…" (130) "The cave is the place of rebirth, that sacred cavity in which one is shut up in order to be incubated and renewed" (Jung, 1959: 135) Rickie whom the earth-mother takes back into her "cave", the maternal womb, indulges into his subconscious. "He finds himself involved in an unconscious process of transformation. By penetrating into the unconscious, he makes a connection with his unconscious contents. It is the representation of the union of the mother and the son. When Rickie awakes he finds himself in intimate contact with the earth-mother and Stephen, the son of the earth-mother. Rickie's short union with the earth-mother and her son is interrupted by the shadowy figure, Agnes. Agnes hampers Rickie's oneness with nature and earth-mother:

> He woke up. The earth he dreaded lay close to his eyes, and seemed beautiful. … On his neck a human hand pressed, guiding the blood to his brain. … For one short moment he understood. "Stephen – "he began, and then he heard his

> own name called: "Rickie! Rickie! Agnes had hurried … as if understanding also, caught him to her breast. (130)

Rickie's present dilemma is the result of his haunting past. Rickie thinks that Stephen is an extension of his dead father. His hatred towards his father is twofold. What is said to Oswald by his doctor for his hereditary illness in Ghosts by Henrik Ibsen, "the sins of the fathers are visited upon the children" (267) is pertinent to Rickie's present unpleasant situation. Agnes' brother, Herbert toward the end of the novel, also speaks this fact. (261) At the entrance of the rings, Mrs. Failing warns Rickie: "This place is full of ghosties. Have you seen any yet? " (128) When Mrs. Failing says, "Rickie must know his ghosts" (133), she is absolutely aware of what she really means. As John Colmer has pointed out, "the basic story of The Longest Journey is simple but there is the inevitability of Greek tragedy and of Ibsen's still-topical Ghosts in the complex interaction of past and present that leads to the denouement." (66) Ghosts stand for the sins of the fathers visited upon their sons. Nonetheless, this fact is partly true for Rickie, in that he is also himself an extension of his dead father, carrying his father's inheritance in his physical appearance. Rickie is lame like his father. It is a fate determined by the laws of heredity and over which he has no control at all.

In the late nineteenth century, many scientific developments especially in the fields of anthropology, geology, biology shattered many religious views. In parallel to these developments, traditional views of life underwent drastic changes, and a new perspective of life was adopted by the writers of the period. Geologists put forward that the earth is millions of years old, and anthropologists asserted that animal and human remains are older than the supposed date of the world's creation. Another severe blow was given by Charles Darwin when he published

his On the Origin of Species in 1859. Darwin in his doctrine of 'natural selection' showed the determining factors of chance and necessity in the 'survival of the fittest', and he argued that all forms of life have developed gradually from a common ancestry. According to Darwin's theory, heredity and environment are the primary causes of everything human beings do. Human beings have no control over their individual heredity and little control over their environment. Since they do not have any control, they can not be fully responsible for what they do.

There is another striking fact that Rickie is unable to see. His diseased imagination invests Stephen with false reality. Rickie sees Stephen as the incarnation of his hated father. Rickie is reluctant to see the fact that Stephen is a healthy person. Since Stephen is healthy, he is not his father's son but his idolized mother's son. Stephen stands for the sins of the mothers visited upon their sons. It is fate determined by the past over which Rickie has no control at all. The curse of the past is on the present. It indicates Rickie's helplessness as a victim of his past. Rickie's diseased imagination leads him to ignore his half brother Stephen. Although Rickie knows the symbolic meaning of the present situation, he keeps his silence. In denying Stephen, Rickie denies his past, and his life:

> It seems to me that here and there in the life we meet with a person or incident that is symbolical. It's nothing in itself, yet for the moment it stands for some eternal principle. We accept it, at whatever cost, and we have accepted life. But if we are frightened and reject it, the moment so to speak, passes; the symbol is never offered again. (136)

Yet, Agnes hampers Rickie from responding to Stephen's calls, using her arms and her body. Rickie's ignorance of Stephen is his second tragic flaw. Forster manages to create an archetypal protagonist whose life has strong similarities with the heroes of the classical tragedies. There is a tragic structure reminiscent of

Greek drama. Rickie has tragic flaws or weaknesses which allow the powers of evil to drive him into trouble and eventually destroy him as prophesised by Ansell at the beginning of the novel. He brings about his own destruction. Rickie's tragedy results not only from his tragic flaws, but also from his fate determined by the laws of heredity and over which he has no control at all. It is an indication of the inevitability of fate. When his daughter is born deformed and dies, Rickie is excruciatingly tormented. He retreats into isolation. The transmission of the hereditary limpness is the curse of nature.

Forster is interested in what goes on inside his archetypal characters. His depiction of human nature and his psychological analysis derive from his deep concern with the psychology of human nature. Forster, by adding the qualities of genuineness and naturalness to his characters, creates the sensation that he is dealing with not imaginary, but real characters. His understanding of human nature and his keen observation help him to focus on the individual identity. Forster's deep analysis grips the reader because of the inner truths his archetypal characters reveal. Forster's work has a profound bearing on the psychological condition of the individual in modern urban societies. At the centre of The Longest Journey there stands a man who is trying to resolve the enigma of his personality. In this sense the writer's artistic creation constitutes a unique process and quest for self-knowledge. The Longest Journey is the story of a lonely man, Rickie, who, for unconvincing reasons, betrays his half-brother, Stephen. He finds, however, that the consequences of his act are far greater than he anticipated. Rickie's decision to ignore Stephen is an archetypal sin. It means the abandonment of the ties that bind man and nature and man and man. In his refusal to accept the bond of his brother,

he has condemned himself to live with a sense of guilt. From this point onwards there is an increasing split in Rickie's mind.

Rickie's character breaks into pieces under the burden of this archetypal sin like Razumov in Conrad's Under Western Eyes and like Raskolnikov in Dostoevsky's Crime and Punishment. Rickie's fragile and isolated self makes him susceptible to the role he is to play. Driven by an implacable sense of guilt he becomes ill: "The rest of the year was spent by Rickie partly in bed – he had a curious breakdown…" (140) Ignoring Stephen in the name of his serene life, Rickie paradoxically finds that his personality dissolves under the new role he has undertaken. He feels that he is unable to write anything anymore. When he wants to write a letter to Stephen, he cannot write in the tone he wants since his unconscious depth and his repressed guilt bother him. "But phrase it as he would, the letter always suggested that he was unhappy. 'What's wrong?' he wondered. 'I could write anything I wanted to him once'." (175) He is miserable and lonely. He does not do any writing. While arguing with Agnes about Stephen, Rickie expresses his wish that he ought to have told Stephen that day when he called him up to his room. "There is where I went wrong first." (191) Then he goes on: "the lie we acted has ruined our lives. …It's been like a poison we won't acknowledge. How many times have you thought of my brother? I've thought of him every day – not in love; don't misunderstand; only as a medicine I shirked. Down in what they call the subconscious self he has been hurting me." (191) Stephen has been pursuing Rickie, who has condemned himself to live with the ghost: "The man he had tried to bury was stirring ominously. In the silence he examined the handwriting till he felt that a living creature was with him" (192) Rickie is excruciatingly tormented. He suffers from what he has done. His rejection of Stephen disrupts his previous

mode of existence. He has cut himself off from his past and must suffer the consequences of this break. In rejecting Stephen, he has rejected himself most basely. On the psychological level Rickie confesses Agnes that he is guilty since he has not answered Stephen's calling. This situation has made external the agonies of Rickie's internal life. Rickie's acceptance or rejection of his brother is symbolised in his dream of his mother:

> Thus musing he lay down to sleep, feeling diseased in body and soul. It was no wonder that the night was the most terrible he had ever known. … As he lay in bed he asked God to grant him [Mrs. Aberdeen's] wisdom; that he might keep sorrow within due bounds; that he might abstain from extreme hatred and envy of Stephen. … Tonight, through suffering, he was humbled. Hour after hour he awaited sleep and tried to endure the faces that frothed in the gloom – his aunt's, his father's, and worst of all, the triumphant face of his brother. Once he struck at it, and awoke, having hurt his hand on the wall. Then he prayed hysterically for pardon and rest. Yet again did he awake, and from a mysterious dream. He heard his mother crying. She was crying quite distinctly in the darkened room. He whispered, 'never mind my darling, never mind,' and a voice echoed, 'never mind – come away – let them die out.' He lit a candle, and the room was empty. Then, hurrying to the window, he saw above mean houses the frosty glories of Orion. (192-193)

This strain on him goes on until he faces the reality about Stephen. The ghost of Stephen and his mother follow him. His purification is attained only when he accepts Stephen as his brother:

> Rickie slept. The guilt of months and the remorse…had alike departed. He had thought that his life was poisoned, and lo! It was purified. He had cursed his mother….Something had changed. He had journeyed….A little way up the stream and a little way down had Rickie glanced, and he knew that she whom he loved had risen from the dead, and might rise again. "Come away - let them die out." Surely that dream was a vision.! Tonight also he hurried to the window – to remember, with a smile, that Orion is not among the stars of June. (251)

Mythology offers Mrs. Ellliot to become one of the great Olympian deities of Greece. She appears as the maiden in the myth of Demeter. Many things

arousing the devotion or feelings of awe such as Cambridge, the dell near Madingley, the tree in the middle of the Rings, the streams and lastly the stars are her symbols. Demeter was the goddess of vegetation and the protectress of marriage. Mrs. Elliot, an archetypal figure, who was associated with a tree in the Rings before, is now associated with the stars in the sky. Orion is the symbol of Stephen, and Mrs. Elliot, his mother, is the earth mother. The picture of the "Demeter of Cnidus" (118) in Stephen's room is clear evidence that Mrs. Elliot, the earth-mother is the mother of Stephen. Rickie identifies himself with his earth mother and his brother Stephen. Orion, Stephen, is a star wandering together with his earth mother. Whenever the existence of Mrs. Elliot is felt, Stephen emerges. Orion is the primal light for Rickie. However Rickie is unable to understand that Orion is his brother from his mother.

Rickie's personal love and marriage do not help his psychological disturbance. Rickie's psychological quest for a mother-figure has led him to a loveless marriage. "He believes in women because he has loved his mother." (61) In order to save himself from loneliness, Rickie marries Agnes. Nonetheless, his marriage pushes him into a much greater loneliness:

> The crown of life had been attained, the vague yearnings, the misread impulses, had found accomplishment at last. Never again must he feel lonely, or as one who stands out of the broad highway of the world and fears, like poor Shelley, to undertake the longest journey. So he reasoned, and at first took the accomplishment for granted. But as the term passed he knew that behind the yearning there remained a yearning, behind the drawn veil a veil that he could not draw. (167)

Gradually he understands that he does not love his wife as much as he thought before. As Mrs. Failing has pointed out, "There has been a volcano – a phenomenon I too once greatly admired. The eruption is over." (276) Rickie's love to Agnes happens all off a sudden, passionately, but it ends in a short period of

time. His marriage is a complete catastrophe as foreseen from the first by Ansell. Rickie retreats into his isolation. At last his diseased imagination sees the reality about Agnes. “There was a wide gulf between them. She, like the world she had created for him, was unreal.” (182) According to Ansell, “she is happy because she has conquered; he is happy because he has at last hung all the world’s beauty onto a single peg. … She wants Rickie partly to replace another man whom she lost two years ago, partly to make something out of him.” (80) After they have married, Rickie gives up his friends for Agnes. The shadow figure Agnes snaps all his ties. Henceforward, he deteriorates. The narrator points out: “he has lost the work that he loved, his friends, and his child.” (193) She hampers his creativity. According to Ansell, “Rickie is miserable and lonely. …He doesn’t do any writing. He doesn’t make any friends.” (180) Agnes is one of the most horrible women. She is called “Medusa” (178-181) “a terrible monster who had laid waste the country. She was once a beautiful maiden whose hair was her chief glory, but as she dared to vie in beauty with Minevra, the goddess deprived her of her charms and changed her beautiful ringlets into hissing serpents.” (Bulfinch, 116) Agnes places all sorts of insuperable obstacles in Rickie’s way of individuation. She is a threat to Rickie’s inmost self. She is the dragon figure who tries to swallow up all his sources of life. Agnes swallows up “the spirit of life.” (181) Agnes is not lonely on her duty. “Mrs. Failing is her satanic accomplice.” (McDowell 70) She is the guardian figure of the family secrets. She is a lonely widow who has forgotten what people are like. Finding life dull, she drops lies into it. She loves to mislead others. The narrator tells us: “Rickie admired his aunt, but did not care for her. She reminded him too much of his father. She had the same affliction, the same heartlessness, the same

habit of taking life with a laugh – as if life is a pill." (99) She is also the dragon figure.

Throughout the story, Mrs. Failing is matched with the snake image. Jung states that "snakes and dogs are guardians of the treasure. … The serpent lies on the treasury as protector of the hoard. Fear of the deadly maternal womb has become the guardian of the treasure of life. That the snake really is a death-symbol is evident from the fact that the souls of the dead…appear as serpents." (1956:373) Snake is the symbol of the unconscious, and it signifies the terrible, painful and dangerous intervention in affairs. The snake image emerges for the first time while Rickie is talking about his past. He describes his 'father's house which "has flowers and the flowers, instead of being squashed down into the vases as they were in mummy's house, rose gracefully from frames of lead which lay coiled at the bottom, as doubtless the sea serpent has to lie, coiled at the bottom of the sea." (22) It is also the symbol of the hereditary curse, limpness. When Mrs. Failing appears for the first time, we encounter the same snake image: "She watched some thick white water which was sliding like a snake down the gutter of the gravel path." (86) Mrs. Failing herself confesses that she is a dragon figure: "I have been a dragon most of my life, I think. A dragon that wants nothing but a peaceful cave. Then in comes the strong, wonderful delightful being, and gains a princess by piercing my hide." (102) This fact is also understood by her accomplice Agnes: "Agnes began to find Mrs. Failing rather tiresome. Wherever you trod on her, she seemed to slip away from beneath your feet." (104-105) Agnes and Mrs. Failing are both shadow figures who are trying to hinder Rickie from attaining the treasure. They prevent Rickie from acknowledging Stephen. Rickie, Agnes, and Mrs. Failing, as pointed

out by McConkey, “constitute a trio which, though never becoming an equivalent, continually reminds of the biblical trio of Adam, Eve, and Satan” (66)

Forster makes use of the mother archetype to probe into Rickie’s personality. Rickie’s internal conflict is not to be missed, for it goes to the psychological core of Forster’s novel. The exploration of Rickie’s personality must be based on his relationship with his mother. Rickie suffers from Freud’s Oedipus complex. It derives from Rickie’s unconscious rivalry with his father for the love of his mother. In The Ego and the Id, Freud describes the complex as follows.

> The boy deals with his father by identifying himself with him. For a time these two relationships proceed side by side, until the boy’s sexual wishes in regard to his mother become more intense and his father is perceived as an obstacle to them; from this the Oedipus complex originates. His identification with his father then takes on a hostile colouring and changes into a wish to get rid of his father in order to take his place with his mother. Henceforward his relation to his father is ambivalent; it seems as if the ambivalence inherent in the identification from the beginning had become manifest. An ambivalent attitude to his father and an object-object relation of a solely affectionate kind to his mother make up the content of the simple positive Oedipus complex in a boy. (21-22)

The main source of Rickie’s tragedy must be sought in his psychological quest for a mother figure. In the person of the protagonist, Rickie, the novel exemplifies an inner conflict between emotional demands for a woman and inner subjectivity. Forster explores the dilemma in Rickie’s character. The origin of Rickie’s problem goes back to his early childhood. Rickie’s quest is only a reflection of the need for an emotional bond. Rickie’s mother, Mrs. Elliot, always plays an active part in Rickie’s quest although she does not exist physically. She does not appear in the novel. Rickie narrates his infantile remembrances about his mother and father, his fondness for his mother and his hatred for his father to his friends in the dell near Madingley at the beginning of the novel. At an early age

Rickie discovers that his father and his mother do not love each other. He also discovers that his father has dubbed him since he is rickety. He sees that his father always laughs at him and takes pleasure in alluding to his deformity: "He was sorry that it was not more serious than his own." (24) Rickie's abhorrence of his father leads him to seek for emotional satisfaction of his feelings in his mother. "The boy grew up in great loneliness. He worshipped his mother, and she was fond of him. But she was dignified and reticent, and pathos, like tattle disgusting to her. She was afraid of intimacy, in case it led to confidences. And tears, and so all her life she held her son at a little distance. Her kindness and unselfishness knew no limits." (24) Mrs. Elliot is the first woman with whom Rickie comes into contact, and she has a great role in the development of Rickie's masculinity. Rickie unconsciously responds to his mother. Rickie's fragile and isolated self is the result of a lack of a strong father's love. Mrs. Elliot, the mother archetype, forms the foundation of the mother-complex. Typical effects of the mother-complex on the son, according to Jung:

> are homosexuality and Don Juanism, and sometimes also impotence. In homosexuality, the son's entire heterosexuality is tied to the mother in an unconscious form; in Don Juanism, he unconsciously seeks his mother in every woman he meets. …Because of the difference in sex, a son's mother-complex does not appear in pure form. This is the reason why in every masculine mother-complex, side by side with the mother archetype, a significant role is played by the image of the man's sexual counterpart, the anima. (1959: 85)

The anima archetype is the feminine side of Rickie. Rickie has developed his anima archetype by continuous exposure to his mother. He has acquired characteristics of the opposite sex. He has developed feminine traits. His friend, Tilliard always thinks him "a little effeminate." (79) Rickie carries with him the eternal image of his mother. Since his mother's image is unconscious, it is

unconsciously projected upon Agnes. He believes in Agnes because he has loved his mother. Rickie's mother-complex gives him a great capacity for friendship. His friendship with Ansell creates ties of astonishing tenderness.

Forster's probing into Rickie Elliot deeply is a clear indication of his subconscious search in the personality of Rickie. While looking into Rickie and himself, Forster makes use of aspects of the tragic plot. Forster uses the reversal of intention, which is an attempt to do one thing that actually brings about its opposite. Forster's aim is not to surprise but to create a deep impression of the contradictoriness and complexity of human experiences. So it is functional. Forster's tragic irony which involves a discrepancy between what Rickie expects or plans before his visit to the Pembrokes and what happens during his visit is important since it sheds light on the nature of Rickie. When Rickie sees Gerald in the garden of the Pembrokes, he sees him as a "figure of Greek athlete." (35), which is a clear evidence of his tenderness for Gerald. Gerald arouses his homosexual feelings. Rickie's relationship with Gerald goes back to their schooldays. They are old school fellows. When Agnes wants Rickie to tell all about Gerald, a flash of horror passes over Rickie's face. As the narrator tells us: "The elder boy had done things to him – absurd things, not worth chronicling separately. An apple-pie bed is nothing; pinches, kicks, boxed ears, twisted arms, pulled hair, ghosts at night…Between Rickie and Gerald there lay a shadow that darkens life more often than we suppose. The bully and his victim never forget their first relations." (38) Rickie's first impression is that Gerald and Agnes do not love each other. Like Philip who watches the embrace of Gino and Caroline at a distance in Where Angels Fear to Tread, Rickie is a voyeur. When he sees that they are kissing each other and watches them secretly, he utters, in surprise, "Do

such things actually happen" (39), which is a clear indication of his homosexual nature. It cannot be thought that he does not know about the existence of such kinds of relationships. He knows heterosexual relationships exist, but his tendency is in the opposite direction. His close friendship with Ansell in the dell and in a meadow is a proof of his preference: "Rickie laughed, and suddenly overbalanced into the grass. Ansell with unusual playfulness held him prisoner. They lay there for a few minutes, talking and ragging aimlessly." (65)

Rickie tries to ignore his strong feelings coming from his unconscious depths. His unconscious desire for Gerald is directed to Agnes. As pointed out by Frederick Crews, "It's Rickie's worship of Gerald that lies behind his marriage of Agnes." (135) He has to make a preference between the goddess Agnes, and the god, Gerald: "He had dethroned the god whom once he had glorified equally. Slowly, slowly, the image of Gerald had faded. … One night he dreamt that she lay in his arms. This displeased him. He determined to think a little about Gerald instead." (65-66) After his first sexual intercourse with Agnes in the dell, he implicitly expresses his homosexual nature, and Agnes also understands that something is wrong with him after what Rickie says: " 'Never forget that your greatest thing [Gerald] is over. I have forgotten: I am too weak. You shall never forget. What I said to you then is greater than what I say to you now. What he gave you then is greater than anything you will get from me.' She was frightened. Again she had the sense of something abnormal." (74) He implicitly expresses that he had some sentimental feelings towards Gerald. It is a clear indication of his homosexual nature. Rickie's limpness stands for his homosexuality. Contrary to his natural feelings, love for the opposite side erupts in Rickie:

> He seemed to be looking down coloured valleys. Brighter they glowed, till gods of pure flame were born in them, and he was

> looking at pinnacles of virgin snow. … the riot of fair images increased. They invaded his being and lit lamps at unsuspected shrines. …He stood at the springs of creation and heard the primeval monotony. …In full unison was Love born, flame of the flame, flushing the dark river beneath him and the virgin snows above. His wings were infinite, his youth eternal; the sun was a jewel on his finger…Creation, no longer, monotonous… (39-40)

Rickie can think of no classical parallel for Agnes. Rickie's feelings of love for Agnes and his insistence on the investment of Agnes "with more reality than any other woman in the world" are clear evidences of his ignorance about his unconscious depths. The insoluble conflict in the nature of Rickie leads him to a disastrous long journey, in which the tragic hero, Rickie is bound to lose. His tragic flaw is that he is ignorant about truths about himself. He has no knowledge of himself. Rickie is a person who tries to act against his nature. Rickie represses his natural instincts. His visit to Agnes and Gerald, her fiancé, intensifies his psychological dilemma. What happens to a tragic hero when he violates his nature? Rickie's guide Steward Ansell answers this question prophesisingly in his letter to Rickie: "You are not a person who ought to marry at all. You are unfitted in body…You are also unfitted in soul: you want and you need to like many people, and a man of that sort ought not to marry. 'You never were attached to that great sect' who can like one person only, and if you try to enter it you will find destruction."(81)

Forster chooses Rickie as a victim who does not have the necessary qualities, but he does not finish the novel pessimistically. He has hope for the future. His hope finds its best expression in his hero Stephen. Although Forster fails to make Stephen a satisfactory creation, Stephen takes Rickie's role as a hero at the end of the novel. However, his credibility and consistency as a hero is not convincing. Forster thinks that Stephen will achieve Rickie's unfinished task.

Stephen is the symbol of real life. In contrast to Rickie's virility, Stephen represents fertility. As pointed out by Alan Wilde, "Stephen is of the stuff that does survive; his remotest ancestors, men and women of the soil, live through him, and he will live in his descendants forever, passing on the racial purpose that manifests itself in him." (42) Stephen functions as a bridge between the past and the present. He is the representative of continuity, renewal, and rebirth. Rickie is resurrected in Stephen's child, whom Stephen names after their mother. Stephen's child represents the "future" (Jung: 1959, 164), which will compensate for or correct the existing mistakes. Stephen now lives much nearer to the things he loves. He is a farmer and married. Stephen's saluting his divine daughter suggests renewal and continuity. Stephen and his divine daughter sleep in the bosom of nature, which symbolizes identification with nature and the ancient harmony of earth and man. As James McConkey explains, "the earth represents the continuity which exists within the eternal change of nature: it provides the means whereby man can perceive his connection with his ancestors and with all the past as well as with his fellows." (8)

Forster constructs his novel on opposing archetypal characters and contrasting archetypal images in order to manage the junction of his own heart with his own mind. His unconscious activation of archetypal characters reflects the complexity of the individual. Forster's archetypal characters epitomize most of the conflicts in Forster's mind. His struggling to solve the enigma of his personality finds its best expression in Rickie. Forster has said that "Rickie, more than any of his characters, represents himself." (Furbank and Haskell, 33) Forster's analysis of character must ultimately be based on a psychological model that has given shape to the particular characterization. The link between the archetypes and aspects of

the human psyche has attracted Forster since he began his writing career. Depending on this tight link, he comes to terms with his inner truth first and then with the inner truths of his archetypal characters. By illuminating the subconscious realities of his archetypal characters, Forster tries to attain the desired coexistence of his mind with his heart. As Alan Wilde explains, "what Forster has done is to project into his characters and their lives certain of the problems that most beset him, and what results is neither a set of solutions nor a complete vision of the world, but a dialectic of hope and despair carried on among several characters." (27-28) It is possible to concur with Wilde's explanation partly, but that is not the only thing that Forster has tried to do. While creating the archetypal figure Rickie and the other archetypal figures, Forster must have had other motivations in his mind. His earlier themes, which appeared in his short stories and novels, especially in the last one before The Longest Journey, namely Where Angels Fear to Tread, are elaborated, and carried a step further. The main tripartite archetypal character design, the hero, the old wise man and the shadow, helps in the creation of different and opposing characters that have different and opposing attitudes to life.

Forster's and his archetypal characters' search for the ultimate meaning of life is the main issue of the novel. The reality, which is persistently sought, brings about different approaches to reality. The archetypal characters should be assessed in the light of their approaches to reality. They look for the spirit of life in different places. They find it in different places. Ansell finds it in books. The protagonist of the novel, Rickie looks for the spirit of life in poetry, which is the symbol of imaginative life. His short stories, like Forster's short stories, are the products of his imagination. Our hero, Stephen, finds it in his instincts and in nature. The three different and opposed quests for the spirit of life and truth signify the reality of

man in the universe. Forster is not in favour of any one of them. Forster's aim is to connect the Ansell and Stephen sides of himself, the body with the mind. Another way of Forster's attaining opposition between the characters is his confronting of conventional with unconventional characters. The gap between two kinds of characters, namely conformists and nonconformists, helps Forster to create opposing attitudes to life. His archetypal characters that are nonconformists are true to themselves, while the others are under the oppression of the conventions. Mrs. Failing, Agnes and Herbert Pembroke are persona-ridden characters. Almost all of the Forsterian characters are based on the contrast between the inside and the outside of their actions. Persona is one of the key terms Forster has skilfully employed. His characters are defined in terms of the relationship they have developed between their selves and their personae. Forster makes the archetypes of the persona, the self, the shadow and the anima, a part of the characterization. Forster's view of archetypes as possessing psychological models has brought into focus aspects of the human psyche. These aspects are actively significant in Forster's characterization. His purpose is to close the gap between inner and outer worlds. The Longest Journey offers issues that he will develop in his later novels. Forster will develop his theme of connection between the two different worlds in his next novel Howards End.

CHAPTER 7

HOWARDS END

Towards the end of the 19th century there was a feeling all over Europe that a change was coming to Western civilisation. Great new inventions and discoveries had been made. The end of the 19th century and the beginning of the 20th century was a time of social change brought about by industrialisation. With the rise of machinery, a new type of man had come into being: the helpless individual, who was deprived of his natural environment and of his natural ties, had been pushed into an artificial community. This was the time at which E. M. Forster wrote Howards End, an age in which it was felt that man was fast losing touch with his own environment. Confronted with mighty contrasts, Forster tried to get into the depth of human existence. He was in search for a new kind of tool, which would help him to express the general feeling of the new generation. As Forster so decidedly put it, "what ought the writer, the artist, to do when faced by the Challenge of our Time?" (1951: 54) and he went on asking: "Temperamentally I am an individualist. Professionally, I am a writer, and my books emphasize the importance of personal relationships and the private life, for I believe in them. What can a man with such an equipment, and with no technical knowledge, say about the Challenge of our Time?" (1951:54) With Howards End, Forster's art, as pointed out by Frederick C. Crews, "acquires a new seriousness of purpose, a new intricacy of plot and symbolism, a broadening of social and metaphysical reference. It now becomes possible to recognise not only a technical development, but also an

extension of the total meaning of Forster's fictional universe. We can, in fact, see this extension of meaning within his handling of technical devices." (124)

Forster's shift of method in presenting the modern man reflects his growth as an artist. Having given some examples of nature and character archetypes in the earlier chapters, it will be appropriate to say something about the archetypal configurations in Howards End in order to justify the thesis that Forster's use of archetypes entails a change from one structure to another. Forster's archetypes underwent a development in the course of his writing career. It is necessary, therefore, to distinguish between the use of archetypes in his short stories and his early novels on the one hand, and the use of archetypes in Howards End on the other hand. Rather than using archetypes of nature and character, Forster chooses to use archetypal symbols in Howards End. In Aspects of the Novel Forster says, "there are in the novel two forces: human beings and a bundle of various things not human beings; and it is the novelist's business to adjust these two forces and conciliate their claims." (73) Forster employs archetypal things in Howards End. The aim of this chapter is therefore to clarify particular and outstanding archetypal symbols and to show how Forster used them. It is of importance, in interpreting these later archetypes, to know something about archetypal symbols.

When the archetypes, which are invisible contents, are perceived by a conscious mind, they become real, concrete and, they can be experienced by the senses. As explained by Jolande Jacobi, "For as soon as the collective human core of the archetype, which represents the raw material provided by the collective unconscious, enters into relation with the conscious mind and its form-giving character, the archetype takes on 'body', 'matter', 'plastic form', etc.; it becomes representable, and only then does it become a concrete image – an archetypal

image, a symbol."(74) The raw materials of the collective unconscious become archetypal images and symbols. When the archetypes are transformed into images and symbols, they become perceptible. The archetypes are visualised by the psyche as specific forms, figures, images, and objects. The symbols which appear in some form of space and time have an archetypal ground plan. As Jung explained:

> The psyche is, in fact, the only immediate experience we can have and the sine qua non of the subjective reality of the world. The symbols it creates are always grounded in the unconscious archetype, but their manifest forms are moulded by the ideas acquired by the conscious mind. The archetypes are the numinous, structural elements of the psyche and possess a certain autonomy and specific energy which enables them to attract, out of the conscious mind, those contents which are best suited to themselves. The symbols act as transformers, their function being to convert libido from a 'lower' into a 'higher' form. This function is so important that that feeling accords it the highest values. The symbol works by suggestion; that is to say, it carries conviction and at the same time expresses the content of that conviction. (Jung, 1956: 232)

The archetypal symbols have not only a concrete meaning, but also an abstract meaning. This abstract meaning is hidden behind the apparent, visible meaning.

To clarify the thesis that Forster uses archetypal symbols, images and objects in Howards End as distinct from his earlier novels in which nature and character archetypes are dominant, the source of these archetypal images in the novel are to be considered. Before turning to them, however, it will be necessary to introduce the main source of all the archetypal symbols. In contrast to his earlier novels, in Howards End Forster makes use of one main and unique source of all the archetypal images in his work. It is Mrs. Wilcox. Forster creates only one archetypal character and focuses his attention on it. Mrs. Wilcox who is the focus of attention is not only the archetypal source, but she is also the central figure on which the other characters in the novel concentrate.

Mrs. Wilcox embodies all the psychic energy, which is the essence of the archetypal symbols in the novel. The psychic energy which emanates from Mrs. Wilcox is so strong that it is impossible to take the other characters and archetypal symbols into consideration without having any idea about her. All the other characters and archetypal symbols in the novel are perceived only in the light of her aura. Her image-making power stems from the earth, which is the centre of all Forster's earlier archetypal characters: "Ruth [Mrs. Wilcox] knew no more of worldly wickedness and wisdom than did the flowers in her garden, or the grass in her field." (99)

She combines all the qualities of the other archetypal characters in herself. "Mrs. Wilcox has her prototypes in Forster's other novels. She recalls Gino and Stephen Wonham, Stephen's mother and his farmer father, and even Mr. Emerson, … she represents the fullest development of certain characteristics all these men and women have in common." (Wilde, 101-102) Mrs. Wilcox has the same characteristics as the other archetypal characters in Forster's earlier novels. Mrs. Wilcox is the one who acts according to her instincts like Stephen Wonham, who is another archetypal figure in The Longest Journey, and like Gino Carella in Where Angels Fear to Tread. Like them, Mrs. Wilcox is constantly tied to the mysterious and untamed nature. Stephen, Gino and Mrs. Wilcox function as the embodiment of primitivism. They are close to the heart of the things. They are natural and elemental characters. Mrs. Wilcox has a passionate love for the earth and flowers in her garden like Stephen's father, Robert. Like Gino Carella, Stephen Wonham, his father Robert and Mrs. Wilcox represent fertility. They function as a bridge between the past and the present. They are the representatives of continuity, renewal and rebirth.

Forster's reason in creating the Mrs. Wilcox character can be attributed to the great social change caused by industrialism. The most shattering impact of the great technological revolutions on man is what Forster had in mind while creating the Mrs. Wilcox character. The harmonious wholeness of man and nature does not exist anymore. Alan Wilde explains that "Mrs. Wilcox, by being herself, is fighting against the twentieth century, against rootlessness, against movement, against the culture of the machine; she is Forster's myth of salvation." (102) She is the representative of Forsterian traditional country life. Her fondness for the soil is contrasted with her husband and children's fondness for Modern England. Mrs. Wilcox has an elemental nature: "Her tastes were simple, her knowledge of culture slight, and she was not interested in the New English Art Club, nor in the dividing line between Journalism and Literature...She was a wisp of hay and a flower." (84) "Her tenderness! Her innocence! The wonderful innocence that was hers by the gift of God." (99) Although she seems a simple character, she has a complex nature. Her fondness for the soil and flowers is stressed at the beginning of the novel. Margaret and Helen are the Schelegel sisters, and they meet the Wilcox family in Germany. Mr. and Mrs. Wilcox invite the sisters to their home, Howards End. Helen has to go on her own there since Margaret cannot go because of her brother, Tibby's illness. Helen first introduces her to the readers in her letter to Margaret:

> I looked out earlier, and Mrs. Wilcox was already in the garden. She evidently loves it. No wonder she sometimes looks tired. She was watching the large red poppies come out. Then she walked off the lawn to the meadow...Trail, trail, went her long dress over the sopping grass, and she came back with her hands full of the hay that was cut yesterday.... she kept on smelling....Mrs Wilcox reappears , trail, trail, still smelling hay and looking at the flowers. (19-20)

Mrs. Wilcox is a Demeter figure, a corn goddess. Her walking in the garden resembles the silent walking of the phantoms. Mrs. Wilcox is a "shadowy woman."

(94) She is like a fairy who has a mysterious halo round her. She seems to have nothing to do with the present time. Mrs. Wilcox is free from time. When she is scrutinised in terms of time, it is seen she is completely outside time. “In addition to her role as Demeter, Ruth Wilcox is an anima figure, the feminine image of transformation ...The anima, in keeping with its spiritualised and idealised character, has usually an odd relationship to time and frequently appears as immortal or outside time.” (Thomson, 193-194) The contrast between the other members of the Wilcox family and her is stressed at the beginning of the novel. She is the only member of the Wilcox family who does not have hay-fever, and the other members do not like living in Howards End, which is an old farmhouse that has been in Mrs. Wilcox’s family for generations. The other members of the Wilcox family are insensitive to Mrs. Wilcox’s will. Howards End means nothing to them. They are rootless, and homeless persons. The Wilcoxes have many houses, but they lack a spiritual home. The other members of the Wilcox family are business people who cannot understand Mrs. Wilcox, but they have great respect for her. Although she seems “a shadowy figure” (Shusterman, 146), she has a prominent role in the family. She is like a tiny imaginary being, a fairy with magic powers. “She is presented in only a few chapters, yet somehow she achieves a large measure of domination over the lives and fates of the leading characters in the book. She is the elemental person whom we are accustomed to meeting in Forster’s work, the one who perceives intuitively some of the deepest truths of human existence. She feels, rather than sees intellectually.” (Shusterman, 146) Although she is not intellectual, she gives “all the same the idea of greatness.” (86) She resolves all problems with her magic touch. When her materialistic son Charles, upon learning that his brother, Paul and one of the Schelegel sisters, Helen, who is

a visitor at Howards End at that moment, have fallen in love, begins interrogating Paul, Mrs. Wilcox interferes:

> 'Charles dear,' said a voice from the garden. 'Charles, dear Charles, one doesn't ask plain questions. There aren't such things. ... She approached just as Helen's letter had described her, trailing noiselessly over the lawn, and there was actually a wisp of hay in her hands. She seemed to belong not to the young people and their motor, but to the house, and to the tree that overshadowed it. One knew that she worshipped the past, and that the instinctive wisdom the past can alone bestow had descended upon her - that wisdom to which we give the clumsy name of aristocracy. High-born she might not be. But assuredly she cared about her ancestors, and let them help her. When she saw Charles angry, Paul frightened and Mrs. Munt in tears, she heard her ancestors say: 'Separate those human beings who will hurt each other most. The rest can wait.' So she did not ask questions. Still less did she pretend that nothing had happened, as a competent hostess would have done. (36)

Mrs. Wilcox knows everything about the relationship between Paul and Helen "though neither of [them] told her a word." (40) Margaret understands that everything is closely connected with Mrs. Wilcox. Margaret tells Helen:

> I feel that you and I and Henry are only fragments of that woman's mind. She knows everything. She is everything. She is the house, and the tree that leans over it. People have their own deaths as well as their own lives, and even if there is nothing beyond death we shall differ in our nothingness. I can't believe that knowledge such as hers will perish with knowledge such as mine, she knew about realities. She knew when people were in love, though she was not in the room. (306-307)

She has an intuitive and keen understanding of the happenings around her. She has a deep insight into the nature of persons and events. Mrs. Wilcox is very different from the other characters in the novel. She is neither interested in the wealth of the Wilcox family, nor the social and cultural issues of the Schlegel sisters, Margaret and Helen. George Thomson observed that "Mrs. Wilcox is an Earth-mother figure but that is not what makes her entry into the story so strangely powerful and compelling. The hush that surrounds her, the aura of timelessness and mysterious strength, creates an extraordinary effect." (171)

All of the archetypal symbols in Howards End are closely tied to Mrs. Wilcox. One of these, which is of utmost importance, is Howards End itself. Mrs. Wilcox's house plays a vital role in the archetypal symbolism of the novel. According to Hans Biedermann, "in Jungian psychology, the house is an important symbol. … What happens inside it, happens within ourselves. We often are the houses." (179) All the characters in Howards End except Mrs. Wilcox are in search of a house, which means they are in quest for "the organizing principle of the personality: the self archetype." (Hall, Calvin S. and Vernon J.Nordby, 51)) Howards End refers not only to a concrete image existing in space and time, but also to an inward image at work in the human psyche. The symbolic expression of this psychic phenomenon is found in the house of the Great Goddess, Mrs. Wilcox. The dynamic effect of the archetype is manifested through the reactions of the characters towards Howards End. Mrs. Wilcox's house, which is the symbol of the self, "the archetype of order, organization and unification" (51), is the central archetype of the collective unconscious. Jung pointed out that the self "is a kind of central point within the psyche, to which everything is related, by which everything is arranged, and which is itself a source of energy." (1959: 357)

The ultimate goal of every personality in the novel is to have a house, which means to achieve a state of selfhood and self-realization. Howards End is the symbol of wholeness. To achieve this wholeness and to attain a total personality is not a simple undertaking, but a very tiring, lengthy, and difficult task. In the centre of Mrs. Wilcox's life is Howards End, which is the link between her past and her future. Howards End is not an ordinary house or a property for Mrs. Wilcox. It is a spiritual home for her. Margaret understands that "Mrs. Wilcox, though a loving wife and mother, had only one passion in life - her house..." (95) It is not "bricks

and mortar, but the Holy of Holies into which Howards End had been transfigured" (95) It is a tie which binds her to her roots. When the Wilcoxes move to London, the ties that formerly bound Mrs. Wilcox to herself, to her roots, to her ancestors, to her environment and to the world snap.

Mrs. Wilcox in a modern industrial society rapidly becomes detached from nature, from her tightly knit community, above all from herself, from her body, her feelings of love and tenderness. Her sense of estrangement from the world, from the home she herself has inherited and made leads to her physical dissolution. She is not happy in London. She does not feel close to land, air, and her ancestors. She loses her contact with the earth. When Margaret visits her in her London house, she finds Mrs. Wilcox lying in her bed. Margaret says, "I thought of you as one of the early risers," she responds: "At Howards End – yes; there is nothing to get up for in London." (80) Her vitality becomes weaker and weaker in London. Her enthusiasm for life and her energy decrease. As pointed out by McDowell, "she only becomes animated when she is at Howards End, her Hertfordshire house and ancestral home, or when she discusses it. Otherwise, especially in London, she reveals a fatigue and cynicism that anticipate Mrs. Moore's nihilism in A Passage to India." (82) Mrs. Wilcox cannot bear leaving home or the demolishing of houses. When she has learned that the Schlegel sisters' house is going to be demolished, she tells Margaret: "I do pity you from the bottom of my heart. To be parted from your house, your father's house – it oughtn't to be allowed. It is worse than dying. I would rather die than – oh, poor girls! Can what they call civilization be right, if people mayn't die in the room where they were born? My dear, I am so sorry -" (93)

Mrs. Wilcox senses a kinship with the past of her forbears in Howards End. The house is the symbol of continuity. The speech just quoted may be regarded as a kind of premonition indicating that her body will gradually perish since she is not allowed to live in Howards End. During Margaret's visit, as expressed by the narrator, "there was a long pause – a pause that was somehow akin to the flicker of the fire, the quiver of the reading-lamp upon their hands, the white blur from the window; a pause of shifting and eternal shadows." (83) The other members of the Wilcox family have a different attitude to Howards End. They do not have a sense of belonging to a place through which they can sense a connection with the earth. Since they do not belong to any specific place, they cannot understand why Mrs. Wilcox has willed Howards End to Margaret. For the Wilcoxes, Howards End is merely a possession to be sold and bought. As the narrator explains:

> The appeal was too flimsy. It was not legal; it had been written in illness, and under the spell of a sudden friendship; it was contrary to the dead woman's intentions in the past, contrary to her very nature, so far as that nature was understood by them. To them Howards End was a house: they could not know that to her it had been a spirit, for which she sought a spiritual heir. (107)

When Mrs. Wilcox meets Margaret, she senses that Margaret is as sensitive to the inner life as herself. Mrs. Wilcox sees that Margaret has a close connection with the earth from which everything has come. Mrs. Wilcox looks for an "inward light". (99) Margaret is the spiritual heir of Mrs. Wilcox and of Howards End. She sees Margaret's capacity to make a house a home. Through the archetypal symbol, Howards End, Forster tries to describe the particular conditions in the modern industrial society that have led to man's estrangement, loss of self, and rootlessness.

It is not only Mrs. Wilcox who understands Margaret's sensitive nature. Forster introduces another archetypal character, Miss Avery, who mistakes

Margaret for Mrs. Wilcox herself. Miss Avery had been a friend of Mrs. Wilcox's grandmother who had given the house to Mrs. Wilcox. When Margaret goes to Howards End for the first time, she enters the empty house on her own because of the rain. She is so interested in it that she cannot remember the earlier thoughts about houses which she had related to Mr. Wilcox: "Gentlemen seem to mesmerize houses – cow them with an eye, and up they come, trembling. Ladies can't. It's the houses that are mesmerizing me. Houses are alive." (159) Forgetting her idea of houses that are alive, she is startled when she hears sounds coming from the house. Although the house is empty, Mrs. Wilcox's spirit presides over the house. As pointed out by John Colmer, "Forster wants to suggest that the house has a life of its own, that is attended by a maternal spirit." (106)

If we take the house as Margaret's subconscious, this is a descent into her depths. Howards End is the symbol of the inner, unconscious part of the psyche. It is there whether anyone is there to see it or not. Nonetheless, it is the living part of the psyche. When Margaret faces her unconscious depths, desolation greets her:

> She paced back into the hall, and as she did so the house reverberated. 'Is that you, Henry? She called. There was no answer, but the house reverberated again. 'Henry, have you got in?' But it was the heart of the house beating, faintly at first, then loudly, martially. It dominated the rain. It is the starved imagination, not the well-nourished, that is afraid. Margaret flung open the door to the stairs. A noise as of drums seemed to deafen her. A woman, an old woman, was descending, with figure erect, with face impassive, with lips that parted and said dryly: 'Oh! Well, I took you for Ruth Wilcox.' Margaret stammered: 'I – Mrs. Wilcox –I? 'In fancy, of course – in fancy. You had her way of walking. Good day.' And the old woman passed out into the rain." (202)

Her entrance into Howards End can be likened to Mrs. Moore's entrance into Marabar caves in A Passage to India. Margaret's entry into the inner world and her quest into the deeper layers of the psyche frighten her. Forster successfully

manipulates the Jungian way of descending into the depths. As pointed out by Jung, "it is generally believed that anyone who descends into the unconscious gets into a suffocating atmosphere of egocentric subjectivity, and in this blind alley is exposed to the attack of all the ferocious beasts which the caverns of the psychic underworld are supposed to harbour." (1959, 20) This is Margaret's first confrontation with herself. She faces her own shadow.

Forster makes use of the drum in Beethoven's Fifth Symphony to create the desired effect of the beating of the heart. The sound of the beating heart is likened to the noise of the transition drums in Beethoven's Fifth Symphony, which leads to the walking of the goblins. The beating heart sound in the house is the sound of the ancestors going back to the primeval times. This sound creates a sense of ancestral background. Miss Avery's addressing Margaret as Mrs. Wilcox is a clear indication that Margaret is the spiritual heir of the house. Miss Avery's prophetic addressing implies that she is on the right way to become a second Mrs. Wilcox. Miss Avery functions as the old wise (man) woman in fairy tales who "appears when the hero is in a hopeless and desperate situation." (Jung, 1959. 217) Miss Avery gives Margaret information that will help her on her journey. Miss Avery thus represents knowledge, insight, wisdom, and cleverness. It is Miss Avery who opens the boxes of the Schlegel furniture and places them in Howards End. Their furniture fits extraordinarily well. When Margaret tells Miss Avery that some day perhaps they will come to live there, Miss Avery retorts: " 'Some day! Tcha! Tcha! Tcha! Don't talk about some day. You are living here now.' " (267) Then she goes on: "A better time is coming now, though you've kept me long enough waiting. In a couple of weeks I'll see your lights shining through the hedge of an evening. Have you ordered in coals?" (269) Margaret who goes away to order for the removal and

repacking of their furniture returns with many questions in her mind. It is again Miss Avery who tells Helen and Margaret that they have come to Howards End to live. Forster uses Miss Avery as a prophetic character in order to foreshadow the future developments. Miss Avery, like Mrs. Wilcox, is the symbol of the wholeness in the novel. She tries to reorganize life in Howards End. The empty Howards End gains its old vitality through Miss Avery's efforts. Her ultimate goal is to bring all the opposing characters together. Miss Avery functions as the spiritual guardian of Mrs. Wilcox's sense of wholeness.

Forster makes use of nature as a symbol-creating force. One of the archetypes which is taken from nature is the water-symbol. "The maternal significance of water is one of the clearest interpretations of symbols in the field of mythology, so that even the ancient Greeks could say that the sea is the symbol of generation. From water comes life." (Jung, 1956: 218) The water symbol derives its power from nature. Forster makes use of the water symbol in the sense that it is a living symbol of the dark psyche. Forster uses the Jungian sense of water, which "is the commonest symbol for the unconscious." (Jung, 1959: 18) At the beginning of the novel, while Margaret is talking about how Helen and she have met the Wilcoxes, she breaks off, and listens to the sounds of a London morning. Describing the Schlegel sisters's house, the narrator says: "Their house was in Wickham Place, and fairly quiet, for a lofty promontory of buildings separated it from the main thoroughfare. One had the sense of a backwater, or rather of an estuary, whose waters flowed in from the invisible sea, and ebbed into a profound silence while the waves without were still beating." (23) The first description of Wickham Place plays an important part in the symbolic pattern of the novel in that it coincides with the nature of the unconscious. It is an indication of the descent

into the depths. It hints at an unseen presence. The water symbolises the deeper layers of the psyche. This water symbol is so closely related with Margaret that throughout the novel the water image is with her. Nonetheless, the water symbol is also an indication that the narrator is in quest of himself. As the waters flow deeper and deeper, the narrator is able to see his own depths. In Jung's words, "whoever looks into the mirror of the water will see first of all his face." (1959: 20) After Mrs. Wilcox death, when Margaret parts from the Wilcoxes for the second time, the same image emerges again:

> Paul and his mother, ripple and great wave, had flowed into her life and ebbed out of it for ever. The ripple had left no traces behind; the wave had strewn at her feet fragments torn from the unknown. A curious seeker, she stood for a while at the verge of the sea that tells so little, but tells a little, and watched the outgoing of this last tremendous tide. (110)

Mrs. Wilcox, the Great mother, is associated with the maternal significance of the water. When Leonard Bast, a friend of the Schelegel sisters whom they have met in the theatre building, dies, Margaret sees life as a "deep, deep river." (320) This river "whispers [and is] full of messages" (214) from the depth of the unconscious. While discussing the place of the house they are going to live in, Mr. Wilcox tells Margaret that he does not want to live in a damp home. He goes on: "There is that detestable little river, streaming all night like a kettle. ...The only place for a house in Shropshire is on a hill." (256) This utterance is enough to outline their different ways of looking at life. On the one hand is Margaret who sees life as a river, and who is preoccupied with the unconscious, on the other hand is Mr. Wilcox who detests a river, and who is only interested in the outer life. Forster, as pointed out by Audrey A. P. Lavin, "does not even use distinct images, but instead uses words suggesting a connection with water. Connotative nouns and verbs such as 'flow', 'ebb', 'wane', 'roar' of a 'tide', 'torrent', 'flood', and 'splash'

remind us of water and the spiritual unknown that it represents." (129) All these archetypal images are closely related with Forster's sense of the binding force of nature on character:

> Margaret was silent. Marriage had not saved her from the sense of flux. London was but a foretaste of this nomadic civilisation which is altering human nature so profoundly, and throws upon personal relations a stress greater than they have ever borne before. Under cosmopolitanism, if it comes, we shall receive no help from the earth. Trees and meadows and mountains will only be a spectacle, and the binding force that they once exercised on character must be entrusted to love alone. May love be equal to the task! (256-257)

An image which frequently appears among the archetypal configurations of Mrs. Wilcox is the wych-elm tree in the garden of Howards End. Like the archetypal symbol Howards End, the symbol of the wych-elm has many meanings in the course of the novel. At the beginning of the novel, the tree is mentioned by Helen in her letter to Margaret: "There is a very big wych-elm – to the left as you look up – leaning a little over the house, and standing on the boundary between the garden and meadow."(19) In Jungian psychology, the tree has maternal significance. It is the symbol of the mother archetype. It is closely associated with "the origin in the sense of the mother. It represents the source of life, of that magical life force." (Jung, 1956: 258) The maternal significance of the tree in the garden of Howards End is made explicit in its bending over the house like a mother who is embracing her child: "leaning a little over the house" (19), "it was a comrade…bending over the house." (206) It protects and shelters the house with its long branches. According to Mrs. Wilcox, "it is the finest wych-elm in Hertfordshire....There are pig's teeth stuck into the trunk, about four feet from the ground." (82) The pig is a sacred animal and is the symbol of fertility. It functions as the corn-spirit. As pointed out by Frazer, "the pig is a common embodiment of the corn-spirit...the pig was sacred to Demeter." (469)

The wych-elm tree in the garden of Howards End first of all symbolizes the primordial past, and it is at the same time a link between the present and the past. It is not difficult to understand Mrs. Wilcox's enthusiasm while mentioning the wych-elm. It is also the symbol of youthful energy and rejuvenation. It is the tree of libido, under which Paul kisses Helen. Jung explains the meaning of the tree symbol: "Taken on average, the commonest associations to its meaning are growth, life, unfolding of form, in a physical and spiritual sense, development, growth from below upwards and from above downwards, the maternal aspect (protection, shade, shelter, nourishing fruits, sources of life, solidity, permanence, firm-rootedness, but also being "rooted to the spot") old age, personality, and finally death and rebirth." (272) When Margaret first sees the wych-elm, she understands why Mrs. Wilcox is fond of her tree. In Margaret's eyes, it is the symbol of friendship and of connection between opposites:

> The wych-elm that she saw from the window was an English tree. No report had prepared her for its peculiar glory. It was neither warrior, nor lover, nor god; in none of these roles do the English excel. It was a comrade., bending over the house, strength and adventure in its roots, but in utmost fingers tenderness, and the girth, that a dozen men could not have spanned, became in the end evanescent, till pale bud clusters seemed to float in the air. It was a comrade. House and tree transcended any simile of sex. Margaret thought of them now, and was to think of them through many a windy night and London day, but to compare either to man, to woman always dwarfed the vision. Yet they kept within the limits of the human. Their message was not of eternity, but of hope on this side of the grave. (206)

The unification of the house and the tree like a man and a woman is the symbol of the connection of the opposites. One of the main reasons for this is that the tree and the house have bisexual characters. They lose their feminine and masculine traits. The change in their roles makes them a whole. The feminine quality of the tree and the masculine quality of the house are turned into a whole.

According to John Colmer, "the wych-elm that shelters Howards End comes to represent the protective masculine principle guarding the feminine principle. The two together form an ideal of perfect companionship or as Forster frequently calls the ideal relationship for which Margaret strives, comradeship." (94) Each lies hidden in the other. The image of the whole man finds its concrete form in the unification of the house and the tree. They are the symbol of the hope of connection of the opposites. Under this tree, toward the end of the novel, Margaret and Helen come together and find peace. It is the peace, which is sought after the connection of the opposites. The tree produces the music of peace. It had made it in the past and, it goes on making it in the present:

> The present flowed by them like a stream. The tree rustled. It had made music before they were born, and would continue after their deaths, but its song was of the moment. The moment had passed. The tree rustled again. Their senses were sharpened, and they seemed to apprehend life. Life passed. The tree rustled again. 'Sleep now,' said Margaret. The peace of the country was entering into her. It has no commerce with memory, and little with hope. ...It is the peace of the present, which passes understanding. (306-307)

The Schlegel sisters regain their old harmony under the whych-elm. All controversial situations are discussed beneath the tree. The tree creates a peaceful environment for them to face their inward feelings. As pointed out by George Thomson, "the tree is vast and universal. Forster confirms this impression by his statement that the tree is 'symbolical,' it is 'the genius of the house.' The genius of a man is his psyche or other self or spirit, which sustains his life. Similarly, the genius of a place is the spirit which sustains the life of the place – precisely the significance Forster attributes to the whych-elm at Howards End." (189)

An intricate and expanding archetypal image, hay, which appears especially when Mrs. Wilcox is alive, is utilized by Forster as an archetypal symbol. Whenever Mrs. Wilcox appears, she holds a wisp of hay in her hands. She is

continually associated with hay. As the narrator has pointed out, “she was a wisp of hay, a flower.” (84) Forster tries to construct a link between the life span of a flower and of an individual. When the human body withers like the body of a plant or a flower, it shrinks and dries up, and dies, usually because it does not get the energy it needs. The tie which binds it to its roots snaps. Mrs. Wilcox is like grass, which has been cut from its roots. When the Wilcoxes move to London, she becomes weaker and weaker. Mrs. Wilcox looses her enthusiasm and her excitement, dries up in time and dies. Her process of dying is similar to the dying of a flower. Sadness and lack of hope lead her to death. Hay is the symbol of death. The hay in her hands at the beginning of the novel implies her death. Her devotion to hay is an indication of her spiritual and physical collapse. She is subject to decay like a flower. When Leonard Bast dies, the same image concerning death appears again: “Here Leonard lay dead in the garden, from natural causes; yet life was a deep, deep river, death a blue sky, life was a house, death a wisp of hay, a flower, a tower, life and death were anything and everything.” (320) Hay is at the same time the symbol of Mrs. Wilcox’s past life in which she was happy and full of hope. Her ancestral past finds its best meaning in the archetypal symbol of hay. It symbolises her identification with earth and her strong ancestral ties. Forster’s deep interest in ancestral past is illustrated in the archetypal hay image. He ends the novel with Helen’s child in the hay field. Forster uses the archetypal hay image to show the significance of the link between past and future. The hay fever allergy of the Wilcox family members is an indication of their indifference to this link.

Mrs. Wilcox’s spiritual heir, Margaret, is continually associated with grass in the novel. Mrs. Wilcox’s devotion to hay is contrasted with Margaret’s devotion to grass. Grass is used as an image of vitality, fresh energy and life as opposed to

hay, an image of death. Margaret is firstly associated with the vine clinging to the house, which Mrs. Wilcox is fond of. When Charles Wilcox has learned about his mother's wish to leave Howards End to Margaret, he likens Margaret to the vine: "Charles began to run, but checked himself, and stepped heavily across the gravel path. There the house was – the nine windows, the unprolific vine. He exclaimed 'Schlegels again!' " (105) As a spiritual heir of Mrs. Wilcox, Margaret clings to the house figuratively like the vine. When Margaret and Henry Wilcox are sitting on one of the Six Danish tumuli hills, "Margaret drove her fingers through the grass. The hill beneath her moved as if it was alive." (324) The hills, which are the burial grounds of the soldiers, are the symbol of the past. The link between the past and the present is attained through the grass which is the symbol of life. The grass on the hill is the ancestral tie which binds Margaret to her ancestors. Her sense of connection with the dead, her sensitive nature are the main reasons why Mrs. Wilcox chooses Margaret as her spiritual heir. Grass stands for Margaret's spiritual heirdom.

The effect of civilisation upon human nature is clarified by the use of the water image. The water archetype in the novel clearly symbolises help from the earth. The saving power of the earth, the binding force of nature find their best meanings in the water archetype. As pointed out by Claude Summers, "the water imagery constantly expands to convey both the disorderly flux of modern life and the mysterious flow of time by which individuals merge with infinity." (110) Forster focuses on man's alienation from nature. Men and women in the modern world are not as close to the earth as their forbearers. Through the assistance of Margaret, Forster expresses that the unifying power of the earth does no longer exist. The tremendous growth of the cities is not enough to overcome the spiritual

loneliness created by the same growth. The cities, which are created by industrialism, are the places in which nature plays no part. When the Wilcoxes move to the city, they do not have a garden with wych-elm trees. Forster contrasts two types of living, the country life represented by Mrs. Wilcox and the city life represented by the other members of the Wilcoxes:

> To speak against London is no longer fashionable. The earth as an artistic cult has had its day, and the literature of the near future will probably ignore the country and seek inspiration from the town. ... Certainly London fascinates. One visualises it as a tract of quivering gray, intelligent without purpose, and excitable without love; … as a heart that certainly beats, but with no pulsation of humanity. … Nature, with all her cruelty, comes nearer to us than do these crowds of men. A friend explains himself, the earth is explicable – from her we came, and we must return to it. (116)

Forster sees the earth as a hope for the salvation of mankind. The earth is the power, which creates harmony and love among people. As James McConkey remarks, "Howards End marks the ultimate point which Forster reaches in his quest to find order through nature and earth, an order which gives meaning to the ceaseless change and seeming chaos of temporal existence." (53) Turning to nature and the unifying power of the earth are Forster's ultimate solutions.

Forster's love of music is of great importance in the archetypal design of his novels. Forster exposes his themes through his archetypal use of music. Forster uses Beethoven's Fifth Symphony as an archetypal symbol. He sees in Beethoven's Fifth Symphony the helpless situation of the modern man. In Howards End, he uses Beethoven's Fifth Symphony in order to provide insights into his complex characters and into his central motifs in the novel. Beethoven crafted something powerful and universal, reflecting the lack of love, tragedy, panic, and emptiness in the universe. Forster implies that music is one of the means to gaining an accurate and deep understanding of his values. According to Forster, "music is the deepest

of the arts and deep beneath the arts." (1951: 105) "Music, more than the other arts, postulates a double existence. It exists in time, and also exists outside time, instantaneously." (1951: 116) "Music usually describes the state into which the hearer was thrown as he sat on his chair at the concert, and the visual images which occurred to him in that sedentary position. " (1951: 107) Beethoven's Fifth Symphony is the concert which the Schlegel sisters go to listen to. The scene in the concert hall delineates their responses to the Symphony. The narrator claims "Beethoven's Fifth Symphony is the most sublime noise that has ever penetrated into the ear of man. All sorts and conditions are satisfied by it" (44) As Helen listens to the Symphony, some visual images occur to her. She is able to see heroes and shipwrecks in the music's flood and is startled and enwrapped by the music. Helen's mind is continually preoccupied with her short flirtation with Paul Wilcox. Then the wonderful movement described as belonging to goblins starts:

> The music started with a goblin walking quietly over the universe, from end to end. Others followed him. They were not aggressive creatures; it was that that made them so terrible to Helen. They merely observed in passing that there was no such thing as splendour or heroism in the world. After the interlude of the elephants dancing, they returned and made the observation for the second time. Helen could not contradict them, for, once at all events, she had felt the same, and had seen the reliable walls of youth collapse. Panic and emptiness! Panic and emptiness! The goblins were right. (46)

Forster here draws attention to the theme of heroism in the modern world. His mind is engaged with the classical heroism, but he is aware that the old splendour and heroism of the classical period have gone away. To quote from David Shusterman, "the modern world has driven the old splendour and heroism away, and the goblins have taken over. Now all we have is panic and emptiness at the core of modern life. We are a civilisation uprooted. The glories of the past are gone perhaps forever." (145) Through the archetypal use of music, Forster extends

the panic and emptiness, which is discovered by Helen, to a universal dimension. It is not only the problem of the Wilcox family, but also the problem of all mankind in the modern world. As Claude Summers comments, "panic and emptiness lie at the core of worldly achievement." (124) Beethoven's Fifth Symphony reminds Helen of her love affair with Paul Wilcox and the panic and emptiness she sees in Howards End: "The music had summed up to her all that happened or could happen in her career. She read it as a tangible statement, which could never be superseded." (47) Although Helen makes her comment on Beethoven's Fifth Symphony from her own standpoint, Forster does not limit himself to Helen, and he extends his scope to a much wider circle, to humanity. Forster is aware of the panic and emptiness in the life of the modern man. He successfully connects his theme with Helen's situation. Helen's need for love is expanded. Lack of love in human life in the modern world is of utmost importance in Forster's use of Beethoven's Fifth Symphony as an archetypal symbol. Through Beethoven's Fifth Symphony, Forster bravely exposes the existence of the goblins, which are "only the phantoms of cowardice and unbelief" (47) in the universe. Forster sees the futility of attempts to dispel the goblins from the universe. All attempts at scattering the goblins are in vain:

> Beethoven chose to make all right in the end. He built the ramparts up. He blew with his mouth for the second time, and again the goblins were scattered. He brought back the guts of splendour, the heroism, the youth, the magnificence of life and of death, and, amid vast roarings of superhuman joy, he led his Fifth Symphony to its conclusion. But the goblins were there. They could return. (47)

Forster reminds the reader perhaps of the powerlessness of mankind to expel the goblins from the world and to bring the old splendour and heroism back to the world again.

Forster bases his novel on contrasts. He successfully achieves the fusion of the contrasting characters. The dualism between the two segments of the society is symbolised by the two families, the Wilcoxes and the Schlegels: the outer and the inner life respectively. The Schlegels, Margaret and Helen, believe in personal relations, art and the life of the mind. The Wilcoxes, consisting of Mr. Wilcox, Charles and Paul, who are business men, believe passionately in telegrams and motor-cars and golf-clubs. There is a continuous struggle between the inner and the outer life. As remarked by Stephan K. Land, "The battle is fought over the question of personal relations versus the public world of money, telegrams and anger, a dualism which in this story extends into a series of related antithesis, such as those of seen and unseen, masculine and feminine, modern and traditional." (142) All the characters in the novel are contrasted. Helen first sees the reality about the Wilcoxes when her short love affair with Paul Wilcox has ended. Her first confrontation with the unpleasant side of the Wilcoxes is at Howards End. She sees the reality under the masks worn by the Wilcoxes. Paul's confrontation with Helen at the breakfast table is his first test of courage, a test sufficient to frighten him off:

> Somehow, when that kind of man looks frightened it is too awful. It is all right for us to be frightened, or for men of another sort – father, for instance; but for men like that! When I saw all the others so placid, and Paul mad with terror in case I said the wrong thing, I felt for a moment that the whole Wilcox family was a fraud, just a wall of newspapers and motor-cars and golf-clubs, and that if it fell I should find nothing behind it but panic and emptiness. (39-40)

The Wilcoxes are so involved and preoccupied with the roles they are playing that they completely lack the sense of self-awareness. Opposed to these persona-ridden Wilcoxes are the sensitive, cultivated and intellectual Schlegels who believe in personal relations and the inner truth. As Helen explains, "the Wilcoxes are on the wrong track surely....Perhaps the little thing that says 'I' is

missing out of the middle of their heads." (232) The Wilcoxes cannot say 'I'. The ability to say 'I' is the main goal of life. For the Wilcoxes an appreciation and understanding of the self-archetype is impossible. Knowledge of the self is accessible through the ability to say 'I'. The Wilcoxes are devoid of the realities of the inner life. They are incapable of perceiving themselves. The Wilcoxes have always disregarded the realities of the inner life. They have no place for the personal relationships and comradeship. The Wilcoxes are a hollow shell; when non-essentials are taken away, there is nothing left but panic and emptiness. They fill their lives with routine, trivial things such as motor-cars, newspapers, golf-clubs, so that they do not have to think of the essential emptiness of their lives. Forster's ultimate goal is to find an answer to the question of how one achieves selfhood. He tries to combine the outward face of the Wilcoxes and the inward face of the Schlegels. If the personality is to be well adjusted and harmoniously balanced, these outward and inward faces of the personality should be incorporated harmoniously into the psyche. Forster's main concern is wholeness. He tries to bring together the two contrasting ways of life symbolised by the Wilcoxes and the Schlegels. He does not only contrast the two families, but he also sharply differentiates the two sisters, Margaret and Helen. The Schlegel sisters's reactions to the situations are different. While Helen insists on personal relations, Margaret explains her ideas to her:

> The truth is that there is a great outer life that you and I have never touched – a life in which telegrams and anger count. Personal relations, that we think supreme, are not supreme there. There love means marriage settlements; death, death duties. So far I'm clear. But here is my difficulty. This outer life, though obviously horrid, often seems the real one – there is a grit in it. It does breed character. (41)

Margaret is not only interested in the inner life. She is aware of the outer realities, which are also essential for human beings. She is much more sensitive to both parts of life. Her sensitive nature is what Mrs. Wilcox discovers in her. Mrs. Wilcox gives Margaret many clues about the inner and the outer lives. At the beginning of their relationship, Margaret cannot grasp what she means. After Mrs. Wilcox's death, Margaret begins to understand what she meant. Margaret knew that:

> They [the Wilcoxes] were not 'her sort', they were often suspicious and stupid, and deficient where she excelled; but collision with them stimulated her, and she felt an interest that verged into liking, even for Charles. She desired to protect them, and often felt that they would protect her, excelling where she was deficient. Once past the rocks of emotion, they knew so well what to do, whom to send for; their hands were on all the ropes, they had grit as well as grittiness, and she valued grit enormously. They led a life she could not attain to – the outer life of 'telegrams and anger', which had detonated when Helen and Paul had touched in June, and had detonated again the other week. To Margaret this life was to remain a real force. She could not despise it, as Helen and Tibby affected to do. It fostered such virtues as neatness, decision and obedience, virtues of the second rank, no doubt, but they have formed our civilization. They form character too. (111-112)

When compared with her sister, Helen, Margaret is a moderate character. She does not behave impulsively like her sister. Margaret has a positive attitude to the people around her. She tries to find better sides of the events. Rather than excluding the people who are different from them, she tries to understand them and to find their better qualities. Helen does things impulsively without thinking about them carefully. Helen's impetuous attitude damages her relationships. Her letter in which she writes to Margaret that Paul and she are in love is a sheer scandal. She has some strict rules. She does not have any natural tolerance and patience for the people around her. She tries to categorize them as the good and the bad. Rather than trying to accept the people as they are, she pushes them out of her

environment. Margaret tries to increase her sister's tolerance to people and life. As Claude Summers has pointed out, "in Margaret Schelegel, Forster creates one of the most memorable women in modern literature, someone who is 'not beautiful, not supremely brilliant, but filled with something that took the place of both qualities – something best described as a profound vivacity, a continual and sincere response to all that she encountered in her path through life'." (110-111) Helen does not want to accept that the outer life is of importance as well as the inner life. Margaret refrains from despising the Wilcox family, especially Mr. Wilcox:

> So with him,' she continued. 'There are heaps of things in him – more especially things that he does – that will always be hidden from me. He has all those public qualities which you so despise and enable all this – ...'If the Wilcoxes hadn't worked and died in England for thousands of years, you and I couldn't sit here without having our throats cut. There would be no trains, no ships to carry us literary people about in, no fields even. Just savagery. No – perhaps not even that. Without their spirit life might never have moved out of protoplasm. (177-178)

Margaret tries to accept Mr. Wilcox and the other members of the family as they are. Since Helen insists, "I know that personal relations are the real life, for ever and ever" (41), she fails to see what Margaret is trying to do. She is reluctant to face the outer reality. She refrains from accepting that there can be other relationships except personal relationships. She ignores the outer world. "Don't brood too much," Margaret wrote to Helen, "on the superiority of the unseen to the seen. It's true, but to brood on it is medieval. Our business is not to contrast the two but to reconcile them." (112) The ultimate goal of every personality is to achieve a sense of oneness and firmness. One must reconcile the outer and the inner in order to feel in harmony with himself and with the world. This is not a simple undertaking, but a very lengthy, difficult and complicated task. Achieving such

kind of harmony depends largely upon the cooperation between the two segments. If one segment ignores the messages from the other segment, it is impossible to attain wholeness and to connect the outer and the inner life. Forster presents this theme in his epigraph at the beginning of the novel: “Only connect...”

Howards End deals with the universal feelings and behaviour of the individual, such as man’s divided nature, the loss of identity, the discontinuance of social relations, loneliness, and fear. The characters in the novel have to set their own values and find out their own solutions to the problems they face. Forster gives a small clue as to what they should do to overcome the difficulties in which they are. Mrs. Wilcox kept proportion, and she took the middle course. Following her traces, Margaret learns to attain a balance between the two segments of the personality. She neither ignores the outer persona nor exalts the inner life. She tries to be about halfway between. According to Margaret, “[truth] was only to be found by continuous excursions into either realm, and, though proportion is the final secret, to espouse it at the outset is to ensure sterility.” (196) Margaret achieves “proportion” by making continuous excursions into the inner and the outer realms. On the one hand is Helen, who assumes that inner life is everything, on the other hand is Mr. Wilcox, who asserts that the outer life is the supreme value. After Mr. Wilcox proposes to Margaret, Helen asks her whether she loves Mr. Wilcox, and she answers honestly, “no, but I will.” (176)

Forster makes use of the archetypes of love and death, which are transpersonal, universally human aspects. The birth and death of life begin in the maternal womb. All living things rise from the maternal womb and sink into it again. The ascent signifies rebirth, love, and the bringing forth of life from the mother. In symbolical language, from love comes life. The descent represents a

return into the womb. Death is an archetypal symbol which becomes particularly active when the conscious mind refuses to follow the feelings and instincts prompted by the unconscious. In order to overcome the fear of death, love is essential. The fear of death can be conquered through love. Love and death, two opposite poles of human life find their best expressions in Forster's Howards End.

Forster sees love as a unifying power, which will connect the two opposing characters. Love is an archetypal symbol which unites the opposites. Love is seen as a bridge between the outer and inner worlds. Without love, it seems impossible to connect these opposing worlds. Achieving a connection depends largely upon love between two people. The narrator openly explains what he means:

> Margaret greeted her lord with peculiar tenderness on the morrow. Mature as he was, she might yet be able to help him to the building of the rainbow bridge that should connect the prose in us with the passion. Without it we are meaningless fragments, half monks, half beasts, unconnected arches that have never joined into a man. With it love is born, and alights on the highest curve, glowing against the gray, sober against the fire. (187)

She tries to make him reconcile the opposing parts of his personality. Her love for Mr. Wilcox is her way of keeping connection. Margaret attains a sense of an equilibrium between the inner and the outer life through her love. Her sense of proportion creates her comradeship with Mr. Wilcox. Then, Margaret exposes her motto:

> She need trouble him with no gift of her own. She would only point out the salvation that was latent in his soul, and in the soul of every man. Only connect! That was the whole of her sermon. Only connect the prose and the passion, and both will be exalted, and human love will be seen at its highest. Live in fragments no longer. Only connect, and the beast and the monk, robbed of the isolation that is life to either, will die. (188)

It is crucial to connect the persona and the shadow in close harmony in order for a person to become whole. Forster sees life steadily and sees it whole in his message: "connect – connect without bitterness until all men are brothers." (264) Forster's ultimate goal is to keep the brotherhood of man. As Mrs. Wilcox is able to connect the past and the future, Margaret is keen on the connection between the representatives of the outer and inner world through love. Her happiness and reconciliation in Henry's drawing-room is due to love. When Mr. Wilcox asks her to be his wife, "an immense joy came over her. It was indescribable. It had nothing to do with humanity, and most resembled the all pervading happiness of fine weather. Fine weather is due to the sun, but Margaret could think of no central radiance here. She stood in his drawing-room happy, and longing to give happiness. On leaving him she realized that the central radiance had been love." (168) Margaret's psychic energy originates from the new experience that she has. Her new experience, the source of the radiance, is converted into psychic energy, love. Her libido is manifested as desiring and willing. Margaret's libido creates the God-image by making use of the archetypal patterns. "Her state of inward happiness and reconciliation is like a stream, but it owes its existence to a 'central radiance' in her relationship with Henry which follows Forster's familiar mythological pattern by relating the god of love to the sun god." (Beer, 124) Margaret feels the sun-god in herself. Like the sun-god, the god of love shines and radiates in her. As Seneca says, "God is near you, he is with you, he is within you," or, as in the First Epistle of John, "he who does not love does not know God; for God is love," and "if we love one another, God abides in us." (qtd. in Jung: 1956, 86) Margaret's relationship with Henry Wilcox as a spiritual heir of Mrs. Wilcox is

the most crucial event in her life. From the standpoint of her life-style, it seems strange that she accepted Henry. Nonetheless, as David Shusterman points out:

> In real life we often see that opposites are attracted to each other possibly because each has some quality which the other needs or thinks he needs. In Forster's first three novels the barriers are between those who possess spirit, intellect, and culture, and the others who have only material well being and practicality. But in Howards End the author is obviously determined to tear down all barriers which separate human beings from each other. Let love and friendship flow in, for only in that way can we human beings settle our differences and build a decent world to live in. (147-148)

Margaret's venture into the unknown can be interpreted as a search for the meaning of life. The shattering impact of industrialism on the social order and the individual lies under her search for a meaning. She drifts in a world that has little meaning for her and over which she has no control and power. Her quest for order and meaning leads her to marriage with Henry Wilcox. Under Mr. Wilcox's, what Margaret considers, superficial shallowness and his inability to have contact with the inner life and with people, Margaret sees something hidden: "It was hard going in the roads of Mr. Wilcox's soul. From boyhood he had neglected them. 'I am not a fellow who bothers about my own inside.' Outwardly he was cheerful, reliable and brave; but within, all had reverted to chaos, ruled, so far as it was ruled at all, by an incomplete asceticism." (187-188) Before marrying him, Margaret is aware of what she is doing, and whom she is marrying. Margaret is in a dire need of connecting with the outer world she has never touched. Love is the best way of reconciling the opposites. The inward light in Margaret, which is seen by Mrs. Wilcox, will help Margaret to connect with the seen. Her first excursion into the realm of the seen is trodden. As pointed out by John Colmer, "homes are made by people, but only by those capable of love and affection and inspired by a vision of continuity." (97)

The death of Mrs. Wilcox has helped her to understand the necessity to connect the inner and the outer life: “She saw a little more clearly than hitherto what a human being is, and to what he may aspire. Truer relationships gleamed. Perhaps the last word would be hope – hope even on this side of the grave.” (111) Mrs. Wilcox’s death has a great effect on the way Margaret feels and thinks. The idea of death changes her way of looking at the world. It strengthens her connections with life and with the people around her. Mrs. Wilcox’s message is the hope of connecting the outer and the inner life on this side of the grave.

Margaret intuits the same message when she first sees the house and the tree transcending any simile of sex. The comradeship of the house and the tree in the garden of Howards End indicates to Margaret that what she needs is: “hope on this side of the grave.” (206) She sees that the saving power of death increases the sense of connecting the outer and the inner life on this side of the grave. The idea of death provides the real answer to the question of the value of life. The idea of death, binds one to life. When man confronts the idea of death, he sees the emptiness of his preoccupations. It gives him power to clasp tightly what he has. It leads man to strengthen his relationships with the people around him. His sense of love and connection increases when he faces the idea of death. He holds on to other things when death comes.

Discussing this paradox with Leonard Bast, Helen expresses that “I love death – not morbidly, but because He explains. He shows me the emptiness of Money. Death and money are the eternal foes. Not Death and Life. Never mind what lies behind Death, Mr. Bast, but be sure that the poet and the musician and the tramp will be happier in it than the man who has never learned to say: “I am I.” (236) Helen’s mind is continually preoccupied with the ability to say ‘I’. The self-

archetype which unites the personality gains a new dimension in the light of the idea of death. In order to achieve self realisation, man needs the cooperation of other people, which depends largely upon the idea of death. A person who does not say 'I', and who does not know his unconscious self, condemns other people. In order to improve his relationships and to make him feel more in harmony with them and with himself, the saving power of death is necessary. Stressing this point, Helen says:

> 'Death destroys a man; the idea of Death saves him.' Behind the coffins and the skeletons that stay the vulgar mind lies something so immense that all that is great in us responds to it. Men of the world may recoil from the charnelhouse that they will one day enter, but Love knows better. Death is his foe, but his peer, and in their age-long struggle the thews of Love have been strengthened, and his vision cleared, until there is no one who can stand against him. (237)

Love is the key term which will help man to connect. Helen fails to see this reality until she returns to England. According to George Thomson, "Helen's divided nature reveals itself in her confusion and error. But the division is apparent only in a sexual context. When she returns to Margaret's love and the strong associations of the past, intelligibility and joy triumph." (178) Helen attains her wholeness through love, and she overcomes her unrecognised faults through connection. Margaret helps her to construct a rainbow bridge that should connect the prose in her with the passion. As Claude J. Summers remarks, "Margaret functions as the book's agent of connection because she recognises the worth of both the inner and the outer lives." (112)

Although Margaret functions as the one who keeps the connection between different segments, we cannot ignore the role of death in her life. The death of two characters in the novel is a great warning for Margaret. The main warnings emerge firstly from the death of Mrs. Wilcox and secondly from the death of Leonard

Bast. The saving power of death, as Summers explains, "is rooted in death's power to enhance life by forcing human beings into an awareness of the spiritual as well as the material. The idea of death thus promises hope this side of the grave, a promise explicitly drawn from the death of Leonard Bast." (125) Leonard's death points out the significance of the connection again. It is crucially important in strengthening Margaret's thoughts:

> Here Leonard lay dead in the garden, from natural causes; yet life was a deep, deep river, death a blue sky, life was a house, death a wisp of hay, a flower, a tower, life and death were anything and everything, except this ordered insanity, where the king takes the queen, and the ace the king. Ah, no; there was beauty and adventure behind, such as the man at her feet had yearned for; there was hope this side of the grave; there were truer relationships beyond the stars that fetter us now. As a prisoner looks up and sees stars beckoning, so she, from the turmoil and horror of those days, caught glimpses of the diviner wheels. (320)

From Leonard's death emerges the life of the other characters. His death increases the value of life, and it includes life in itself. Human life is like a container, with life and death stored there. That container is the symbol of wholeness. Death is a fast approaching beginning of a new life. It promises hope in this world, symbolised by the child of Leonard Bast and Helen: "There seemed great chance that a child would be born into the world, to take the great chances of beauty and adventure that the world offers." (321) The child archetype rises up as the herald of a new generation. He is a sign that heralds a better future. The child motif means future. His function is to compensate for or correct the present conflicts. Out of this situation the child emerges as a symbolic content which will "unite the opposites, a mediator, bringer of healing, that is, one who makes whole" (Jung, 1959: 164) as in Forster's earlier novels. At the end of the novel, Helen's son brings all the opposing characters together. He is the rainbow bridge connecting the opposite sides. Margaret who is the spiritual heir of Mrs. Wilcox sees her

nephew as her spiritual heir, and she wills Howards End to him. The unification of the Wilcoxes and the Schlegels at the end of the novel is a proof that Mrs. Wilcox's hope will be continued by Leaonard's child into the future. He is a potential future for humanity's betterment. Sharing the same view, Alan Wilde contends:

> Symbolically Margaret's nephew is the most unifying figure in the novel. His life and his inheritance are due, in different ways, to Margaret, to Helen, to Henry, to Leonard, and to Mrs. Wilcox; but again, he is, like the redemptive children in the earlier novels. ...Helen's son is the future. ...A nameless innocence, the child promises a better world than his elders have been able to construct; he is the living and vital presence among broken and resigned adults, the new life, and in Forster's world, the familiar life, that arises from death. Playing in the field, he is connected with hay and the sun and flowers, with a fertility and promise that Schlegels, as well as Wilcoxes, have lost. The whole formal structure of the novel points to the boy at the end, the boy who, like so many of his brothers in the tales, is the symbol of primitive imagination. (121-122)

Margaret utters Forster's ultimate message concerning pluralism in life. She tells Helen again the need for connection and the need to love other people and accept them as they are, at the end of the novel:

> It is only that people are far more different than is pretended. All over the world men and women are worrying because they cannot develop as they are supposed to develop. Here and there they have the matter out, and it comforts them. Don't fret yourself, Helen. Develop what you have; love your child. I do not love children. I am thankful to have none. I can play with their beauty and charm, but that is all – nothing real, not one scrap of what there ought to be. And others – others go farther still, and move outside humanity altogether. A place, as well as a person, may catch the glow. Don't you see that all this leads to comfort in the end? It is part of the battle against sameness. Differences – eternal differences, planted by God in a single family, so that there may always be colour; sorrow perhaps, but colour in the daily grey. (327-328)

The term connection, which is the epigraph of the novel, is the main message of the novel. Reconciliation between the two families at the end of the novel is also a

universal theme of the novel for the future of humanity. As Stephen K. Land comments:

> The requirement that the hero should connect by moving above and across conventional social boundaries is clearly present in all of Forster's major fiction. What is new in Howards End is the explicit demand that not only should the characters connect by establishing social contacts among themselves – Schlegels with Wilcoxes, Schlegels and Wilcoxes with Basts – but that individuals, and in particular those of the villain's party who are not generally inclined to do so, should connect the disparate aspects of their own human nature. (164-165)

The demand for reconciliation between the self archetype, the inner life, the persona, and the outer life of an individual is the key to the novel.

Forster's creation of a world in which all colours and differences compromise is a clear indication of his sense of diversity. He offers a solution to the most disturbing and complex problem of man in modern industrial societies. His ultimate message is proportion and comradeship. In Forster's eyes, the hero is a man who manages to keep proportion, which is Forster's absolute ideal. His quest for an archetypal hero in The Longest Journey goes on with Margaret in Howards End. That is why he chooses Margaret as the heroine of the novel. She is the portrayal of Forsterian heroic values. Forster's hero strives for his absolute ideal. Margaret's heroic attitude is attached to her keeping of proportion. Helen also utters this fact in the novel: "You mean to keep proportion, and that's heroic, it's Greek." (195) At the end of the novel, Margaret is a heroine who has provided wholeness, and who keeps proportion and harmony between opposite sides. Helen goes on seeing her as a hero: "You picked up the pieces, and made us a home. Can't it strike you – even for a moment – that your life has been heroic?" (328) The harmonious wholeness at the end of the novel is attained through Margaret's heroic struggle for proportion, connection, comradeship and love.

Although Forster constructs his novel on one main archetypal character, Mrs. Wilcox, Margaret and Miss Avery are her extensions, and they can also be considered as archetypal characters. As remarked by Audrey A. P. Lavin, "Mrs. Wilcox, Margaret and Miss Avery, however, have more than vestigial remains of the traditional feminine, of earth-mother and witch, about them." (127) Forster's use of character archetypes such as persona, shadow, anima, the self helps us to see the colour in and the differences between the opposing characters. Nonetheless, his ultimate focus is on archetypal things such as house, tree, river, music and hay, which are the symbols of the inner and outer worlds, life and death. Forster's use of archetypal things as an extension of an archetypal character can be attributed to the fact that character archetypes and archetypal things are so well ordered and orchestrated that it seems impossible to take the one into consideration without the other. The orchestration of different types of archetypes is the result of Forster's sense of pluralism in the sense that we should accept and embrace all the different modes of existence in order to make life meaningful, as expressed by Margaret. Howards End develops to the full the early archetypes of his early novels and short stories. Forster's attempt to reconcile the inner and the outer worlds in his early books reaches the climax through his use of the archetypal symbols. Nonetheless, Howards End is not Forster's masterpiece, but it is the last rampart which builds up the way to his masterpiece, A Passage to India.

CHAPTER 8

A PASSAGE TO INDIA

This chapter will deal with the epitome of Forster's writing career, A Passage to India. In his progression from fantasy to prophecy, A Passage to India is Forster's final word. The change can be observed in Forster's use of various types of mythology and archetypes. The archetypes change over a period of time into usually more advanced ones, although nature and earth archetypes remain as the basic cornerstones of all his later works. Forster's progression from a narrow and shallow context to a wider and universal scope occurs in parallel with his development from fantasy to prophecy. While uttering his final word, Forster does not behave as a preacher, but he presents life as it is lived and known by all men. In order to achieve his goal, Forster employs a prophetic tone of voice and expands and extends the scope of his archetypes, from the nature and earth archetypes mostly used in the short stories, and the character archetypes of his later novels, to universal archetypes. Forster's archetypes in A Passage to India stand for more than themselves.

A Passage to India is a post-war novel which was published in 1924. It was written in the fourteen year period after the publication of Howards End. From our vantage point, we see that Forster is concerned not only with an urgent and intimate problem, but with the one that was most painful for him at that time. His use of universal archetypes is so inextricably interwoven with the period in which the book was written that the greatest care is needed to differentiate the surface and

undercurrent implications of the novel, since on first reading, as a first impression the political and social characteristics of the novel come to the forefront. Forster himself did not agree with his novel's overt aspects. In his prefatory note to the Everyman Edition in 1957, he wrote: "In writing it, however, my main purpose was not political, was not even sociological." (291) Forster explained his aim in writing A Passage to India in his Programme Note to Santha Rama Rau's Dramatised Version of 1960: "Taking my title from a poem of Walt Whitman's, I tried to indicate the human predicament in a universe which is not, so far, comprehensible to our minds." (1978: 307) His search for an appropriate medium led him to employ universal archetypes which suit his prophetic voice. The old harmony which stems from earth no longer exists. The sterility of the post-war period is the main spring of the underlying cry of his masterpiece. His tone of voice conveys to us a sensation of dullness:

> Most of life is so dull that there is nothing to be said about it, and the books and talk that would describe it as interesting are obliged to exaggerate, in the hope of justifying their own existence. Inside its cocoon of work or social obligation, the human spirit slumbers for the most part, registering the distinction between pleasure and pain, but not really as alert as we pretend. There are periods in the most thrilling day during which nothing happens, and though we continue to exclaim 'I do enjoy myself' or 'I am horrified' we are insincere. 'As far as I feel anything, it is enjoyment, horror' – it's no more than that really, and a perfectly adjusted organism would be silent. (133)

The silence which Forster pointed out is the universal silence which firstly stems from nature in A Passage to India. It refers to the natural world from which the characters in Forster's earlier novels and stories attained great power. They felt themselves in a fairly close unity with nature. Man and nature were considered as related parts of a more or less harmonious whole. Estrangement from nature is now shown to be one of the most important consequences of the breaking of the

relationship between man and nature. In A Passage to India nature plays little or no part, rather than having a unifying effect. James McConkey remarks on this shift, saying that: "A Passage to India …finds that earth can function no longer as a unifying element because man has become an alien upon its surface, which does not give to the world of human relations any achieved harmony." (54) Man receives no help from the earth. The situation recalls the idea summed up by Wordsworth in his famous sonnet: "The world is too much with us; late and soon, /Getting and spending, we lay waste our powers:/Little we see in Nature that is ours." (in The Norton Anthology of English Literature, Volume 2: 220) Silence is one of the consequences of this division between man and nature.

The first sentence of the novel emphasizes nothingness straightaway. "Except for the Marabar Caves – and they are twenty miles off – the city of Chandrapore presents nothing extraordinary." (29) The stress on nothingness is a clear indication of Forster's prophetic voice. This nothingness is emphasized with a description of this wasteland in the last sentences of the first chapter:

> Strength comes from the sun, infused in it daily size from the prostrate earth. No mountains infringe on the curve. League after league the earth lies flat, heaves a little, is flat again. Only in the south, where a group of fists and fingers are thrust up through the soil, is the endless expanse interrupted. These fists and fingers are the Marabar Hills, containing the extraordinary caves. (30)

This prostrate earth is hostile, too. Although Aziz is an athletic man, walking fatigues him, "as it fatigues everyone in India except the newcomer. There is something hostile in that soil." (37) Nature has a great power to control man, which reveals a certain antagonism between man and nature. The archetypal sun-god oppresses mankind unfairly and cruelly, and turns the place into a catastrophic hell:

> The heat had leapt forward in the last hour, the street was deserted as if a catastrophe had cleaned off humanity…The sun was returning to his kingdom with power but without beauty - that was the sinister feature. If only there had been beauty! His cruelty would have been tolerable then. Through excess of light, he failed to triumph, he also; in his yellowy white overflow not only matter, but brightens itself lay drowned. He was not the unattainable Friend, either of men or birds or other suns, he was not the eternal promise, the never withdrawn suggestion that haunts our consciousness; he was merely a creature, like the rest, and so debarred from glory. (115-116)

Is the oneness of man and nature possible where an archetypal and antagonistic sun-god burns the soil? Everything is antagonistic and indifferent. As Molly A. Daniels comments, "man is oppressed by nature, social intercourse is not possible; man is reduced to being inarticulate and indifferent." (32) Having met Aziz in the mosque, Mrs Moore is wrapped by an illusory sense of kinship with the universe: "Here she was caught in the shawl of night together with earth and all the other stars. A sudden sense of unity, of kinship with the heavenly bodies passed into the old woman and out, like water through a tank, leaving a strange freshness behind." (46) Nonetheless the process goes into reverse in the Marabar Caves. Her sense of oneness with nature is a spurious unity. This spurious unity indicates "man's immaturity, his blindness to the strenuous realities of the human situation." (Thomson, 201-202) Mrs. Moore takes her spurious oneness as final, but she forgets that "everything seemed cut off at its root, and therefore infected with illusion" (139) in India. The ones who come in contact with India are wrapped with an illusory attractiveness as embodied in the Indian earth, unaware of the emptiness, horror, and panic lurking in India. Forster bases his novel on the coexistence of opposites: illusion and reality, attractiveness and hostility.

Forster's main preoccupation is to express the issues that are universal by using universal archetypes. The antagonistic, alien and hostile Indian soil appears to be part of man's archetypal awareness of his existential condition. The hostile

and indifferent powers emerge when you challenge the spirit of the soil. These powers have existed since the dawn of the consciousness. An archetypal evil has stretched from the Indian earth. It struggles up from autochthonous beginnings into the free air, from darkness into light, moving from low to high. As pointed out by Jung, "evil belongs to the family of figures which describe the dark, nocturnal, lower, chthonic element." (1959: 234) It is menacing and sinister. It exceeds its normal boundaries, and it moves outwards in all directions so that it covers all life in India. Sharing the same view, Fielding contends: "evil was propagating in every direction, it seemed to have an existence of its own." (177) The hostile and antagonistic Indian earth even seems to precipitate the spreading of evil. As described by Ronny, "there is nothing in India but the weather, my dear mother; it's the alpha and omega of the whole affair." (62)

The evil archetype has a prominent role in creating the drastic plight of human beings. The lives of all the characters are undermined through Forster's use of archetypal evil. Aziz lets evil emerge since he challenges "the spirit of the Indian earth, which tries to keep men in compartments." (129) Everybody is on his own. Compartments indicates man's alienation from each other. He tries to bring men together in one compartment, in a cave. The harmonious wholeness of men in one compartment is impossible in India. Everybody lives in a cave of his own. The Cave is the symbol of man's loneliness in the universe. Each cave represents the inferior level of existence that must be overcome to attain the desired wholeness of mankind.

Forster makes use of the mother archetype to bring the men in compartments into one compartment together. Mythology offers many variations of the mother archetype. The Marabar Caves in A Passage to India are associated with

the mother archetype. Forster's use of the cave archetype parallels the Jungian idea of cave which was first put forward by Louise Dauner, and later developed by Wilfred Stone. In Jungian psychoanalysis, the cave equals the "maternal womb" (1956: 423) It also symbolises "the grave in the mother's womb." (1956: 296n) Jung also matches up the cave archetype with the unconscious and expresses the connection between them:

> Anyone who gets into that cave, that is to say into the cave which everyone has in himself, or into the darkness that lies behind consciousness, will find himself involved in an – at first-unconscious process of transformation. By penetrating into the unconscious he makes a connection with his unconscious contents. This may result in a momentous change of personality in the positive or negative sense. (1959: 135-136)

In this regard Louise Dauner in "What Happened in the Cave? Reflections on A Passage to India" remarked:

> Forster belongs to that small group of writers – one thinks within the last century of Melville, Hawthorne, D. H. Lawrence, and Dostoevsky – whose deepest wisdoms transcend temporal and racial boundaries because their insights derive not so much from the conscious mind as from what Jung calls the Collective Unconscious that source for creativity which gives rise to a vision of genuine primordial experience common to humanity. (258)

The caves are archetypal and constitute the collective unconscious. They represent the dark, ambiguous soil of the unconscious. As Wilfred Stone suggests, "the caves are the primal womb from which we all come and the primal tomb to which we all return; they are the darkness before existence itself." (307)

The source of the universal archetype, evil, is the Marabar Caves in A Passage to India. This archetypal evil emanates from these caves and spreads to the whole universe. These dark caves are the symbols of the archetypal evil, disillusionment and disappointment. The caves have primordial nature having existed before time and space. Their primordial nature is integrated with the entire

archetypal structure of the novel and infests the whole novel. These extraordinary and breath catching hills represent the microcosmic universal archetypes in the novel. They can be described as uncanny, but "to call them 'uncanny' suggests ghosts. They are older than anything in the world." (125) We are never told what their mystery is: "There is something unspeakable in these outposts. They are like nothing else in the world, and a glimpse of them makes the breath catch. " (125) The mystery about the Marabar Caves begins with Godbole's unexplained and strange stance when they are for the first time mentioned. Godbole intuitively senses the mystery concerning the caves, but his reserve and taciturnity make them much more mysterious. When Aziz invites his guests to see the Marabar Caves, he realizes that Godbole "was keeping back something about the caves. …It was rather that a power he couldn't control capriciously silenced his mind. …no doubt not willingly, he was concealing something. The comparatively simple mind of the Mohammedan was encountering Ancient Night" (84)

The Marabar Caves keep their mysterious characteristic throughout the novel. They are beyond the reach of human understanding and grasp. The dialogue about the caves hangs in the air, and it seems impossible to discuss them. As pointed out by the narrator, it is futile to try explaining what they are: "Nothing, nothing attaches to them, and their reputation – for they have one – does not depend upon human speech. It is as if the surrounding plain or the passing birds have taken upon themselves to exclaim 'Extraordinary!' and the world has taken root in the air, and been inhaled by mankind." (126)

The Marabar Caves are dark caves. The thick darkness in the caves equals man's ignorance of himself in the universe. Man's dire need for knowledge is symbolised by the striking of a match. The coexistence of darkness and the need

for light is the indication of man's archetypal awareness of his existential condition, his alienation, loneliness, the emptiness and hollowness of the universe, and the struggle between the darkness and the light has existed since the dawn of the consciousness. Man struggles up from the darkness in the Marabar Caves, he longs for the light, moving from low to high. There is nothing to see in these dark depths until one strikes a match:

> Immediately another flame rises in the depths of the rock and moves towards the surface like an imprisoned spirit; the walls of the circular chamber have been most marvellously polished. The two flames approach and strive to unite, but cannot, because one of them breathes air, the other stone. A mirror inlaid with lovely colours divides the lovers, delicate stars of pink and gray interpose, exquisite nebulae, shadings fainter than the tail of a comet or the midday moon, all the evanescent life of the granite, only here visible. Fists and fingers thrust above the advancing soil – here at last is their skin, finer than any covering acquired by the animals, smoother than the windless water, more voluptuous than love. The radiance increases, the flames touch one another, kiss, expire. The cave is dark again, like all the caves. (126)

This long quotation is a clear indication of man's spiritual loneliness and sterility, and his longing for "the unattainable Friend" (115) "who refuses to come" (87) which is implied by professor Godbole's song: "I say to Him, Come, come, come, come, come, come. He neglects to come." (87) Man's ultimate loneliness and his longing to communicate find their best expression in the striving of the flames which are trying to hug each other. Perhaps never before in history has man found himself in such a void. His alienation from himself and from the others is represented in the primal void of the caves. His existence on a wasteland snaps all his ties with himself and with the others around himself. He rapidly becomes detached from nature, from himself and from his environment. This is the central problem of Forster's time.

The archetypal evil which emanates from the Marabar Caves and spreads to the whole universe describes particular conditions about the universe. At the centre of this microcosm is nothing inside, but "the imprisoned spirits." (126) Man is in imprisonment in himself, in his own cave. To unchain his heart, he should learn to face what lies in his own depths. He should make connection with his unconscious contents. Man should be aware of his spiritual emptiness, and of his nothingness. The stress on the nothingness shocks the reader: "Nothing is inside them, they were sealed up before the creation of pestilence or treasure; if mankind grew curious and excavated, nothing, nothing would be added to the sum of good or evil." (126-127) The sole reality which man can face in the depths of his cave is the archetypal evil. Stressing this point, Claude Summers comments: "Containing nothing, they imply a stark truth about the universe more disappointing than the sun's failure of apotheosis and more devastating than Krishna's repeated refusals to come. At the core of the universe may be the primal void, nothingness itself." (211) The Marabar Caves stand for more than themselves. They expand to embrace the whole universe. The archetypal nature of the caves which go back to the primeval times implies this extension. They have something deeper than their physical attraction. They hold a truth concerning the universe which creates a great horror: the emptiness and hollowness of the universe.

The universal archetype evil which stems from the Marabar Caves spreads through the echo over the whole universe. It starts affecting more and more of the world and more and more people. What matters is the symbolic meaning of the original sound which firstly becomes concrete in Professor Godbole's song. The echo of the song suddenly affects the surroundings after the original sound has stopped. "Ronny's steps had died away, and there was a moment of absolute

silence. No ripple disturbed the water, no leaf stirred." (87) The echo of Godbole's song is always in Adela and Mrs. Moore's ears while going to the Marabar Caves: "It so happened that Mrs. Moore and Miss Quested had felt nothing acutely for a fortnight. Ever since Professor Godbole had sung his little song, they had lived more or less inside cocoons."(133) Having caught the gentle waves of Godbole's song, we encounter a much bigger wave which spreads out from the depths of the Marabar Caves. It is a terrifying echo. If someone invades the privacy of the caves, the peaceful atmosphere of the unconscious, the contents of the unconscious erupt, come out suddenly in a surprising and frightening way. The universal archetype evil which is hidden in the depths is disturbed by a sudden plunge into the cave and begins to spread in great waves. The sound of these waves creates the echo. A burst of the unconscious causes these terrifying echoes to erupt:

> There are some exquisite echoes in India…The echo in a Marabar cave is not like these, it is entirely devoid of distinction. Whatever is said, the same monotonous noise replies, and quivers up and down the walls until it is absorbed into the roof. 'Boum' is the sound as far as the human alphabet can express it, or 'bou-oum', or 'ou-boum' – utterly dull. Hope, politeness, the blowing of a noise, the squeak of a boot, all produce 'boum'. Even the striking of a match starts a little worm coiling, which is too small to complete a circle, but is eternally watchful. And if several people talk at once an overlapping howling noise begins, echoes generate echoes, and the cave is stuffed with a snake composed of small snakes, which writhe independently. (144)

Evil is loose, and it begins to enter the lives of people. It has to be shoved back into its pit, but nobody knows how to do it. The echoing nothingness, meaninglessness, emptiness pervade the universe. The first wave of the echo strikes first Mrs. Moore, who is the first victim of the archetypal evil. The meeting with the evil lurking in the depths is the most unpleasant thing in her life. Mrs. Moore's experience in the cave is "a tight passage, a narrow door, whose painful

constriction no one is spared who goes down to the deep well. " (Jung, 1959:21) Mrs. Moore who is not accustomed to wandering in the depths of the cave is disturbed and unbalanced. She encounters the void which lies in the depths. She discovers with terror that she is "the object of the unseen factors." (Jung, 1959: 23) She finds herself in a primitive panic-stricken condition. Her consciousness breaks down under the strain, and she loses all her ties with life:

> The crush and the smells she could forget, but the echo began in some indescribable way to undermine her hold on life. Coming at a moment when she chanced to be fatigued, it had managed to murmur: 'Pathos, piety, courage – they exist, but are identical, and so is filth. Everything exists, nothing has value'. If one had spoken vileness in that place, or quoted lofty poetry, the comment would have been the same – 'ou-boum'. If one had spoken with the tongues of angels and pleaded for all the unhappiness and misunderstanding in the world, past, present, and to come, for all the misery men must undergo whatever their opinion and position, and however much they dodge or bluff – it would amount to the same, the serpent would descend and return to the ceiling. (146)

Her confrontation with a meaningless universe shatters her beliefs, hopes and confidence. She is powerless against the nothingness of the universe. Mrs. Moore undergoes a severe disillusionment.

Forster's archetypes reflect the main dilemmas the modern man is confronted with. He writes from the cultural context of the twentieth century. His fully-fledged archetypes cannot be dissociated from the social, political and economic conditions of the period in which they emerged. There are many social and psychological reasons which led to the rise of his archetypal characters. Shattered beliefs, loss of faith, decline of the significance of religion, and the effect of the First World War are among the reasons responsible for the emergence of the archetypal characters such as Mrs. Moore. Nothing is more disillusioning than the discovery of the expression that there is nothing to express. In the depths of her cave, she finds herself in a sinister and alien environment. She is in a kind of void

and mud. She deeply feels her loneliness in her own depths. Living in this meaningless world does not make any sense at all. The meaninglessness and nothingness she encounters produce a discomfort and anxiety. She loses all her connections with the rest of the community, of which she is a part. She becomes aware of her blindness to the strenuous realities of the human condition.

The universal archetype evil and its echo undermine Mrs. Moore's hold on life. She is immersed in her agonising silence, and she withdraws from the outer world. Mrs. Moore is neither willing to see someone and talk about her experience in the cave nor to help anyone. "She escapes the trial, the marriage and the Hot weather" (193) She herself says: "I'll retire then into a cave of my own." (187) She becomes indifferent to the happenings around her. All the ties that bind her to her surroundings suddenly snap. "Her character undergoes a strange metamorphosis, in which all her loyalties to religion, race and family are shaken to the roots." (Stone, 330) Mrs. Moore thinks that "It is time [she] was left in peace." (187) Her values are destroyed. All her religious thoughts gain a new impetus with the echo 'boum' of the cave. It is the sound which comes from the depths indicating the hollowness of the universe. All its divine words lose their meaning: "Suddenly , at the edge of her mind Religion appeared, poor little talkative Christianity, and she knew that all its divine words from 'Let there be light' to 'It is finished' only amounted to 'boum'. Then she was terrified over an area larger than usual; the universe, never comprehensible to her intellect, offered no response to her soul…she didn't want to communicate with anyone, not even with God….She lost all her interest." (146) The horrifying echo ruins all her life by making her so depressed that there seems to be no hope for her in the future. Mrs. Moore cannot stand against the terrifying reality. As George Thomson remarked, "Mrs. Moore is the one character among

the visitors to the Marabar who has the spiritual capacity to grasp the full horror of its meaning. …Mrs. Moore has an overwhelming awareness of the absence of God, an awareness of evil." (231-232) She has an intuitive and keen understanding of the happenings around her and a deep insight into the nature of persons and events.

Mrs. Moore is one of the Forsterian elemental persons, who sees intuitively. She has a great power over the lives and fates of the characters in the novel. Her existence in the novel is like Mrs. Wilcox's existence in Howards End. Mrs. Moore is "the avatar of Mrs. Wilcox" (318) as pointed out by Wilfred Stone. Mrs. Moore, as Peter Burra says, is a person who "sees straight through perplexities and complications and who is utterly percipient of the reality behind appearances." (589) She is the pivotal character of the novel. Her effect on the leading characters of the novel goes on after her death.

The machine of the archetypal evil has started spreading its echoes not only on Mrs. Moore, but on those around her as well. Adela also experiences a painful breakdown in another cave. The source of the echoes is the same in that they come from the primal void. Although they are fed on the same source, the nature of the responses to the echoes differs. Adela's disillusionment in the cave stems from her personal unconscious, her shadow. This idea of the Jungian shadow was asserted by Louisie Dauner and was later developed by Wilfred Stone. Her meeting with herself leads her to project her unconscious contents into the people and relationships. It also has an impact on the environment. When Adela finds herself faced by the echo of the universal archetype evil, her shadow uses this opportunity to exert its power over her ego. Her shadow contains her basic animal instincts. She faces her unconscious contents which she has never shown to the world. Her

persona has covered and suppressed all the manifestations of her shadow until she encounters the primal void in one of the Marabar Caves.

Adela may have thought that when the evil elements in her shadow are eliminated by her consciousness they are disposed of once and for all. She later learns that this is not the case. They have simply withdrawn into the unconscious. In the depth of the cave, she meets with herself, with her own shadow. However, she cannot bear knowing about it. Then the problem arises. As Jung pointed out, "anyone who descends into the unconscious gets into a suffocating atmosphere of egocentric subjectivity, and in this blind alley is exposed to the attack of all the ferocious beasts which the caverns of the psychic underworld are supposed to harbour." (1959: 20) Before entering the cave, her mind is preoccupied with the problem of marriage. Whenever she thinks of the Marabar Caves, or sees them from afar, her future life with Ronny comes to her mind suddenly. Before going to the Marabar Hills, at the beginning of the novel, she contemplates the hills: "How lovely they suddenly were! But she couldn't touch them. In front, like a shutter, fell a vision of her married life." (60) She is not certain whether she wants to marry Ronny. Shuttling forth and back, she cannot decide on what she wants. Her persona ignores her unconscious contents. Her marriage to Ronny is only her persona's wish. While talking about her spurious experience in the cave, she says dryly: "I went into this detestable cave, and I remember scratching the wall with my fingernail, to start the usual echo, and then as I was saying there was this shadow, or sort of shadow, down the entrance of the tunnel, bottling me up." (182) The shadow she asserts seeing at the entrance of the tunnel is the Jungian shadow in which her repressed manifestations are stored. The entry into the cave, into her shadow is a terrifying, and painful passage. The echo of the universal archetype,

evil, arouses evil in her personal unconscious. If her psychological state of mind before entering the cave is analysed carefully, it will be much easier to interpret her behaviour after coming out of the cave on the nature of evil in her depths:

> 'What about love?'…She and Ronny – no, they did not love each other….Not to love the man one's going to marry!...She wasn't convinced that love is necessary to a successful union…What a handsome little Oriental he was…he might attract women of his own race…neither she nor Ronny had physical charm. It does make a difference in a relationship – beauty, thick hair, a fine skin. (147-148)

Her repressed sexual instincts are not overtly explained, but covertly implied. Stone states that "In clinical terms, Adela no doubt suffered a form of sexual hysteria." (335) This muddle in her mind and her body results in her accusation of Aziz as attempting to rape her. Her delusion of being assaulted by Aziz is the result of her being dishonest to her unconscious contents. Her meeting with her true self frightens her off. Nothing is more disillusioning than the discovery of her repressed sexual fantasies. This situation gives rise to primitive panic, and she accuses Aziz. However, her ignorance of the happenings is no guarantee of her security. She wants to keep all the happenings obscure. This makes her insecurity worse. "She dreaded being examined in public in case something came out." (208) Adela fails to understand the echo and its significance. As remarked by Frederick C. Crews, "the echo that is metaphorically sounded in Adela's hallucination (if it is a hallucination) of sexual attack is that of her unvoiced desire for physical love."(159)

The universal archetype evil shows itself in the accusation of Aziz. Evil widens its circle and spreads everywhere, covering the whole universe. The reverberations widen in waves. The first one who becomes aware of the situation is Fielding. When he learns that Aziz has been accused of assault, he senses that

something is wrong. However, he is unable to find the right word to define it: "He felt that a mass of madness had arisen and tried to overwhelm them all; it had to be shoved back into its pit somehow, and he didn't know how to do it, because he did not understand madness." (157) Is it possible to stand against the eruptions coming out of the Marabar Caves? Nobody understands the nature of it, and nobody can even find the right word to describe it. Their limited capacities are not enough to grasp what it is. It is true that it has to be shoved back into its pit since, as pointed out by Fielding, "the evil was propagating in every direction, it seemed to have an existence on its own, apart from anything that was done or said by individuals." (177) The power of evil spreads inexorably and reaches Aziz and the people around him. Its menacing and sinister nature is so strong that both the Indians and the Anglo-Indians undergo its effect. Fielding is unable to understand the true nature of the Marabar Hills. When he is on the upper veranda of the club, his mind catches only the physical charm of the Hills:

> At this distance and hour they leapt into beauty; they were Monsalvat, Valhalla, the towers of a cathedral, peopled with saints and heroes, and covered with flowers. What miscreant lurked in them, presently to be detected by the activities of the law? Who was the guide, and had he been found yet? What was the 'echo' of which the girl complained? He did not know. …At the moment they vanished they were everywhere …the whole universe was a hill. (179)

The universal archetype evil is so firmly linked to the whole universe that it is endemic to all mankind. Adela is aware of the echo and its ominous power which is spouting after her. It "was going on still like a river that gradually floods the plain. Only Mrs. Moore could drive it back to its source and seal the broken reservoir. Evil was loose…she could even hear it entering the lives of others." (183)

In order to balance the archetype of evil, Forster employs another universal archetype, equally substantial good. The tension of opposite archetypes, namely,

good and evil, strives for a balance. Evil is one half of the archetype. To attain wholeness requires the union of opposites. Good and evil are not derived from one another, but they are always together. Jung remarks that "evil is the necessary opposite of good, without which there would be no good either." (1959: 323) In Jungian psychology, "evil belongs to the family of figures which describe the dark, nocturnal, lower, chthonic element. In this symbolism the lower stands to the higher as a correspondence in reverse." (1959: 234) The higher archetype which corresponds to evil is the archetype of good, the other half of the whole.

A Passage to India is a novel of contrasts and contradictions. It does not simply versify a single system of thought. On the contrary it places competing archetypes side by side. Forster plays one off against the other. Through the use of these contrasting archetypes, Forster stresses the paradoxical and contradictory nature of modern man. Modern man is torn between below and above, namely evil and good. Man is a contradictory creature placed between spirit and matter. Modern man must avoid identifying himself with one of these archetypes. On the contrary, man should try to unite these contrasting archetypes in order to attain wholeness. The splitting of these archetypes leads man to alienation. According to Eric and Mary Josephson, "in modern terms, however, 'alienation' has been used by philosophers, psychologists and sociologists to refer to an extraordinary variety of psycho-social disorders, including loss of self, anxiety states, anomie, despair, depersonalisation, rootlessness, apathy, social disorganisation, loneliness, atomisation, powerlessness, meaninglessness, isolation, pessimism, and loss of beliefs or values." (12-13) Forster sees the unification of the opposites as a remedy for all these disorders. Good and evil are inextricable parts of man. They lodge side by side in man. The debate on the nature of evil and good between Fielding and the

old wise man, Professor Godbole, is a clear indication of Forster's way of uniting the opposites. The old wiseman says: "Good and evil are different, as their names imply. But, in my own humble opinion, they are both of them aspects of my Lord. He is present in the one, absent in the other, and the difference between presence and absence is great, as great as my feeble mind can grasp. Yet absence implies presence, and absence is not non-existence, and we are therefore entitled to repeat, 'Come, come, come, come.' " (169) Godbole's words exemplify Forster's implication that man has a paradoxical nature. Inside each individual is being fought a continuous struggle to hold together the various aspects of his nature. Good and evil are the archetypes of "the universal human characteristics." (McDowell, 103) With the decline of this symbolic unity, man falls apart. The splitting of this symbolic unity of spirit and matter leaves man uprooted and alienated in a meaningless world.

Adela Quested sees Mrs. Moore as a redemptive person who will clear evil out. Forster presents Mrs. Moore as the symbol of goodness. Adela thinks that it is Mrs. Moore who will send evil away: "You send it away, you do nothing but good, you are so good." (191) Adela is sure that Mrs. Moore will be able to explain to her the nature of the echo in the Marabar Caves. She wants only Mrs. Moore as a visitor, but she keeps away. Adela is aware of Mrs. Moore's sensitive nature. However, Mrs. Moore is not willing to tell Adela what it is: "If you don't know, you don't know; I can't tell you." (187) Although Mrs. Moore is taciturn, she implies that Aziz is innocent. When Adela insists on hearing the right answer, she, for the first time as pointed out by the narrator, answers: "Of course he is innocent" and then she goes on: "I will not help you to torture him for what he never did. There are different ways of evil and I prefer mine to yours." (191) Mrs. Moore

knows what the problem with Adela is. She is also aware of the different nature of the evils they encounter. Adela cannot grasp the significance of her echo in the cave. She cannot decide where it happened: "I shouldn't mind if it had happened anywhere else; at least I really don't know where it did happen." (187) She fails to understand that nothing has happened in the Marabar Caves, but in her own cave. Mrs. Moore understands that Adela's problem stems from her loss of self. Her loneliness and isolation is the main source of the evil in herself. She cannot grasp that she is suffering from a deep sense of alienation. She is detached from herself, from her body, from her sex, from her feelings of love and tenderness. She is not aware of the fact that she is hollow. That is why Mrs. Moore is not willing to explain to her that what she encounters in the cave is nothing, but herself. The only one who understands what has happened in the cave is Mrs. Moore:

> What had spoken to her in that scoured-out cavity of the granite? What dwelt in the first of the caves? Something very old and very small. Before time, it was before space also. Something snub-nosed, incapable of generosity – the undying worm itself. Since hearing its voice, she had not entertained one large thought, she was actually envious of Adela. All this fuss over a frightened girl! Nothing had happened, …if it had, there are worse evils than love. The unspeakable attempt presented itself to her as love: in a cave, in a church – boum, it amounts to the same. Visions are supposed to entail profundity, but – wait till you get one dear reader! The abyss may be petty, the serpent of eternity made of maggots. (194)

There emerge two questions which need to be answered. 'Why was Mrs. Moore envious of Adela?' And the other one is 'what is a worse evil than love?' Mrs. Moore is envious of Adela since her sorrow is deeper than Adela's: "Less attention should be paid to my future daughter-in-law and more to me, there is no sorrow like my sorrow." (194) While Adela is unable to understand her own hollowness, Mrs. Moore perceives the hollowness of the universe, the meaninglessness of life. Mrs. Moore's evil is worse than Adela's since it stands for

more than itself. Mrs. Moore's sorrow asks us to share something deeper than Adela's. In consequence the whole universe is in an excruciating unhappiness. What matters is the accent of the narrator's voice. Forster has a prophetic accent. As Forster himself explained in his Aspects of the Novel, "his theme is the universe or something universal." (1974: 86)

Mrs. Moore, who is the symbol of good against evil, is the feminine image of transformation. Mrs. Moore's transformation into Esmiss Esmoor, a Hindu goddess, at the trial scene is a clear proof that she is the earth-mother who helps everybody. She is the symbol of the archetypal light. She has all the characteristics of the mother archetype explained by Jung: "maternal solicitude and sympathy; the magic authority of the female; the wisdom and spiritual exaltation that transcends reason; any helpful instinct or impulse; all that is benign, all that cherishes and sustains, that fosters growth and fertility." (82) Mrs. Moore has a prominent role over the people around her, and her effect on them continues after her death. Her mysterious strength makes itself felt at the trial. When Adela rises to reply to the questions, she hears the sound of her own voice:

> She feared not even that. A new and unknown sensation protected her, like magnificent armour. She didn't think what had happened, or even remember in the ordinary way of memory, but she returned to the Marabar Hills, and spoke from them across a sort of darkness to Mr. McBryde. That fatal day recurred, in every detail, but now she was of it and not of it at the same time, and this double relation gave it indescribable splendour. (209)

Mrs. Moore's spiritual existence at the trial scene is enough to dissipate the evil which emanates from the depths of the Marabar Caves. As remarked by Alan Wilde, "in inscrutable and irrational ways good begins to assert its power against evil and to repel it." (145) Throughout the trial scene, Adela's mind is preoccupied with Mrs. Moore. While thinking of Mrs. Moore, Adela hears some sounds. Adela

looks round to see where Mrs. Moore is as if she was really there although Adela is certainly sure that she is far away on the sea. The mentioning of Mrs. Moore's name during the trial after her death in the ocean creates such a magical effect that it spreads inside the hall of the trial and goes outside in waves. The chant of Esmiss Esmoor which emanates from the court room is like the echo which stems from the Marabar Hills. It covers the streets of Chandrapore, the whole India and then the whole universe. The indispensable parts of the whole, the archetypes of good and evil complement each other, so that the combination is more effective than they are separately. Adela's insensitive mind cannot grasp the happenings. As remarked by the narrator, "something that she did not understand took hold of the girl and pulled her through. Though the vision was over, and she had returned to the insipidity of the world, she remembered what she had learned. Atonement and confession – they could wait. It was in hard prosaic tones that she said, 'I withdraw everything.' " (210) Mrs. Moore's spiritual existence is enough to shove madness back into its pit. She drives it back to its source and seals the broken reservoir. In this regard, Frederick P. W. McDowell contends: "In mythic terms she becomes a goddess who saves Aziz at the trial, who brings the truth to Adela, who brings healing rains and fertility to the parched land by the sacrifice of her life, and who reconciles East and West through her surviving influence in the minds of Aziz and Godbole and in the personalities of her children, Ralph and Stella." (103-104)

Perhaps the main thesis upon which the novel rests is the theme of connection, of a universal dimension. Forster's prophetic accent in this novel includes not only the personal connection and personal stability; it also covers the brotherhood of nations and ultimately the universal brotherhood of mankind in the whole universe. Forster's goal is not only a personal unity and stability, namely

personal wholeness, but also the wholeness of mankind. Because of his prophetic accent and his use of universal archetypes, Forster's characters and situations in A Passage to India stand for more than themselves and embrace the whole universe. Claude J. Summers' remarks apparently demonstrate this fact:

> From the most basic plot level to the most complex layer of symbolism, A Passage to India explores the difficulties of connection – of bridging the chasms that divide man from nature, race from race, and individual from individual – and of achieving a transcendent unity. Such difficulties are universal, but they are especially apparent in the vast subcontinent where hostility seems to exude from the very soil and where the manifold gulfs of language and religion and class and culture are particularly prominent. (188)

The way which goes to the universal brotherhood is full of steep steps which man has to walk up in order to arrive at the top point where the universal brotherhood can be achieved. Perhaps Forster's works can be regarded as the series of stages in which man should advance in order to achieve the desired goal. His progress from his fantastic stories, in which identification with nature is the first stage, to his prophetic novel, A Passage to India, in which the universal brotherhood is the last stage, is a synopsis of Forster's fiction: connection with nature, connection of the conscious and unconscious, connection of the different segments of the society, and lastly connection of the whole universe.

Forster sees that the world is in a terrible mess. "The spiritual silence which invades more senses than the ear", (139) "the spiritual sterility" (McConkey, 89) of the modern man and the dilemma of the modern man between matter and spirit in which he finds himself lead Forster to use other universal archetypes. His aim is to find out some archetypes to which the modern man can cling in a world in which "everything seemed cut off at its root, and therefore infected with illusion." (139) In his last novel, Forster comes to the state which is reached by Mrs. Moore,

"where the horror of the universe and its smallness are both visible at the same time – the twilight of the double vision in which so many elderly people are involved." (193)

Is it possible to have strong personal relationships in a world in which reality and illusion are so tightly embedded that they are indivisible? In one of his articles entitled 'The Challenge of Our Time', Forster clearly expressed his view of relationships: "Temperamentally, I am an individualist. Professionally, I am a writer, and my books emphasize the importance of personal relationships and the private life, for I believe in them." (1972: 54) As a consequence, Friendship emerges as a universal archetype. While debating on Fielding's letter with Ronny, Adela, as Forster's mouthpiece, publicly states her opinions on personal relationships:

> How can one repay when one has nothing to give? What is the use of personal relationships when everyone brings less and less to them? I feel we ought all to go back into the desert for centuries and try and get good. I want to begin at the beginning. All the things I thought I'd learned are just a hindrance, they're not knowledge at all. I'm not fit for personal relationships. (185)

Adela has nothing to share with other people. Her incapacity to strike up a friendship with the people around her stems from a lack of something to give. She manages to have only spurious relationships. In another article entitled 'What I Believe', Forster asked how we can trust such kinds of relationships: "Psychology has split and shattered the idea of a 'Person', and has shown that there is something incalculable in each of us, which may at any moment rise to the surface and destroy our normal balance. We don't know what we are like. We can't know what other people are like. How, then, can we put any trust in personal relationships, or cling to them?" (1972:65) We cannot trust the friendship of Adela and Ronny since they do not have anything to give or take. Although Adela sees the fact that she is not fit

for a friendship, she insists on portraying a friendly character. She is dominated by her persona which enables her to get along with the people around her. She lives in a state of tension between her overdeveloped persona and the underdeveloped parts of her personality. Adela knows what she should do in order to have a friendship: she ought to go back, go to her depths, go to her unconscious in order to fetch good which lies at the bottom of her self. After having united her conscious and unconscious, she should try to form a friendship. The separation between the conscious and unconscious is a great hindrance to a strong personal relationship. The connection of the head and heart is of crucial importance in having strong relationships. The personality must be solid and the self must be an entity.

In order to become a real person, the connection of the head and heart must be achieved. Man must develop his heart. The Forsterian sense of friendship is based on a spiritual bond. This spiritual bond is established by having faith in people. In his article 'What I Believe', Forster says:

> One must be fond of people, and trust them if one is not to make a mess of life, and it is therefore essential that they should not let one down. They often do. The moral of which is that I must, myself, be as reliable as possible, and this I try to be. But reliability is not a matter of contract – that is the main difference between the world of personal relationships and the world of business relationships. It is a matter for the heart, which signs no documents. In other words, reliability is impossible unless there is a natural warmth. (66)

To be able to connect with someone requires a developed heart. The first spiritual bond is struck up between Aziz and Mrs. Moore. Although they belong to different nations and have different religious faiths, they are successful in overcoming all the obstacles before them, and they are suddenly attracted to each other. They have the secret understanding of their hearts. Although Mrs. Moore is rebuked by Aziz, her positive attitude to Aziz, revealed by saying that "God is here" (39), is worthy of great respect and admiration. Without having any

prejudices against each other, they overcome the boundaries. They feel and believe in their genuine hearts sincerely. They do not just pretend to. This honest and genuine love stems from the natural warmth in their hearts. For Mrs. Moore God is everywhere. Mrs. Moore who is not happy with Ronny's thoughts about India and the Indians, which annoy her very much, thinks that "0ne touch of regret…but the true regret from the heart – would have made him a different man." (64) The heart for Mrs. Moore is the source of all the happenings. Then she openly explains her thoughts: "Because India is part of the earth. And God has put us on the earth in order to be pleasant to each other. God…is…love… God has put us on earth to love our neighbours and to show it, and He is omnipresent, even in India, to see how we are succeeding." (64) Forster's universal archetype friendship is closely related with another universal archetype, love. If there is no love between men, no real friendship is formed. Mrs. Moore's sense of love includes the whole universe. That is why she feels very happy after meeting Aziz. The possibility of love makes her feel "a sudden sense of unity, of kinship with the heavenly bodies." (46) Mrs. Moore's god is love. This is the main source of her strong personal relationships with people around her. Her love is not only limited to people, but also to animals. She has a divine hospitality:

> Going to hang up her cloak, she found that the tip of the peg was occupied by a small wasp. …Perhaps he mistook the peg for a branch – no Indian animal has any sense of interior. Bats, rats, birds, insects will as soon nest inside a house as out; it is to them a normal growth of the eternal jungle, which alternately produces houses trees, houses trees. There he clung, asleep, while jackals in the plain bayed their desires and mingled with the percussion of drums. 'Pretty dear,' said Mrs. Moore to the wasp. He did not wake, but her voice floated out, to swell the night's uneasiness. (50)

Mrs. Moore's natural warmth for people and a small wasp is a clear indication that she has a great capacity for love. Her invitations for friendship

proceed from her heart. Through Mrs. Moore, Forster proposes the universal love archetype as god. Mrs. Moore feels the non-existence of god, namely love, in India:

> She found Him increasingly difficult to avoid as she grew older, and He had been constantly in her thoughts since she entered India, though oddly enough He satisfied her less. She must needs pronounce His name frequently, as the greatest she knew, yet she had never found it less efficacious. Outside the arch there seemed always an arch, beyond the remotest echo a silence. (64-65)

The non-existence of god and love makes itself felt so strongly that it seems impossible to bridge the gaps between people. The universal archetype love and god-image coexist. Love proves to be the most powerful archetype which will bind men to each other. It is god itself. As Seneca says: "God is near you, he is with you, he is within you," or, as in the First Epistle of John, "He who does not love does not know God; for God is love," and "If we love one another, God abides in us." (quoted in Jung, 1956:86)

Forster thinks that the meaninglessness of life could be eliminated by unity through love. His interest is in the struggle of man who wants to overcome the void in himself and the void in the universe. If he is to achieve a happy life, he must endure the hardships, and he must learn to love others. In order to indicate the dilemma in which mankind is, he creates contrasting characters. The relationship between Aziz and Mrs. Moore is dominated by heart. On the other hand, Forster also creates characters who are dominated by reason. To use Wilfred Stone's words, when we "move from the heart to the head" (321), we encounter Adela Quested and Fielding. They do not have the apparatus for judging the happenings in the Marabar Caves. The universal archetype, evil, which emanates from the caves is beyond their understanding and their scope. Their rational and reasonable sense of life limits their understanding of life as an entity. They are able to think clearly and to make decisions and judgements that are based on reason. However

from time to time they sense that there is something wrong in their outlooks. While staring at the Marabar Hills, Fielding is caught with a sense of sadness. He questions himself:

> He felt dubious and discontented suddenly, and wondered whether he was really and truly successful as a human being. After forty years' experience, he had learned to manage his life and make the best of it on advanced European lines, had developed his personality, explored his limitations, controlled his passions – and he had done it all without becoming either pedantic or worldly. A creditable achievement, but as the moment passed, he felt he ought to have been working at something else the whole time, - he didn't know, and that was why he felt sad. (179-180)

Their undeveloped hearts are the greatest obstacles before them. They are unable to bridge their hearts with their solid heads. Without achieving the unity of the head and the heart, they will never be satisfied with what they have. The dry sense of rationalism is not enough to grasp the mysterious side of life. Opinions and behaviours that are rationalistic do not make any sense unless they are contributed to by the contents of the heart. They are bound to hang in the air since they do not have a solid base, and a rich source. They are vain efforts. Love without passion and love without feelings are incapable of attracting any attention, as is seen in Adela's example. Although she withdraws her charge, she is not seen as worthy of esteem:

> If she had shown emotion in court, broke down, beat her breast, and invoked the name of God, she would have summoned forth his imagination and generosity – …While relieving the oriental mind she had chilled it. …He could scarcely believe she was sincere, and indeed…she was not. For her behaviour rested on cold justice and honesty; she had felt…no passion of love for those whom she wronged. Truth is not truth in that exacting land unless there go with it kindness and more kindness and kindness again, unless the Word that was with God is also God. (223)

It matters so little to the people in India what Adela says at the trial since her words are devoid of emotion and deep feelings coming from the depths of the heart. The universal archetype friendship necessitates love, trust and kindness. They are so inextricably interwoven that the lack of one affects the whole. Nothing can be achieved if the heart is excluded. Adela and Fielding are alike in that both of them are unable to grasp the importance of the unseen. Their incapabilities bring them closer:

> A friendliness, as of dwarfs shaking hands, was in the air. …They spoke the same language, and held the same opinions…Yet they were dissatisfied. When they agreed, 'I want to go on living a bit,' or 'I Don't believe in God,' the words were followed by a curious backwash, as though the universe had displaced itself to fill up a tiny void, or as though they had seen their own gestures from an immense height – dwarfs talking, shaking hands and assuring each other that they stood on the same footing of insight. (239)

Forster widens his scope moving from personal relationships and friendship to the universal brotherhood of man. The attempt to form a friendship between Aziz and Fielding is a clear evidence that Forster strives for universal brotherhood. Although there are many cultural, social and personal obstacles in front of the friendship between Aziz and Fielding, they try to establish a powerful bond between them, friendship, a universal archetype, which is "the highest form of love, and the best of personal relations", (Kelvin, 131) This attempt arises from the wish to overcome the spiritual silence and the spiritual loneliness which has invaded the universe. The strong desire to develop a way of communication between them is of crucial importance in the novel in the sense that it is a clear indication of the human condition and human predicament which Forster tried to describe.

The discussion between the Indians at the beginning of the novel "as to whether or not it is possible to be friends with an Englishman" seems to have a

fundamental meaning and importance, which is not necessarily obvious at first but emerges as the main archetype of the novel later. In that respect, as pointed out by Stone, "the question of personal relations and friendship, therefore, is central to the book." (320-321) Nonetheless, Forster does not limit himself only to personal relationships, meaning a type of friendship between two people which stems from the most basic and elemental instinct to overcome the anguish of the existential loneliness through communication. The poem by Ghalib, which is recited by Aziz before his friends in his bed, clearly expresses this primitive need: "The poem had done no 'good' to anyone, but it was a passing reminder, a breath from the divine lips of beauty, a nightingale between two worlds of dust. Less explicit than the call to Krishna, it voiced our loneliness nevertheless, our isolation, our need for the Friend who never comes yet is not entirely disproved." (108)

Forster's prophetic accent finds its best expression in the relationship between Aziz and Fielding. In that respect, Forster's theme is the universe and something universal since the friendship between Aziz and Fielding is different from the friendship of Adela and Fielding, or Adela and Ronny. It stands for more than a personal relationship since it expands to embrace the whole universe. The book is ironically full of many attempts, invitations, to bridge the gap among men which are devoid of natural warmth of the heart. These vain invitations are not enough to attain the crucially important communication, and the Friend who is longed for never comes: People forget that "all invitations must proceed from heaven perhaps; perhaps it is futile for men to initiate their own unity, but they do widen the gulfs between them by the attempt." (52)

Opposed to the other invitations, Fielding's invitation to Aziz is different in that when Aziz takes the invitation, he feels that Fielding's invitation is "true

courtesy – the civil deed that shows the good heart." (71) He believes that "one serious gap in his life was going to be filled." (72) Fielding's invitation enlivens him since he is able to sense the traces of a developed heart although Fielding believes that "the world is a globe of men who are trying to reach one another and can best do so by the help of goodwill plus culture and intelligence." (74) Aziz thinks that he can share his spiritual loneliness with Fielding who also suffers from the same terrible fate:

> The gulf between himself and his countrymen…widened distressingly. He could not at first see what was wrong. …he always got on with Englishmen in England, all his best friends were English, so why was it not the same out here? …he appeared to inspire confidence until he spoke, then something in his manner puzzled people and failed to allay the distrust … (73)

As we have mentioned above, Fielding is a man of solid reason. On the other hand, although Aziz is a physician, "it was his hand, not his mind, that was scientific." (66) Although he has a warm heart, he is not aware of it himself. Aziz has a contradictory nature. As the narrator describes him, "he was sensitive rather than responsive. In every remark he found a meaning, but not always the true meaning, and his life, though vivid, was largely a dream." (77) Although Aziz has the secret understanding of the heart, he is a suspicious person. He asserts: "There are many ways of being a man; mine is to express what is deepest in my heart." (243) However, his suspicious nature destroys the relationship between Fielding and himself. Aziz does not have self knowledge. As explained by the narrator:

> Aziz did not believe his own suspicions – better if he had, for then he would have denounced and cleared the situation up. Suspicion and belief could in his mind exist side by side. They sprang from different sources, and need never intermingle. Suspicion in the Oriental is a sort of malignant tumour, a mental malady, that makes him self-conscious and unfriendly suddenly; he trusts and mistrusts

> at the same time in a way the Westerner cannot comprehend. It is his demon, as the Westerner's is hypocrisy. (251)

The communication between them is cut, and this lack of communication leads to the misunderstanding. Although he has no evidence, he is affected by a mass of emotions. His false emotions result in the demolishing of the communication between them: "Tangles like this interrupted their intercourse. A pause in the wrong place, an intonation misunderstood, and a whole conversation went awry." (247) Aziz and Fielding part until they come together two years later.

Forster endeavours to connect Aziz and Fielding, and his act of trying to bring them together, especially when his first attempt is unsuccessful, goes on in the 'Temple' section of the novel. The 'Temple' section is Forster's last attempt to bring together the contrasts which belong to different nationalities. Through the use of the universal archetypes, friendship and love, his attempt to connect them reaches its climactic point in this section. Although he tries to solve the riddle of the mankind, he finds himself in a great bundle of inevitable disorders concerning the human condition. Mrs. Moore's spirit makes itself felt again, and she is the eminent force in the relationships of the characters. Her function as a symbol of pure love and friendship appears firstly in the ceremony which is held in the honour of Krishna, the love god. Mrs. Moore's image occurs suddenly to Professor Godbole's mind:

> Godbole, though she was not important to him, remembered an old woman he had met in Chandropore days. Chance had brought her into his mind while it was in this seated state, he did not select her, she happened to occur among the throng of soliciting images, a tiny splinter, and he impelled her by his spiritual force to that place where completeness can be found.. Completeness, not reconstruction. His senses grew thinner, he remembered a wasp seen he forgot where, perhaps on a stone. He loved the wasp equally, he impelled it likewise, he was imitating god. (259)

Mrs. Moore's motto 'God is love' is seen in the stucco as "God si love" (258) The carpet on which Godbole and God stand at opposite ends is the symbol of a unification with the god in himself and the universe in which they stand. However, Godbole's attempt is not successful since it falls under the rules of time. Birth occurs when the clock strikes midnight: "Love took upon itself the form of Shri Krishna, and saved the world. All sorrow was annihilated, not only for Indians, but for foreigners, birds, caves, railways, and the stars; all became joy, all laughter; there had never been disease nor doubt, misunderstanding and cruelty, fear." (260) The Temple like the other religious places such as Mosque and Church is seen as a place where all the sorrow of life could be eliminated through love. These are the places in which people try to find the way to archetypal love, which is the primal way of salvation. The elemental need for a friend who will bring infinite love to humanity and who will solve all the problems is a question, which remains unanswered. The universal archetype love which includes everything extending to birds, caves, and stars is seen as the eternal source of joy, which is the indication of the universal salvation. However, Professor Godbole's inability to encompass the stone is important in that it indicates Godbole's limits. "The stone where the wasp clung – could he …no, he had been wrong to attempt the stone, logic and conscious effort had seduced, he came back to the strip of red carpet and discovered that he was dancing upon it." (259) His inability is a clear proof that wholeness is impossible. Man, as pointed out by David Shusterman, "forgets, under the throes of religious ecstasy, the realities in this world of sorrow, disease, doubt, misunderstanding, cruelty, and fear. (193) Yet, when he falls under the rules of time, they all exist and go on existing. Godbole has to accept that his capacity is small:

> He was a Brahman, she Christian, but it made no difference, it made no difference whether she was a trick of his memory, or a telepathic appeal. It was his duty, as it was his desire, to place himself in the position of the God and to love her, and to place himself in her position and to say to the God, 'Come, come, come, come.' This was all he could do. How inadequate! But each according to his own capacities, and he knew that his own were small. 'One old Englishwoman and one little, little wasp, ' he thought…It does not seem much still, it is more than I am myself.' (262-263)

Forster brings all the leading characters together in the 'Temple' section. He makes use of this section as a new starting point of the personal relationships, since it is the most fertile season of the year when all animals and plants and natural phenomena are given a fresh birth. The rebirth of nature and of the love god, Krishna, means that it is the time to give a new freshness to personal relationships. That is why Forster chooses the monsoon time in India. The rebirth of the god, Krishna, makes it possible for Forster to strengthen the meaning of the love archetype. It is the right time to forget about the earlier prejudices and to get rid of the suspicions, which resulted in the reduction of communication among the characters.

The Temple section depicts a process in which the parted friends, Aziz and Fielding, are successfully brought together so that they become friendly again after two years. The correction of the relationships and the strengthening of the loose connection and communication is the epitome of the 'Temple' section. The Temple like the Mosque at the beginning of the novel is seen as a place in which connections can be attained. It is the symbol of connection in which the withdrawal of the self reaches the climactic point. The Temple functions as the unconscious.

The meeting of Aziz who is now a doctor in Mau, and Fielding, who works for the government and travels with his wife, Stella, Mrs. Moore's daughter, and

her brother, Ralph, begins with the correction of Aziz's misunderstanding. When Aziz learns that Fielding married Mrs. Moore's daughter, Stella, not Adela Quested, he trembles and goes purplish gray. He has to accept his error. However he is in a great rage:

> What does it matter to me who you marry? Don't trouble me here at Mau is all I ask. I do not want you in my private life…yes, yes, I made a foolish blunder; despise me and feel cold. I thought you married my enemy. …I thought you'd stolen my money….My heart is for my own people henceforward…..Please do not follow us, whomever you marry. I wish no Englishman or Englishwoman to be my friend. (273)

Although it seems that Forster's attempt to bring these two together fails, Aziz's mood after the meeting shows the opposite: "He returned to the house excited and happy." (273) His excitement and happiness stem from the possibility of a bond between them. It makes him feel a connection with Fielding. Forster's love archetype triumphs once again. This uncanny and uneasy meeting indicates that they have not lost their crumbs of love in themselves. It is Forster's duty to stick them together with the help of Mrs. Moore. When Mrs. Moore's name is mentioned, Aziz feels as if she was coming to help him. The spiritual existence of Mrs. Moore is of crucial importance in the reconciliation. When Aziz talks to Ralph, he feels as if he was talking to Mrs. Moore. Ralph's voice reminds Aziz of Mrs. Moore. When Paul tells Aziz that he can always tell whether a stranger is his friend, Aziz addresses him as he addressed Mrs. Moore: " 'Then, you are an Oriental.' He unclasped as he spoke, with a little shudder. Those words – he had said them to Mrs. Moore in the Mosque at the beginning of the cycle, from which, after so much suffering, he had got free." (280) As a result of his primitive and inborn hospitality, Aziz sees Ralph as his friend as he saw Mrs. Moore in the past.

The warmth of his heart makes him begin a new cycle. His offering to take Ralph out results in the collision of the boats carrying Ralph and Aziz on the one side, and Stella and Fielding on the other side. To be able to build a bridge, first of all it is necessary for them to get rid of their sins, such as prejudices and suspicions. They are purged of their sins by the baptismal falling into the water. After this baptism, Aziz and Fielding come together, but the power of love archetype is not enough to bridge the gap between the two nations.

Forster strives in vain against the echoing walls of their civilizations to bridge the gap and to establish connection. Although the two imprisoned spirits, Aziz and Fielding, come together, a complete connection cannot be established. Like the two flames in the Marabar caves, they approach and strive to unite, but cannot. The obstacles in front of communication cannot be abolished. Forster makes them speak not as Aziz and Fielding, but as the delegates of the two nations. Fielding sees that the two nations cannot be friends, since "the British Empire can't be abolished because it's rude." (288) The love archetype is not enough to overcome the rudeness of the British Empire. Aziz begins to cry in great excitement:

> Clear out, all you Turtons and Burtons. We wanted to know you ten years back, - now it's too late. If we see you and sit on your committees, it's for political reasons…Then he shouted: India shall be a nation! No foreigners of any sort! Hindu and Moslem and Sikh shall be one! ...Down with the English anyhow…we hate you most. …We shall drive every blasted Englishman into the sea…half kissing him, 'you and I shall be friends.' (288-289)

Like the flames approaching and striving to unite, they approach each other, and then Fielding asks: " 'Why can't be friends now?' said the other, holding him affectionately. 'It's what I want. It's what you want.' " (289) Although both of them want to be friends, they cannot be. They cannot embrace each other with the

warmth of their hearts: "But the horses didn't want - they swerved apart; the earth didn't want it, sending up rocks through which riders must pass single-file; the temples, the tank, the jail, the palace, the birds, the carrion, the Guest House, that came into view as they issued from the gap and saw Mau beneath: they didn't want it, they said in their hundred voices, 'No, not yet', and the sky said, 'No, not there.' (289) A connection between Aziz and Fielding seems impossible now, perhaps in the future. Although they have tried to do their best to come together, the separation is inevitable. There are insurmountable hindrances before them. They are so great that it seems difficult to overcome them, but not impossible. They are not capable of transcending the differences that separate them. The universal archetypes of love and its highest form, friendship, are not so powerful as to strike up a friendship between the two persons belonging to different cultures. That means that they are not mature yet. The failure of connection proves the inadequacy of the power of the universal archetypes. A connection is possible, but, not now. Their separation is the symbol of the inadequacy of their strivings.

A Passage to India with its wasteland setting, with its subject matter and with its grim ending is a modern novel. It is the climax of Forster's fiction in that he highlights all the themes which have been developed step by step in his progress from fantasy to prophecy. Forster's use of the archetypes gains a prophetic and universal dimension from his tone of voice. Through his use of the universal archetypes, Forster widens his sense of love between individuals in his earlier novels to the universal love which requires a universal participation, which will perhaps result in a collective humanity and brotherhood of man. His characters in his earlier novels which strive for their own salvation now strive for the salvation of human kind. His focus is on the universal difficulties which debar the

brotherhood of man. The only hope for the universal brotherhood is to trust in the power of the archetypes, which prove inadequate at the moment, but that does not mean that they will not work effectively at any other time. It is not the fault of the archetypes, but of human nature and his so-called civilisation.

Forster bases his questioning of the limitations of modern civilisation and human nature on the universal archetypes. His going back to the primeval times and his attempt to find the harmony, peace and love among people which existed before their corruption is an attempt to make a parody of the human achievements. The old harmony between man and nature, man and man, and lastly between man and the universe no longer exists. This is the main plight of the modern man. There is an incredible gap between the achievements of his mind and the achievements of his heart. The gap between the two poles is getting wider and wider. The lack of communication between mind and heart is the main problem which should be dealt with as quickly as possible. Man is trapped in a cave, in a universe in which he finds only panic and emptiness. The solution to this human predicament lies in man's nature itself. It is futile to look for the solution somewhere outside the nature of man. That is why A Passage to India is not a political novel. Man should cling tightly to the universal archetypes of love and its highest form friendship to overcome his predicament. The passage back is not an easy one, but not impossible. The one who manages to connect his conscious and unconscious contents is able to make a connection with the other individuals, which will lead to the universal brotherhood of mankind. That is the only way of getting rid of the loneliness of the human condition.

A Passage to India openly reveals the difficulties of the theme of connection, which is optimistically put forward in Howards End. However, the

fourteen years between the two novels, and the First World War seem to have shattered all Forster's optimistic views of connection; that is why the novel ends in a pessimistic tone. The failure of connection between Aziz and Fielding, their doom of loneliness, is a clear evidence that man's task is much more difficult than it used to be. Forster sees racism, imperialism, religion as universal rifts which prevent the brotherhood of man. These are huge universal obstacles before his sense of pluralism. They lead to great misunderstandings which abolish the peace between man and nature, man and man, and man and the universe. The harmonious and orchestrated wholeness of mankind cannot be attained unless these difficulties are overcome. Forster points out the importance of the universal archetypes, love and friendship, for the wholeness of mankind in A Passage to India. The binding force of nature in Forster's fantastic short stories gives way to the love archetype in his prophetic novel, but the question which is asked by the narrator in Howards End, remains unanswered:

> Margaret was silent. Marriage had not saved her from the sense of flux. London was but a foretaste of this nomadic civilisation which is altering human nature so profoundly, and throws upon personal relations a stress greater than they have ever borne before. Under cosmopolitanism, if it comes, we shall receive no help from the earth. Trees and meadows and mountains will only be a spectacle, and the binding force that they once exercised on character must be entrusted to love alone. May love be equal to the task! (256-257)

CONCLUSION

This study has attempted to explore Forster's use of myth, recurrent mythical images and archetypal patterns in his efforts to communicate his vision of life. An analysis of his use of archetypes sheds light on his development as a novelist since the mythical images and archetypal patterns in his short stories and novels are the core of his fiction. The idea running through the preceding chapters is that Forster begins his writing career with fantasy and ends it with prophecy. Forster's differentiation of fantasy from prophecy in Aspects of the Novel according to the type of the mythology they have is the most obvious indication that his archetypal patterns specify the precise function of his use of myth in his progression from fantasy to prophecy. Thus, if we survey the sequence of his archetypes, we see that Forster employed nature and earth archetypes, character archetypes and universal archetypes consecutively throughout his fiction.

While following the development of his fiction in connection with his use of archetypes, it is essential to take into consideration the literary tradition in which Forster grew up, and the social and political upheavals in his own time. Forster is an author whose writing stretches across the whole period of the late Victorian and Early modern Ages. It was an era in which great social and economic revolutions took place. Since this was a period of social, cultural and ideological changes, it nurtured Forster's mind in a unique and creative manner. His fiction undergoes marked changes during these years. Forster sees himself as belonging "to the fag-end of Victorian liberalism." (1951: 54) When he looked back, he had great admiration for the past when benevolence, philanthropy and humane values still existed. Freedom, equality, social justice, brotherhood were some of the hopeful

expectations which were expected to come into being as a result of scientific and technological developments; nonetheless, brute force and violence had unseated all these optimistic expectations and high values. While explaining the challenge of his time, Forster openly saw what the problem was: “We want the New Economy with the Old Morality. We want planning for the body and not for the spirit. But the difficulty is this: where does the body stop and the spirit start?” (1951: 54) His quest involved restoring to man’s divided soul the unity that he believed man once had. In his fiction, Forster explored the subtle changes in nature, in the human psyche and in the universe and conveyed them with archetypes rather than by direct statement. Forster saw clearly the transformations in nature, in human affairs, and in the world, and he felt that these changes could only be crepresented with the contents of the collective unconscious, namely archetypes.

Forster gradually developed a magnificent personal vision of the period in which he lived. On the verge of the twentieth century, Forster’s work involved continuous experimentation with archetypes. His writing is characterized by its various types of archetypes. The revelation of truth required the use of natural, psychological and universal archetypes on the part of Forster. Beyond this conscious shift to new or modified archetypes, his fiction is characterized by a sharp distinction from the subject matter of the earlier writing. The progress and change in his use of the archetypes is vital in the sense that there are three main stages to Forster’s development as a writer.

The first phase, when he was associated both with nature and earth archetypes, is characterized by a self-conscious romanticism. The second main phase of Forster’s writing career was dominated by his commitment to human nature. In the final phase of his writing career, Forster reconciles elements from his

earlier periods, fusing them into a mature archetypal symbolism. His writing becomes less personal and more public.

The most important reason for Forster's use of nature and earth archetypes in his short stories and in his early novels can be attributed to the great social change caused by industrialism. There had been a rapid change before his lifetime as the nation was transformed from an agricultural country to an industrial one. The industrial revolution created a great social change. All deep-rooted traditions were rapidly overturned. The tremendous growth of industrialism and mechanization since the eighteenth century had resulted in its catastrophic effects on nature and the relationship between man and nature. Man's divorce from nature and isolation from nature is the starting point for Forster. He saw that man is not close to the land as his ancestors. The old harmony between man and nature no longer exists. They were related parts of a harmonious whole in the past. Trees have been cut, and rivers have been poisoned. Nature has played no role in the industrial cities. In this regard Forster remarked in his "Aspect of a Novel" in The Bookseller: "I am glad to have known our countryside before its roads were too dangerous to walk on and its rivers too dirty to bathe in, before its butterflies and wild flowers were decimated by arsenical spray, before Shakespeare's Avon frothed with detergents and the fish floated belly-up in the Cam." (1230) Confronted with mighty contrasts, Forster saw that something irreplaceable has been destroyed by the rise of industrialism, and compensation is impossible. The industrial revolution and its subsequent transformation of the society and human nature are among the major springs of Forster's nature and earth archetypes. Forster sought man's salvation in nature in his short stories and in his early novels. He had a great belief in nature's power to nourish man physically and spiritually. When the tie that binds man to

nature is snapped by the rise of industrialism, the old harmony between man and nature is lost. Forster places the burden of sustaining man and human relationships on nature.

In his search for the lost unity of man's spirit and body, Forster looked back toward the classical ideal of harmonious perfection which had disappeared with the destructive impact of the technological revolution. The harmonious perfection of man and nature is the main spring of Forster's nature and earth archetypes. Greek myths made a deep an impression on Forster. His earth and nature archetypes find their specific application in the Dionysian spirit in which the oneness of all things, namely man and nature, is the last product. His archetypes in the earlier phase of his writing career stem from earth and nature deities. These archetypes are the first steps in his authorship. Forster's nature and earth archetypes are the products of a rebellion against industrialism, which breaks the connection between the past and the present. Like the major romantic poets, Forster sought salvation in turning to nature. The quest for meaning in modern life is directed to nature. Modern myths are not enough to create a meaning in modern life. Man did not only identify with nature in the past, but he also found meaning in nature. The old harmony in the classical myths and the archetypes which stemmed from the earth and nature helped man to hold onto life. Forster's primitive myths and archetypes created strong bonds among his characters, and between his characters and nature. Brotherhood, friendship, solidarity and love were the greatest values which helped man to find a meaning in life. Man never felt isolated and alienated in the past, since he always belonged somewhere.

Forster saw the destructive impact of the technological revolution upon man's natural environment. He felt that the harmonious perfection of the past had

gone out of the world. He sought the Greek ideal in his works. His mind was continually preoccupied with the thought of classical perfection, which had passed away long before the modern age. Forster compared the magnificent perfection of the ancients with a world in which the development of the machine threatens man with loss of identity and loneliness. He sought the ideal of harmony and balance, of a unity of the inner and outer, of body and soul. Forster fought against the twentieth-century, against rootlessness, against the culture of the machine. Forster tried to find the means for revitalising his society. He proposed to re-establish the validity of past values. By using archetypal motifs, which are primordial, Forster endowed his works with universal significance. He showed us how great was the gap between the primitive cultures of the past and the modern society of the present as a result of which twentieth century man had become oppressed, alienated, lonely and miserable. Forster's chief antagonist is the progress of technology, which must be controlled before it destroys the unity of man and the universe.

Another reason for the emergence of character archetypes in Forster's novels was the great social change caused by the collapse of this bond between man and nature. People who had been living as small groups in villages, towns and small cities and who were mostly guided by religious values, traditions and customs, left aside these values and began to rush into the urban centres where there is no connection between man and nature. The urban dwellers embarked on a new way of life characterized by capitalistic values. Man, having been deprived of his natural surroundings, of his natural ties, and of his natural archetypes, became helpless and disintegrated.

It was seen that the positivist philosophy could no longer provide answers for the moral problems of people and the spiritual crisis of man in society. Reality,

then, was no longer thought to be as simple as in the late nineteenth century and became inadequate in the presentation of the inner world of man. Not having any nature or earth archetype which would make sense of existence produced discomfort, anxiety, and a feeling of loneliness, since man had lost all his connections with his environment, and with the rest of the community of which he is a part.

Modern man has become mechanized, routinized, urbanized and dehumanized to a great extent. One of the most disturbing consequences of this has been man's alienation. This theme of the alienation of modern man runs through the fiction of Forster as the main problem of his time. According to Forster modern man has lost his identity or selfhood. Forster's main concern is the total personality and selfhood. The ultimate goal of the personality should be to achieve a state of selfhood and self-realization. Whether it is possible to achieve a state of self-realization in this mechanized, routinised and dehumanized modern world is Forster's main concern in the second phase of his development. His question is how one achieves selfhood. Forster sees the fact that knowledge of the self is accessible through the study of the archetypes. Forster argues that one acquires a total self or a unified identity through the cooperation and interaction of the archetypes in human nature. If the character archetypes, namely the persona, the anima and the animus, the shadow, and the self that play such important roles in everyone's personality, are not harmoniously orchestrated, it seems impossible to achieve selfhood.

The harmonious order, organization and unification of the character archetypes are ways of overcoming the fragmented situation of the twentieth century man. Man's estrangement from himself and from others produces the

profoundest human misery in the world and did result in catastrophic world wars, and the collapse of the world peace. Forster saw that a unified individual is the main source of the universal order. His use of character archetypes was the appropriate means of exploring the human condition. Forster focuses on the split personality of the modern man. Man must turn back to himself to get rid of his self-alienation, which is the main disorder of the age. Modern man is torn between his contrasting archetypes. To view the split consciousness of modern man, Forster focuses on the character archetypes in his later novels. Forster's emphasis is on the necessity of the character archetypes to express the conflicting parts of human nature. Forster sought the solution to the modern dilemma of modern man in the unconscious depths of his nature. To give the personality a sense of firmness and oneness, Forster makes use of nature archetypes. The concept of the total personality or psyche is the central focus of Forster's second phase. Forster's quest is the story of modern man's search for his self. The old harmony in man's own nature, the harmonious cooperation of the archetypes in human nature in the past is what Forster is looking for. His aim is to restore man's unified personality.

According to Forster, the best way of understanding the twentieth-century modern man who is in search of a soul is myth and mythical symbols, which find their best expression in the unconscious. The twentieth-century man who is detached from nature, who has been separated from whatever might give meaning to his life, has lost his sense of community and identity. Man's isolation from society and his intense loneliness lead him to a genuine despair and self-estrangement. Forster's mythification provides a powerful means of expressing the oppression and alienation of humanity and the spiritual crisis of modern society. The archetypal patterns in his works indicate the real despair and misery of the

modern man. Forster presents the chaotic mood of modern social life by using symbolic and mythological motifs.

In the final phase of his writing career, Forster expands and extends the scope of his nature and character archetypes. Nature and earth can no longer function as unifying forces in his last novel, in which there is no hope of harmony. His archetypes turn into universal archetypes, which stand for more than themselves. Forster does not use prophecy in the narrow sense of foretelling the future. His prophecy is an accent in his voice, which finds its best expression in his universal archetypes. Forster sees that man's salvation is not to be found in nature and in human nature. Forster's universal archetypes reflect the main dilemmas modern man is confronted with. Forster sees that the world is in a terrible mess in the aftermath of the Great War. The spiritual sterility of modern man and the dilemma of modern man between matter and spirit lead Forster to look for some universal archetypes to which modern man can cling. That is the only way of bearing the anguish of the modern period, especially after the period of the Great War. Forster thinks that if people can share this anguish collectively, it will be much easier for them to overcome the misery. Personal salvation does not make any sense. Forster directs his search toward a more impersonal and universal goal. Forster's universal archetypes are an appropriate means of expressing and bearing the great pain involved in the modern world. He sees that man's salvation lies in the collective unconscious depths of mankind.

Twentieth-century writers employ mythical materials and mythical method symbolically, whereas Forster uses myth itself. Rather than trying to impose order on the fragmented and disoriented experience of twentieth-century man**,** Forster, as distinct from the other writers of the twentieth century, uses the myth itself to offer

his world view, and it is his artistic strategy which helps him to expose the oppression and alienation of humanity, and the spiritual crisis of modern society. Forster's interpretation of the unconscious and its contents, namely archetypes, makes it possible to link the feelings of isolation and alienation that plague modern man to the primeval times. Forster does not use his archetypes symbolically. His archetypes are the main substances of his short stories and novels. In modern man's collective unconscious lie many archetypes to which he clings, and through these archetypes he can find the old harmony which is now completely lost.

Forster's works are self-contained entities, and he attains the structural order of his works through his archetypes. Forster's archetypes in his short stories and in his novels impose an aesthetic discipline on his art. Through his use of archetypes, Forster creates little worlds in which man is as close to land, earth, water, mountains, and trees as his ancestors. He also creates characters who feel in harmony with themselves and with the world around them. By making conscious that which is unconscious, man lives better. The harmonious perfection of nature and man, the creation of total personalities and the expression of this wholeness through the archetypes allow Forster to create an aesthetic order in the disordered universe. This is what the artist who is faced by the challenge of the time ought to do:

> Briefly, he ought to express what he wants and not what he is told to express by the planning authorities. He ought to impose a discipline on himself rather than accept one from outside. And the discipline may be aesthetic, rather than social or moral: he may wish to practice art for art's sake. …It indicates that art is a self-contained harmony. …It is valuable because it has to do with order, creates little worlds of its own, possessing internal harmony, in the bosom of this disordered planet. (1951: 57)

Forster attains the internal harmony of his works through his archetypes which enable modern man to extract such an order from the archetypes. The order which

emanates from the archetypes is needed to overcome the meaninglessness and hollowness of the modern world.

Perhaps the main thesis upon which Forster's fiction rests is the theme of connection: connection of man and nature, connection of conscious and unconscious, connection of the different segments of the personality, connection of the different segments of society, and lastly connection of different cultures. The order which Forster tried to create between man and nature in his short stories and in his early novels is carried in time to a universal order. The only hope for the universal order is to trust in the power of the archetypes. The archetypes are the means of constructing a harmonious and orchestrated wholeness of mankind. They are the keys to the universal order even if his last novel, A Passage to India, ends in a pessimistic, despairing note.

REFERENCES

Beer, J. B. 1962. The Achievment of E. M. Forster. London: Lowe and Brydone (Printers) Ltd.

Berlin, Normand. 1993. O'Neill's Shakespeare. Michigan: The University of Michigan Press.

Biederman, Hans. 1992. Dictionary of Symbolism. Translated by James Hulbert. New York: Wordsworth Editions Ltd.

Brander, Laurence. 1968. E. M. Forster: A Critical Study. London: Rupert Hart-Davis Ltd.

Bulfinch, Thomas. 1938. Bullfinch's Mythology: The Age of Fable, The Age of Chivalry, Legends of Charlamenge. New York: The Modern Library.

Burra, Peter. 'The Novels of E. M. Forster,' in Nineteenth Century and After, CXVI (November, 1935), 581-594.

Campbell, Joseph. 1968. The Hero with a Thousand Faces. Princeton: Princeton University Press.

Carpentier, Martha C. 1998. Ritual, Myth and The Modernist Text. The Influence of Jane Ellen Harrison on Joyce, Eliot, and Woolf. Amsterdam: Gordon and Breach Publishers.

Cassier, Ernest. 1946. The Myth of the State. New Haven: Yale University Press.

Cavaliero, Glen. 1979. A Reading of E. M. Forster. London: The Macmillan Press

Ltd.

Chase, Richard. 1969. Quest for Myth. New York: Greenwood Press, Publishers.

Colmer, John. 1975. E. M. Forster. The Personal Voice. London: Routledge&Kegan Paul.

Crews, Frederick C. 1962. E. M. Forster. The Perils of Humanism. Princeton: Princeton University Press.

Daniels, Molly A. 1991. The Prophetic Novel. New York: Peter Lang Publishing, Inc.

Dauner, Lousie, 'What Happened in the Cave? Reflections on A Passage to India,' in Modern Fiction Studies, VII (1961) 258-268.

Doty, William G. 2000. Mythography. The Study of Myths and Rituals. Alabama: University of Alabama Press.

Durkheim, Emile. 1964. The Elementary Forms of the Religious Life. New York: The Free Press.

Eliade, Mircae. 1963. Myth and Reality. New York: Harper and Row.

Eliot, T. S. 1923. "Ulysses, Order and Myth". Selected Prose of T. S. Eliot. 1975. Ed. and Intro. Frank Kermode. London: Faber and Faber. pp. 175-178.

Esslin, Martin. 1968. The Theatre of the Absurd. New York: Penguin Books.

Forster, E. M. 1925. "Anonymity: An Enquiry" in Two Cheers for Democracy. London: Edward Arnold and Co. pp.77-86.

Forster, E. M. 1936. Abinger Harvest. London: Edward Arnold and Co.

Forster, E. M. 1944. "English Prose between 1918 and 1939" in Two Cheers for Democracy. London: Edward Arnold and Co. pp. 266-277

Forster, E. M. 1947. Collected Short Stories. England: Penguin Books Ltd.

Forster, E. M. 1947. "The Raison d'Etre of Criticism" in Two Cheers for Democracy. London: Edward Arnold and Co. pp.105-118.

Forster, E. M. 1960. "Aspect of a Novel" in The Bookseller. September 10. p.1230.

Forster, E. M. 1971. Albergo Empedocle and Other Writings. Ed. And Intro. George H. Thomson. New York: Liveright.

Forster, E. M. 1972. Two Cheers for Democracy. London: Edward Arnold and Co.

Forster, E. M. 1974. Aspects of the Novel. London: Edward Arnold and Co.

Forster, E. M. 1975. Where Angels Fear to Tread. London: Edward Arnold Publishers Limited.

Forster, E. M. 1978. A Passage to India. Ed. by Oliver Stallybrass. London: Penguin Books Ltd.

Forster, E. M. 1978. A Room with a View. Ed. Oliver Stallybrass. Harmondsworth: Penguin.

Forster, E. M. 1984. Howards End. Harmondsworth: Penguin Books Ltd.

Forster, E. M. 1984. The Longest Journey. London: Edward Arnold and Co.

Frazer, James George. 1954. The Golden Bough. A Study in Magic and Religion. Abridged Edition. London: Macmillan.

Freud, Sigmund. 1960. Totem and Taboo: Resemblances Between the Psychic Lives of Savages and Neurotics. New York: Vintage Books.

Freud, Sigmund. 1962. The Ego and the Id. New York: Norton.

Freud, Sigmund. 1965. Psychopathology of Everyday Life. Trans. Alan Tyson New York: W. W. Norton and Company.

Furbank, P. N. 1977. E. M. Forster: A Life. London: Secker and Warburg.

Furbank, P.N., and Haskell, F. J. H. 1958. E. M. Forster, Writers at Work. Ed. by Malcolm Cowley. New York: The Viking Press.

Godfrey, Denis. 1968. E. M. Forster's Other Kingdom. New York: Barnes and Noble Inc.

Gould, Eric. 1981. Mythical Intentions in Modern literature. Princeton: Princeton University Press.

Guerin, Wilfred L. Ed. 1992. A Handbook of Critical Approaches to Literature. New York: Oxford University Press.

Hall, Calvin S. and Vernon J. Nordby. 1973. A Primer of Jungian Psychology. New York: Taplinger Publishing Co., Inc.

Herz, Judith Scherer. 1988. The Short Narratives of E. M. Forster. London: Macmillan Press.

Ibsen, Henrik. 1957. Ghosts. In The Eight Great Tragedies. New York: The New American Library of World Literature, Inc.

Jacobi, Jolande. 1959. Complex/Archetype/Symbol in the Psychology of C. G. Jung. Trans. Ralph Manheim. New York: Princeton University Press.

Josephson, Eric and Mary. 1963. Man Alone:Alienation in Modern Society. Ed., with an Introduction, by Josephon, Eric and Mary. New York: A Laurel Edition.

Jung, Carl. 1933.Modern Man in Search of a Soul. Trans. W. S. Dell and Cary F. Boynes. San Diego: Harvest/HBJ Book.

Jung, Carl. 1953. Psychological Reflections. Ed. Jolande Jacobi .New York: Pantheon Books.

Jung, Carl. 1956. Symbols of Transformation. New York: Princeton University Press.

Jung, Carl. 1958. Pyschology and Religion: West and East. New York: Princeton University Press.

Jung, Carl. 1959. The Archetypes and the Collective Unconscious. Princeton: Princeton University Press.

Jung, Carl. 1966. The Spirirt in Man, Art, and Literature. New York: Princeton University Press.

Jung, Carl. 1982. Aspects of the Feminine. London: Ark Paperbacks.

Kelvin, Norman. 1967. E. M. Forster. Amsterdam: Southern Ilinois University Press.

Land, Stephen K. 1990. Challenge and Conventionality in the Fiction of E. M. Forster. New York: AMS Press.

Lash John. 1993. Twins and the Double. London: Thames and Hudson.

Lavin, Audrey A. P. 1995. Aspects of the Novelist: E. M. Forster's Pattern and Rhytm. New York: Peter Lang Publishing, Inc.

Leeming, David Adams. 1981. Mythology: The Voyage of the Hero. New York: Harper and Row, publishers.

Macaulay, Rose. 1972. The Writings of E. M. Forster. New York: Barnes and Noble Books.

Malinowski, Bronislaw. 1948. Magic, Science, and Religion and Other Essays. New York: Anchor.

McConkey, James. 1971. The Novels of E. M. Forster. Connecticut: Archon Books.

McDowell, Frederick P. W. 1969. E. M. Forster. Chatham: Twayne publishers Inc.

Meletinsky, Elezar. M. 1998. The Poetics of Myth. Trans. Guy Lavone and Alexander Sacletsky. New York: Garland Publishing Inc.

Moddelmog, Debra A. 1993. Readers and Mythic Signs: The Oedipus Myth in Twentieth Century Fiction. Edwardsille: Southern Ilinois University Press.

Nietzsche, Friedrich Wilhelm. 1967. The Birth of Tragedy. New York: Vintage Book.

The Northon Anthology of English Literature. Eds. M. H.Abrams et al. 1986. Fifth Edition, Volume 2. New York: W. W. Norton and Company, Inc.

O'Flaherty, Wendy Doniger. 1988. Other Peoples' Myths: The Cave of Echoes. New York: Macmillan Publishing Company.

Philips, K. J. 1990. Dying God in Twentieth Century Fiction. London: Associated University Press.

Rosenfield, Clare. 1967. Paradise of Snakes. An Archetypal Analysis of Conrad's Political Novels. Chicago: The University of Chicago.

Roth, Michael Palencio. 1987. Myth and the Modern Novel. New York: Garland Publishing Inc.

Shusterman, David. 1973. The Quest for Certitude in E. M. Forster's Fiction. New York: Haskell House Publishers Ltd.

Stillman, Peter. R. 1985. Introduction to Myth. New York: Boynton/Cook

Publishers.

Stone, Wilfred. 1966. The Cave and the Mountain: A Study of E. M. Forster. Stanford: Stanford University Press.

Summers, Claude J. 1983. E. M. Forster. New York: Frederick Ungan Publishing

Co.

Thomson, George. 1967. The Fiction of E. M. Forster. Detroit: Wayne State University Press.

Trilling, Lionel. 1967. E. M. Forster. London: The Hogarth Press.

Vickery, J. B. 1973. The Literary Impact of The Golden Bough. Princeton: Princeton University Press.

Voragine, Jacabus de. 1994. The Golden Legend. Trans. Granger Ryan and Helmut Rıpperger. New Hamsphire: Ayer Company, Publishers, Inc.

Webster's New Collegiate Dictionary. 1953. Springfield: G.& C. Merriam Co.

Wheelright, Philip. 1962. Metaphor and Reality. Bloomington: Indiana University Press.

Wilde, Alan. 1964. Art and Order: A Study of E. M. Forster. New York: New York University Press.

Woolf, Virginia. 1967. Collected Essays.Ed. Leonard Woolf. London: Chatto and Windus.

Wright, Elizabeth. 1984 Psychoanalytic Criticism: Theory. London: Methuen.

VITA

Cumhur Yılmaz Madran was born in Bozdoğan, Aydın on October 29, 1967. He received his B.A. in English Literature from Atatürk University in June 1989. He worked as an English teacher in Doğubeyazıt and Çine. He received his M:A. from Atatürk University.in September 1998. The title of his M. A Thesis is 'Comic Elements as Represented in Major Dramatic Works of Samuel Beckett'. Currently he works as a resaerch assistant at METU.

APPENDIX A

TURKISH SUMMARY

AN ARCHETYPAL ANALYSIS OF E. M. FORSTER'S FICTION

Giriş

Bu çalışmanın amacı, E. M. Forster'ın hayata bakış açısını ele alırken mitolojik imgeleri, ve arketipleri nasıl kullandığını analiz etmektir. Bu türden bir çalışmayı yürütmek için arketip eleştiri yöntemi en uygun yöntem olarak karşımıza çıkmaktadır. Bu tez Forster'ın yaygın olarak kullandığı arketipler üzerine yoğunlaşmakta ve Forster'ın evrensel gerçekliği dile getirmek için bu arketipleri nasıl kullandığını ele almaktadır. İleri sürülen tez, Forster'ın yazma gelişimi sürecinde fantezi (düşsellik) türünden yola çıkarak, evrensel değerleri ele aldığı "prophecy" (ermişlik)'e doğru bir gelişme gösterdiği ve bu gelişime dayalı olarak kullanmış olduğu arketiplerde kabuk değiştirerek, gelişim süreciyle birlikte büyük bir değişime uğramıştır. Kısa hikayelerinde ve ilk romanlarında kullanmış olduğu doğa ve toprak arketipleri zamanla değişerek daha gelişmiş arketiplere dönüşmüşlerdir. Yazma serüveni boyunca Forster kullandığı arketiplerin alanını genişletmiş ve daha da karmaşık arketipler kullanmıştır. Bu arketipsel çerçevede kısa hikayeleri ve beş romanının her biri sırasıyla Where Angels Fear to Tread, A Room with a View, The Longest Journey, Howards End, A Passage to India arketipsel analize tabi tutulmuştur.

Forster Aspects of the Novel adlı eserinde romanın yedi unsurundan söz etmiştir. Bu unsurlar sırasıyla, öykü, kişiler, olay örgüsü, fantezi (düşsellik), prophecy (ermişlik), pattern (biçim) ve ritim'dir. Fantezi (düşsellik) ve prophecy..(ermişlik) diğer unsurları kesen bir ışın çubuğudur. Forster bu iki unsuru

sahip oldukları mitolojilere göre birbirinden ayırmaktadır. Mitselleştirme yirminci yüzyıl edebiyatında kullanılan bir yazın biçimidir. Dönemin edebiyat eserlerinde, mitolojik motiflerin ve arketiplerin kullanımı ilkel mitolojilere bir dönüş olarak algılanmamalıdır. Yirminci yüzyılda öne çıkan, modern insanın iç dünyasıdır. Mitolojik motifler ve arketipler, modern insanın iç dünyasını ortaya çıkarmak için kullanılan en iyi araçlardır. Yeni bilim dalları olarak ortaya çıkan psikoloji ve psikanaliz mitolojik arketiplere yeni anlamlar yüklemişlerdir. Bu arketipler, bilinçaltının birer ürünü olarak görüldükleri için modern insanın iç dünyası kendini en iyi ifade etme yöntemini bu arketiplerde bulmuştu. Bu sayede, modern psikoanalitik mit eleştirisi edebiyat eserlerinin analizinde kullanılmaya başlandı. Kullanılan yöntem arketipsel eleştiri metodudur. Arketipsel eleştiri, yüzyıllarca kültürden kültüre aktarılan ve artık hatırlayamadığımız dönemlere ait ortak bilinçaltımızdan bizlere miras olarak kalan ilk arketipleri ele alan bir eleştiri yöntemidir. Bir arketip, sıradan bir edebi sembolden farklı olarak bilinçaltımızın derinliklerinde kökleşmiş, evrensel bir kimliği bulunan mitolojik bir semboldür. Forster'ın mitolojik motifleri ve arketipleri eserlerinin ana çekirdeğini oluşturmaktadır. Forster'ın bilinçaltına olan büyük ilgisi insanlığın ortak kazanımları olan arketipleri eserlerinde kullanmaya itmiş ve bu sayede evrensel değerlere ulaşması çok daha kolay olmuştur.

Bu tez şu ana kadar Forster'ın arketipleri konusunda yazılmış olan araştırmalardan farklılık göstermektedir. Forster'ın arketipleri daha önce üç tanınmış eleştirmen tarafından ele alınmıştır. Bu eleştirmenler, Lousie Dauner, Wilfred Stone, ve George Thomson, Forster'ın arketiplerini farklı şekillerde ele almışlar, fakat adı geçen eleştirmenlerin hiçbiri Forster'ın arketipleri ile onun yazın gelişimi arasındaki ilişkiden hiç bahsetmemişlerdir. Bu yüzden bu tez bu konudaki

boşluğu doldurmayı amaçlamış ve Forster'ın gelişim çizgisi, arketipleriyle birlikte ele alınmıştır. Forster yazın serüveni boyunca sürekli olarak kendisine uygun arketipsel araçlar arayışında olmuştur. Arketiplerindeki gelişmeler onun modern insanı ve onun doğasını ele alışındaki belirgin değişikliklerin göstergeleri olmuşlardır. Bu açıdan bakıldığında Forster'ın gelişim sürecini üç döneme ayırabiliriz. Yazın serüvenine ilk başladığı dönemlerde, yani kısa hikaye ve ilk romanlarında, Forster fantezi türünü en iyi şekilde kullanmıştır. Bu dönemde yazmış olduğu eserlerinde doğa ve toprak arketiplerini Forster temel olarak almış ve eserlerinin dokusunu bu arketipler üzerine kurmuştur. Edebi kişiliğinin ikinci döneminde daha çok karakter arketipleri kullanmış ve son döneminde de evrensel arketipler üzerinde yoğunlaşmıştır.

Forster'ın arketipleri Carl Gustav Jung'un arketipsel eleştiri kuramına göre ele alınıp değerlendirilmiştir. Değerlendirmeler daha çok, doğa, toprak, anne, çocuk, ve kahraman arketipleri üzerine yoğunlaşmış, karakter arketiplerinden shadow, anima, animus, persona ve self arketipleri üzerinde durulmuştur. Evrensel arketiplerden de iyilik, kötülük, sevgi ve arkadaşlık arketiplerine ağırlık verilmiştir. Bunların dışındaki edebi arketipler mümkün olduğunca ele alınarak çalışmanın kapsamı geniş tutulmuştur. Yukarıda adı geçen eserlerin her biri arketipsel metin analizinden geçirilmiştir.

Mitolojik eleştiri ve Forster'ın mitolojiyi kullanımı

Bir edebiyat eserini incelerken genelde metni yorumlamaya ve onu daha anlaşılır hale getirmeye çalışırız. Bu bağlamda eserin konusu, karakterleri, olay örgüsü konusunda pek çok soru sorar ve bunların cevaplarını bulmaya çalışırız. Bu bölümün amacıda Forster'ın mitolojik motiflerini ve arketiplerini ele alırken

kullanacağımız eleştiri yöntemini oluşturmak ve daha sonraki bölümlerin üzerine yerleştirilebileceği sağlam bir teorik temel kurmaktır. Bu sebeple bu bölümde öncelikle mitin ne olduğu açıklanmaya çalışılacak, geçmişten bu güne kadarki mit teorileri tarihi bir bakış açısıyla sergilenecek, yirminci yüzyıldaki mit edebiyat ilişkisi ele alınacak, ve son olarakta Forster'ın diğer yirminci yüzyıl yazarlarından mit kullanımı ile ilgili farklı yönleri açıklanacaktır.

Geçmişten günümüze kadar mitin ne olduğu ve tarifi konusunda pek çok çalışma yapılmış ve her dönem kendi döneminin sosyolojik, tarihi, bilimsel ve edebi gelişimine paralel tanımlar vermiştir. Farklı bilim dalları da, antropoloji, sosyoloji, psikoloji ve teoloji, kendi bakış açılarına göre farklı tanımlar yapmışlardır. Ondokuzuncu yüzyılda antropoloji bilimsel bir disiplin oluncaya kadar mit genelde tanrı ve güzel tanrıçaların tamamen hayal ürünü hikayeleri olarak algılanmış ve bir eğlence aracı olarak düşünülmüştür. Ondokuzuncu yüzyılda eski toplumları ve kültürleri incelemeye başlayan antropolojinin bilimsel bir disiplin olarak ortaya çıkışıyla birlikte mit terimi bilimsel bir kimlik kazanmaya başlamıştır. James G. Frazer'ın The Golden Bough adlı eseri mit terimini bilimsel olarak ele almış, eski mitleri bir araya getirerek yirminci yüzyıl edebiyatı üzerinde büyük bir etki yaratmıştır. Bu eserin yayınlanmasından sonra mit ve edebiyat ilişkisi daha sağlam temellere oturtularak, edebiyat eserlerindeki mitolojik motifler ve arketiplerin analizi başlamıştır.

Yirminci yüzyılın başlarında yeni ortaya çıkan bilim dalları, psikoloji ve psikanaliz, edebiyat eserlerindeki mitolojik motiflerin değerlendirilmesine yeni bir boyut kazandırmıştır. Dış dünyadan insanın iç dünyasına doğru bir yönelim başlamış ve insan gerçekliği fiziksel ortamdan çok insanın iç dünyasında aranmaya başlamıştır. Bu gelişmeler yansımalarını en iyi Freud ve Jung'da bulmuştur.

İnsanın duygusal çalkantıları, rüyalar ve fanteziler, miti ön plana çıkartmış ve insanın bilinçaltı ile mitler arasında bağlantılar kurularak, modern insanın ruh hali ortaya çıkartılmaya çalışılmıştır. Freud mitolojik öyküleri insanın iç dünyasının yansımaları olarak, yani insanın bastırılmış duygularının birer dışavurumu olarak görmüştür. Freud'a göre mitler bir kompleksin ifadesidir. Jung, hocası Freud ile anlaşmakla birlikte ondan belirgin şekilde farklılıklar göstermiştir. Freud bilinçaltını tamamen kişisel bilinçaltı olarak algılarken, Jung kişisel bilinçaltımızın daha altındaki başka bir katmandan daha söz eder. Bu katman ise geçmişte en ilkel dönemlerden bugüne kadar insanlığın ortak değerlerini içinde barındıran bir katmandır. Jung'a göre bu ortak bilinçaltımızın üstteki bireysel bilinçaltıyla hiç bir ilişkisi yoktur. Bu ortak bilinçaltımızın içindekilerse arketiplerdir. Yüzyıllarca kültürden kültüre aktarılan ve artık hatırlayamadığımız dönemlere ait ortak bilinçaltımızdan bizlere miras olarak kalan arketipleri, Jung mitolojik semboller olarak açıklamıştır. Jung'a göre bir edebiyat eserinin yaratılması ve bilinçaltının işleyişi arasında bir benzerlik bulunmaktadır. Ortak bilinçaltımız sanatın en büyük kaynağıdır. Bu ortak bilinçaltımızla bağ kuramayan sanatçılar kalıcı eserler yaratamazlar.

Edebiyat alanında da E. M. Forster sanat ve bilinçaltı arasındaki ilişkiyi çok iyi görmüş ve Jung'unkine benzer açıklamalarda bulunmuştur. Forster'a göre sanatçı iyi bir eser yaratmak istiyorsa bilinçaltına inmeli, ve bilinçaltının malzemeleri olan arketipleri kullanmalıdır. Bilinçaltı olmaksızın herhangi bir sanat eserinin yaratılamayacağını dile getiren Forster bu yaklaşımıyla Jung'a çok yaklaşmaktadır. E. M. Forster miti çağdaşı olan diğer yazarlardan farklı biçimde kullanmıştır. Forster'ın çağdaşları miti eserlerine bir düzen getirmek için, estetik amaçla kullanırlarken, Forster mitin kendisini kullanmış ve hiç bir estetik amaç

gütmemiştir. Yirminci yüzyılın parçalanmış kişiliklerine düzen empoze etmek yerine, mitin kendisini kullanarak, okunan/bilinen mit ile yaşanan miti birbirinden ayırmıştır. Forster miti sanatını geliştirici bir araç olarak değil, tam tersine yaşamı geliştirici bir unsur olarak görmüş ve kullanmıştır.

Mitolojik Hikayeler

E. M. Forster, Mauppassant, Chekhov ve diğer Avrupalı hikaye ustaları kadar iyi bir hikaye yazarı olamamakla birlikte, hikayeye çok önem veren bir yazardır. Forster'ın hikayelerini görmezlikten gelmek, onun hayal dünyasını süsleyen zengin kaynakları görmemek demektir. Forster'ın kısa hikayeleri onun yazarlık serüveninin ilk basamaklarıdır. Forster'ın kendisi de kısa hikayelerinin uzun romanlarından daha iyi olduğu görüşündedir. İlk bakışta kısa hikayeleri insanda sanki çok fazla edebi değeri olmadıkları hissini uyandırsa da, bu hikayeler içlerinde derin temalar barındırmaktadırlar. Forster kısa hikayelerini fantezi (düşsellik) ürünleri olarak görmektedir. Bu sebepten dolayı kısa hikayeler analiz edilirken, gerçeklik ölçütlerine göre değil de, fantezi türünün ölçütlerine göre değerlendirme yapmak çok daha iyi bir yaklaşım olacaktır. Kısa hikayeleri anlamak için daha fazla bir çaba göstermemiz gerekir. Kısa hikayelerdeki mitolojik motifler, bu yazın türünü diğerlerinden ayıran en temel özelliklerdir. Forster fantezi (düşselliği) ve Prophecy (ermişliği)'yi içinde barındırdıkları mitolojik motiflere göre birbirinden ayırt etmektedir. Yunan mitlerinin Forster'ın hikayeleri üstünde büyük bir etkisi vardır. Jung'un da vurguladığı gibi, fantezi türü bilinçaltının en rahat bir şekilde kendini ifade ettiği, ve arketiplerin çok rahat bir şekilde kendilerine yer buldukları bir türdür. Jung'un bu görüşü Forster'ın kısa

hikayelerinde bulunan arketiplerin çokluğunu açıklamada büyük kolaylık sağlayacaktır. Daha önce de belirtildiği gibi Forster'ın kısa hikayelerinde çok sayıda doğa ve toprak arketipleri bulunur. Doğayla bütünleşmekten kaynaklanan bu arketipler, yirminci yüzyılın modern insanının doğadan kopuşunu anlatmanın en güzel örneklerini sergilemektedirler.Doğadan bu kopuşu en iyi şekilde gözler önüne sermek için, Forster doğayla bütünleşmiş mitolojik kahramanları kullanmıştır. Kısa hikayelerinin dokusunu oluşturan Apollo, Daphne, Achilles, Pan, Castor ve Pollux Siren ve Faun, ve diğer mitolojik arketipler Foster'ın en kullanışlı malzemeleridir.

Where Angels fear to Tread ve A Room with a View

Forster'ın kısa hikayelerinden sonra kaleme aldığı bu iki romanında doğa ve toprak arketiplerinin büyük etkisi devam etmektedir. Kısa hikayelerinden farklı olarak, bu iki romanda Forster arketiplerini biraz daha geliştirerek karakter arketiplerine yönelmiştir. Forster, doğayla bütünleşebilen insanın kendi içinde de bütünlüğü sağlayabileceğini görmüştür. Forster, insanın kendi içindeki bütünlüğünü sağlayabilmesi için bilinçaltındakilerle bilinç üstündekilerin ortak bir noktada buluşması gerektiğini vurgulamıştır. Kendisiyle yüzleşemeyen insanların uyumlu bir yaşam süremeyeceklerini, sürekli olarak bilinçaltındakilerin yüzeye çıkabileceği korkusu yüzünden uyumsuz olduklarını ve bu uyumsuzlukların insanda çeşitli psikolojik bozukluklara neden olabileceğini kullandığı karakter arketipleri ile bu iki romanında çok iyi bir şekilde sergilemiştir.

The Longest Journey

Bu romanında Forster önceki romanlarında kullanmış olduğu karakter arketiplerini daha da geliştirerek, arketiplerine yunan mitolojilerindeki trajik ve kahramanlık arketiplerini de ekleyerek karakter arketiplerini tüm yönleriyle ele alıp, insanların her yönüyle nasıl bütüncül bir kişilik sergileyebileceklerini göstermiştir. Doğayla ve kendisiyle bütünleşmeyi başarabilmiş insan, toplumun diğer üyeleriyle bütünleşmeye hazırdır.

Howards End

Kısa hikayelerinde ve önceki romanlarında yavaş yavaş olgunlaşan birleşme, bütünleşeme teması bu romanın ana temasını oluşturmaktadır. Doğayla ve kendisiyle bütünleşebilen insan toplumun diğer katmanlarındaki insanlarla bütünleşmeyi başarabilmelidir. İnsanın kendisinden farklı olan başka insanları oldukları gibi kabul ederek, toplumla bütünleşmesi sağlıklı bir toplumun en temel gereğidir. Forster bu bütünleşme ve birleşmeyi sağlayabilmek için bu romanında eşyalara arketipsel bir görev yükleyerek, eşyaların sadece birer eşya olmadığını, onların her birinde farklı anlamların ve değerlerin varolduğunu, bu değerlerin insanların bir araya gelmesinde çok büyük fonksiyonları bulunduğunu göstermiştir. Uyumlu ve barışçıl bir toplum yaratabilmek birleşmeyi ve bütünleşmeyi benimseyecek insanlarla mümkündür.

A Passage to India

Forster'ın prophecy (ermişliğe)'ye ulaştığı son romanı kendisinin üzerinde en son söz söylediği ve evrenselliği yakaladığı A Passage to India'dır. Doğayla, kendisiyle, toplumun diğer üyeleriyle uyumlu bir bütünleşmeyi ve birleşmeyi

sağlayabilen insan evrensel bir bütünleşmeye hazırdır. Dünya barışını ve kardeşliğini sağlamanın yolu Forster'ın kullanmış olduğu sevgi, kardeşlik, arkadaşlık, iyilik, ve kötülük gibi everensel arketiplerden geçmektedir. Yirminci yüzyıl insanı geçmişte insanlığın sahip olduğu bu en büyük değerleri, arketipleri artık unutmuş büyük bir boşluğa düşmüştür. İçinde bulunduğu bunalımdan çıkabilmenin tek yolu evrensel arketiplere sıkı sıkıya sarılmaktan geçer. İnsanoğlu ancak bu arketipleri tekrar canlandırabilirse geçmişte yakaladığı mutluluğu tekrar elde edecektir.

Sonuç

Görüldüğü gibi Forster'ın edebi kişiliğindeki gelişme ile kullanmış olduğu arketipler arasında sıkı bir bağ bulunmaktadır. Fantezi ile başlayıp prophecy ile sona eren yazma serüveninde kullandığı arketiplerde her romanında biraz daha gelişerek evrenselliği yakalamıştır. Modern insanın içine düştüğü bunalımı çok iyi yakalayan Forster, insanların eski mutluluklarını tekrar kazanabilmeleri için kendi edebi kişiliğinin gelişimimde sergilemiş olduğu arketiplerin onlar için ne kadar önemeli olduğunu vurgulamaktadır. Doğayla bütünleşemeyen, endüstri devrimiyle birlikte doğadan gitgide daha da uzaklaşan modern insan, kendi içinde de bütünleşmeyi sağlayamamaktadır. Çeşitli psikolojik rahatsızlıkları bulunan modern insan uyumlu bir toplum oluşturmanın önündeki en büyük engeldir. Sağlıksız bireylerden meydana gelen toplumlar dünya barışını tehdit etmekte, ve insanlığın geleceğini sonu belirsiz bir karanlığa doğru itmektedir. Modern insanın ve toplumların içinde bulundukları karanlıktan kurtulabilmelerinin tek yolu insanlığın ortak bilinçaltının içeriğini oluşturan arketiplerine sahip çıkmaktan geçmektedir. E.

M. Forster, modern insana bunalımdan çıkışın yolunu gösteren modern bir romancıdır.