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A CRITIQUE OF PSYCHOLOGY AND CRITICAL PSYCHOLOGY:
PSYCHOPOLITICAL READING OF A *PASSAGE TO INDIA*

心理学批判与批判心理学

——《印度之行》的心理政治解读（英文版）

苏 肇 著



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内容提要

本书梳理了从心理学角度对于福斯特名著《印度之行》进行阐释的五个文本,并对其存在的问题进行批判,旨在找出精神分析与分析心理学这两大心理批评理论所存在的问题,进而延伸到对整个西方主流资产阶级心理学的批判,最终将批判心理学(尤其是克劳兹·霍茨坎普创立的德国批判心理学)建构为新的文学理论范式,将心理-政治解读确立为新的文学批评方法,并将其运用于对《印度之行》的批评实践中,从种族与性属的角度对具体文本进行解读。

本书主要适合英语语言文学专业师生以及其他文学爱好者阅读。

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前言

本书梳理了从心理学角度对于福斯特名著《印度之行》进行阐释的五个文本,并对其存在的问题进行批判,旨在找出精神分析与分析心理学这两大心理批评理论所存在的问题,进而延伸到对整个西方主流资产阶级心理学的批判,最终将批判心理学(尤其是克劳兹·霍茨坎普创立的德国批判心理学)建构为新的文学理论范式,将心理-政治解读确立为新的文学批评方法,并将其运用于对《印度之行》的批评实践中,从种族与性属的角度对具体文本进行解读。

本书所持的论点如下:现有的运用弗洛伊德或荣格心理学理论对《印度之行》进行的解读,都具有排斥历史、社会与政治的倾向,未能深入探讨印度人与英国殖民者所处的“真实的”物质世界。然而,作为文学理论新范式的批判心理学及其倡导的心理-政治批评,可以深入文本的内部,从种族与女性主义角度展开的解读揭示出,一方面,小说人物的心理都无例外浸染着政治性;另一方面,他/她们从心理上以不同的方式加强其统治或者进行反抗。批评实践证明批判心理学成为文学理论新范式的合法性,以及心理-政治阅读作为批评方法的有效性。

理论上讲,西方主流资产阶级心理学拥有一百多年的历史,本有可能为文学研究提供丰富的理论资源。但是,无论在西方文学理论史还是在最具影响的理论课本中,仅有弗洛伊德精神分析,经由荣格分析心理学直到拉康精神分析这一分支占据统治地位,而这些理论所具的不足之处是:首先,理论家及其理论之间具有较亲密的传承关系,视野有一定局限性;其次,它们很不幸地都脱离了与现实的联系;再次,这些理论所代表的是具有一般性、去历史的、体格健全的中产阶级白人男性。

将心理学与政治、社会、历史与文化结合起来具有革命性。作为本书核心的批判心理学,建构在对西方传统心理学的批判基础之上,因为后者偏爱定量研究与实证主义方法,唯独重视科学性与客观性。毋庸置疑,科学心理学为人类知识作出了巨大的贡献。然而,个体的心理可以划分为低层次的生物学层面与高层次的人文层面。通过小白鼠试验总结出的刺激-反应模式,适用于第一层面,而不能适合于充满人类文化与政治关系的高级层面。

20世纪60年代由克劳兹·霍茨坎普创立的批判心理学,就建立在对这样的“伪科

学”的批判基础上。批判心理学猛烈抨击西方主流资产阶级心理学,认为其伪科学性旨在维护知识的现状,以及资产阶级白人男性中心主义的统治。例如,弗洛伊德主义宣扬生理决定命运,其本质是生物决定论、泛性论、父权制以及中产阶级白人男性至上论。无疑,这些都遭到妇女与第三世界人民的严厉批评。

批判心理学捍卫心理学中的政治性。第一,如上所述,它在学科层面上批判西方传统心理学。第二,霍茨坎普在理论层面展开了范畴革命,创立了一系列崭新的概念,如“意义结构”“主体行为基础”“行为能力”“限制性行为能力”“一般行为能力”,等等。第三,霍茨坎普在政治层面倡导,人们在资本主义治下依然可以超越规定的限制改变并提高主体生活质量,尽管这会同统治阶级产生冲突并威胁到现存的行为能力水平,然而,这正是其革命性所在之处。

批判心理学与文学理论的嫁接,不利与有利条件共存。对于前者而言,首先,批判心理学涵盖较广、流派多样,这一术语已经成为“涵盖性术语”;其次,批判心理学是纯粹的心理学理论,而对于具体的文学文本分析而言,它更具理论性与批判性,缺乏实践性与建构性。文本所提供的解决办法是,对于前者而言,集中阐述批判心理学的创始人霍茨坎普的理论,暂且搁置内部各流派之间的分歧,以便建构基本的文学理论范式;对于后者而言,本书将霍茨坎普的理论语境化,在种族与女性主义两种具体的视角下运用它,从而衍生出更具操作性的后殖民批判心理学与批判女性主义心理学;再者,在批判心理学的框架下,心理学、政治与文学文本的“三位一体”,需要一种崭新的批评方法,即心理-政治阅读,而它与批判心理学之间的关系,正如细读方法之于新批评一般。

心理-政治阅读是一个来回双向的运动:政治被不断地引入心理学领域,反之亦然。一方面,这种双向运动强调心理的政治本质;另一方面,它强调权力是如何通过心理进行运作的,即“精神殖民”运作机制。

那么,本书为何选择并且只选《印度之行》作为批评实践的范本呢?《印度之行》这部小说的重要性是不言而喻的,因为它不仅仅是莱昂内尔·特里林所称赞的福斯特“最广为人知、最广为所阅的小说”,并且它经受了多种文学理论的反复敲打,其厚重可谓是真正的试金石。经典重读无疑会反映出新的批评潮流。另外,为了使理论阐释与批评实践体现得更为集中,本书只选择《印度之行》作为范本,正如路易·泰森名著《当今批判理论》一书只选择弗·司各特·菲茨杰拉德的《了不起的盖茨比》作为范本一样。

对《印度之行》展开的心理-政治批评挖掘出艾德拉·奎斯特小姐心中隐藏的“认知暴力”,从而推论这是造成她在马拉巴山洞短暂精神崩溃的主要原因之一。从后殖民角度展开的心理-政治解读揭示了阿齐兹“黑人意识”的崛起以及“反抗心理”的发展过程。从女性声音角度展开的心理-政治解读,展示了艾德拉如何独自一人解构了白人同胞们为她精心编织的征服之网。总之,一系列的批评实践验证了心理-政治解读的可行性。

本书包括五章。第一章为《绪论》，引入论题，总结《印度之行》批评的文献综述，提出本书的论点、目标、意义、独创性、方法以及难点。第二章为《批判》，在对现有的《印度之行》心理学解读进行批判的基础上，进而推及弗洛伊德精神分析，最终延至对整个传统西方主流心理学的批判。第三章《建构》首先介绍批判心理学及其现状，并力图将其转化为一种文学理论的新范式；再者，在批判心理学文学范式的框架下，引入心理-政治阅读这一文学批评方法，它们之间的关系正如细读之于新批评、无意识研究之于弗洛伊德主义，以及原型批评之于荣格分析心理学；最后是一个文本分析样本，批判心理学作为理论心理学转化为文学理论范式之后，需要分析的语境化。第四章《语境化》分别从种族与性属角度提供两个分析范本，即后殖民批判心理学与批判女性主义心理学。第五章是《结论》，对批判心理学范式与心理-政治批评方法进行概括，并指出本书所存在的不足，以及未来理论发展的空间。

苏 擘

2018 年 3 月

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Chapter 1 Introduction

In his life, E. M. Forster (1879—1970) published six novels: *Where Angels Fear to Tread* (1905), *The Longest Journey* (1907), *A Room with a View* (1908), *Howards End* (1910), *A Passage to India* (1924) and *Maurice* (1971). His critical works *Aspects of the Novel*, a collection of lectures delivered at Cambridge in 1927, contributes significantly to modern novel theory. The film adaption of his novels and other posthumous publication of letters, diaries and fragments of writings also help to elevate Forster's fame as a literary giant.

The importance of Forster in the history of English literature, even the world literature, is never over-exaggerated. The famous American literary critic Lionel Trilling comments in his book *E. M. Forster* that "E. M. Forster is for me the only living novelist who can be read again and again and who, after each reading, give me what few writers can give us after our first days of novel-reading, the sensation of having learned something" (3). The famous English literary critic John Sayre Martin wrote that Forster's novel "carries overtones richer and more suggestive than the literary significance of the elements that compose it" (143). Peter Childs furthers the complements and cherishes the greatest esteem for *Passage*: "Forster's early novels forge his reputation as one of the most thoughtful and capable novelists of the time, but it is probably only *A Passage to India* that stands as a masterpiece of twentieth-century fiction." (8)

The prominent 20th-century novelist E. M. Forster's *A Passage to India* (hereafter referred to as *Passage* except in quotations), subtly designed and meticulously written, produces a vivid epitome of the Indian society under the Raj. The novel *Passage* is a passage of success and glory from its publication in 1924 till now. It sold very well;

By the end of 1924, 18000 copies had been published in England, and no fewer than 34,000 in America. [...] it is *A Passage to India* which is his most widely-known book; between a translation into Swedish in 1925 and one into Turkish in 1961 there have been sixteen translations, seven of these before 1939 [...] and there are more translations of *A Passage to India* than of all the other novels put together (Gardner 5–6).

It makes its subject on India, and sets against the backdrop of the British Raj in the 1920s. Sunil Kumar Sarker observes that, "If Edward Morgan Forster would have written nothing

besides *A Passage to India*, even then, perhaps, he would have occupied the same distinguished place in the history of English literature that he enjoy” (167). Its popularity among readers is followed by waves of applauses; it is “certainly the best of E. M. Forster’s novels” (Bradbury, *E. M. Forster* 132), “his major and right claim to a place in the history of twentieth-century fiction” (Wilde 10), since it is “powerful, original, and thought-provoking” (Ganguly 3). F. R. Leavis, an influential literary critic, calls it “a classic; not only a most significant document of our age, but a truly memorable work of literature” (Gilbert 132). Claude Summers claims that “*A Passage to India* integrates social comedy, biting satire, complex irony, and symbolism into a grand design mythic in scope and breathtaking philosophical seriousness” (236). In short, “It is unquestionably one of the great English novels, and the one novel of Forster’s that fully justifies his reputation as a major twentieth-century novelist.” (Martin 143)

Some critics avoid such impulsive and impressionist comments and explore the thematic and aesthetic values. In his chapter on the novel in *E. M. Forster: The Perils of Humanism*, F. C. Crews says that it seems to him “that Lionel Trilling comes closest to the truth when he says that *A Passage to India*, rather than telling us what is to be done, simply restates the familiar political and social dilemmas in the light of the total situation” (142). “*A Passage to India*,” L. P. Hartley writes, “is much more than a study of racial contrasts and disabilities. It is intensely personal and (if the phrases may be pardoned) intensely cosmic.” (1048) Virginia Woolf admires it on the grounds that Forster has there “almost achieved the great feat of animating this compact boy of observation with a spiritual light” and sees it as a novel marching triumphantly and sadly “through the real life and politics of India, the intricacy of personal relations, the story itself, the muddle and mystery of life” (234). Sunil Kumar Sarker also holds that it is “no simple novel [...] anyone venturing upon a single decisive interpretation of it will only land himself in a muddled spot” (167).

Forster is “a writer hard to label”, and *Passage* “a novel hard to categorize” (Suo 1 – 6). A writer can be elusive and a novel enigmatic, but the activity of literary interpretation is a process of rationality, though rationalism does not conquer all. For I. A. Richards, Forster is “on the whole the most puzzling figure in contemporary English letters” (Gardner 27); for Virginia Woolf, Forster is “in any case an author about whom there is considerable disagreements. There is something baffling and evasive in the very nature of his gifts” (Gardner 319 – 320); John Sayre Martin points out that Forster is a writer “who has puzzled, and perhaps continues to puzzle, discerning readers and critics” (1). Trilling, for instance, tries to pinpoint the three interwoven layers of themes: “the individual’s search for achievement of self-realization; the attempt to harmonize different life-styles and schemes of values; the individual life as set against something larger than itself — a country, the universe, the human urge for continuance or expansion” (*E. M. Forster: A Study* 118), and all of them may be unified under one single heading — Forster’s epigraph to *Howards Ends*:

“only connect”. This three-theme scheme is a grand umbrella categorization, covering the “self-realization”, harmonization of values, and the “continuance and expansion” of individual to one’s relationship with the world. A writer’s ambition can be no bigger than this, which exhausts much academic libido and at the same time opens up an endless interpretative space.

1.1 *Passage* Criticism in the West

Passage is a popular and critical success and it is reviewed more extensively than any of its predecessors. This imbalance is metaphorized by Philip Gardner into “an inverted pyramid, with all the weight at the top” (Gardner 1), with fourteen critical studies which appeared between 1960 and 1970, only two books on Forster (James McConkey’s and Rex Warner’s) in the nineteen-fifties, and only one (Lionel Trilling’s) in the nineteen-forties. Therefore, a critical survey on *Passage* is a terribly huge undertaking. In the following part, two classification methods are adopted: first of all, the early comments in 1924, which are the valuable “critical heritage”, are reviewed chronologically; then the more recent works will be classified according to such categories as political and postcolonial criticism, the liberal-humanistic and biographical study, feminism, psychological criticism, aesthetic, technical, structural and linguistic analysis, etc.

1.1.1 The Early Comments in 1924

Philip Gardner’s *E. M. Forster: The Critical Heritage* is a ground work for a collection of early Forsterian reviews with forty articles on *Passage* (and many for others as well), providing a panoramic picture from 1924 to the forties. “Such critical approaches, representative of shades on a spectrum ranging from intellect to intuition, from the social to the other-worldly, demonstrate how much Forster’s novels had to offer to different people” (Gardner 35). The important articles will be summarized specifically as follows.

On 4 June 1924 *Daily News* published Rose Macaulay’s article “Women in the East”, which first of all sings highly of Forster’s literary wits, then focuses on the “pathetic”, “amusing” picture drawn of the Ruling Race in India: Mrs. Moore as “the most clear-sighted, sensitive, civilised and intellectually truthful person in her circle”, and Adela as “a civilised girl”. Generally it is a “patient, imaginative” realistic novel, “an ironic tragedy” but “a brilliant comedy of manners” with “a delightful entertainment” (Gardner 196 – 198).

On 14 June 1924 *Outlook* read a review by H. C. Harwood who enjoys this “remarkably good novel, his best, maybe”, the subtle characterization and forcible descriptions. Most importantly, he believes politics gives the novel at least half of its value.

On 14 June 1924 Leonard Woolf published “Arch beyond Arch”, an important essay on themes of *Passage*, on *Nation & Athenaeum*. He believes that there are arch beyond arch of

themes which are “woven and interwoven into a most intricate pattern, against which, or in which, the men and women are shown to us pathetically, rather ridiculously, entangled”. These themes, from the surface to the core, are two ladies travelling to see the “real” India; then friendship or failure of friendship; then the politics of Anglo-India and the nationalist India; then half mystery, half muddle in personal relations and life itself; then the terrible arch of “personal relations”; finally disillusionment.

Sylvia Lynd, the famous English poet and novelist, published “A Great Novel at Last” on *Time and Tide* on 20 June 1924, who confirms the excellence of the novel with Forster’s “beautiful fairness, perceptiveness and sense of the mystery of life”. She guesses the moral of the book is the complete separateness between the East and the West, but it bears so rich implication that each reader may draw his own conclusion from it. But the certainty of it is that “friendship whether between nations or individuals can only be based on knowledge, and it is an enlargement of knowledge, not only of India, but of human motives, that Mr. Forster has made so superb a contribution” (Gardner 215 – 218).

The review by L. P. Hartley (28 June 1924, *Spectator*), the novelist, reveals the “racial contrasts” between the Anglo-Indians who “stand for much that Mr. Forster dislikes: insensitiveness, officialdom, stupidity, repressiveness, rudeness”, while the Indians are “the children of Nature, affectionate, courteous, eager, irresponsible, wayward”. However, the message of the novel is far more than these: “It is intensely personal and [...] intensely cosmic” (Gardner 225 – 226). To the final question: the English as a foreign ruling caste arrive at a working arrangement with the Indians? Forster’s answer is definitely, “No”.

John Middleton Murry’s “Bo-oum or Ou-boum?” in *Adelphi* (ii, no. 2, July 1924) is an article with philosophical insight into the novel. First of all, he explains why *Passage* comes after a silence of fourteen years. Then he focuses on the echo of the Marabar caves. He praises that the “outward fiction” is “brilliant and dramatic and absorbing”, but “the inward fiction” (Gardner 236 – 237) is even more enchanting with philosophical inquiry of the universe, eternity and infinity, which is what the echo symbolizes.

“C. W. G.” review in *Englishman* (Calcutta) on 25 September 1924 classifies three types of fiction written about India by English novelists. The first type is “historical romance for the most part in the time of the Moguls”. The second is the “romances and adventures of the British in this least romantic and most unadventurous environment, of Indian station life”, which is the mainstay of popular fiction relating to India. The third class is “fiction coming into evidence concerned not with station life in an ethnological void, but with the contact of the British and Indian peoples”, which always requires “psychological elaboration” and bears “some shade of political implication” (Gardner 270).

There are many more of other discussions. Ralph Wright (21 June 1924) insists that the subject of *Passage* is of “enormous difficulty”, which deals with “race feeling” or “the violent reaction from what seems the intolerable race feeling of our fellows” (Gardner 221 –

222). J. B. Priestley's review in July 1924 *London Mercury* provides a wonderful character sketches. R. Ellis Roberts (July 1924) distinguishes three worlds in *Passage*: "the Anglo-Indian world; the world of cultured India; and the world — on which both these depend — the world of the old, primitive, uneducated Indian, a world very wise, very determined and very difficult" (Gardner 231). Edwin Muir's review in *Nation* (8 October 1924) holds that Forster's theme is "the antagonism, founded largely upon misapprehension, between a colony of Anglo-Indians in a little Indian town and the natives [...]. His picture of mutual misunderstanding is consummate" (Gardner 279).

In a letter to Martin Secker on 23 July 1924, D. H. Lawrence complains that "[I]t's good, but makes one wish a bomb would fall and end everything. Life is more interesting in its undercurrents than its obvious, and E. M. does see people, people and nothing but people; ad nauseam" (Gardner 235). In another letter to John Middleton Murry, Lawrence agrees that "Forster doesn't 'understand' his Hindu. And India is to him just negative: because he doesn't go down to the root to meet it" (Gardner 275). An unsigned review "A striking novel" on *Statesman* (Calcutta) points out the technical errors in Forster's account of the trial scene, calling it a "so reckless a use of his imagination" (Gardner 246). Interestingly, E. A. Horne, an Anglo-Indian who possesses qualifications for spending in Chandrapore itself for the last fourteen years, sent a letter to the editor of *New Statesman*, complaining of the unreality of the story, especially the Anglo-Indian part. He understands the reason of improbability and unreality is that "Mr. Forster went out to India to see, and to study, and to make friends of Indians. He did not go out to India to see Anglo-Indians" (Gardner 250). S. K. Ratcliffe, acting editor of the *Statesman* (Calcutta) from 1903 to 1906, agrees with E. A. Horne as to the unreality of the Anglo-Indian background, but he thinks he is wrong in his general conclusion. Forster's external are probably wrong. "But they are true in the essentials of character and attitude. And the tremendous import of *A Passage to India* for our people is this: for all its mistakes and misreadings, it presents a society, a relation, and a system, which are in the long run impossible" (Gardner 252–253).

In the section above, we take pains to summarize the most important *Passage* reviews in 1924, the year of its publication, for the reason that they are primeval resources, though personal, introductory, impressionistic, some even prosaic in style, from which flows the contemporary criticism. "Different readers," John Beer insists, "faced with the same text, will read a very different novel" (Beer, *Essays in Interpretation* vii). But with the development of human knowledge, new questions are raised or old questions reappear in the new disguises and new perspectives of interpretation can be tried, generating a storm of criticism. "*A Passage to India* is [...] rich in interpretative possibilities" (Beer, *Essays in Interpretation* vii). It is like "an echoing chamber that resolutely resists definite statement yet continually reverberates with expansive meaning" (Summers 181). The range of focus has been extraordinarily wide: a social comedy or a religious novel, a traditional realist or a

modernist novel, a statement of twentieth-century liberal hope or despair and nihilism, a humanistic discussion of interrelations or philosophical and religious inquiry of the universe or infinity, etc. Accordingly, the “passage” could be understood as a biographical one of Forster himself, a realistic one of the characters, a spiritual one of the readers, and many more.

1.1.2 Political and Postcolonial Perspectives

Ever since the publication of *Passage*, there emerge two principal readings: one is the liberal-humanistic type we have introduced, the other is a socio-political perspective. About the political orientation of *Passage*, Forster explains, “The book is not really about politics, though it is the political aspect of it that caught the general public and made it sell” (Colmer, *E. M. Forster* 156). However, comparatively most of the critics regard it as a political novel (King 52). Rebecca West observes in her review that “it is a political document of the first importance” (Gardner 254), and she herself has described the novel in a review as a “study of a certain problem of the British empire” (96). Peter Burra also believes that it is “a book which no student of the Indian question can disregard” (57).

Some readers feel that the novel realistically represents the social, historical and political situation in India under British Raj and it is a penetrating criticism of the colonial India. However, some complain about the truthfulness of the depiction of the real political situation and his overlook of larger political and ideological issues in the novel. Lionel Trilling says that “*A Passage to India*, rather than telling us what is to be done, simply restates the familiar political and social dilemmas in the light of the total situation” (Crews 142). In a famous article in 1954 *Encounter*, Nirad Chaudhuri condemns the novel for containing “noting of the conflict between Indian nationalists and the British Administration”, for assuming that Indo-British relations are equivalent to a problem of personal behavior and can be tackled on a personal plane, for showing a “great imperial system at its worst, not as diabolically evil but as drab and asinine”, and for depriving “our suffering under British rule” of “all dignity” (19–24).

Following Forster’s death in 1970 and especially the publication and popularity of Edward Said’s *Orientalism* in 1978, a book that suggests that the world is dominated by Western culture and ideas, the oriental societies are marginalized to different degrees, and *Culture and Imperialism* in 1994, after having first shifted from the “philosophical and poetic”, the political discussion recurs, the temporary fad of formalist interpretations of the novel in the 1960s gives way to more direct historical, social and political readings in the next two decades.

From then on, the interpretations of *Passage* from a postcolonial perspective have been popular because of the strong influence of this literary theory. Most of the postcolonial readings notice the racial discrimination and conflicts embedded in the novel and assume the

text's collusion with imperialism. Mohammad Shaheen's cross-cultural and postcolonial study "E. M. Forster and the Politics of Imperialism" is a typical example in this category. Jenny Sharpe argues in her article "The Unspeakable Limits of Rape" that *Passage* "contends with a discourse of power capable of reducing anti-colonial struggle to the pathological lust of dark-skinned men for white women" (42).

Postcolonial theories usually focus upon issues of racial and sexual politics and several articles combine feminist and postcolonial approaches. For example, in "Periphrasis, Power, and Rape in *A Passage to India*", Brenda Silver discusses the role of violence of rape in this novel, "locates the text at the intersection of racism, colonialism, and sexual inequality and sees in Aziz the feminized and colonized object" (Herz 41). Frances Restuccia attacks "those aspects of language and society that oppress women as well as construct empire" (Herz 41).

Contemporary postcolonial readings can be much more historicized than those of the fairly recent past. Yet certain topics remain: "the relationship between power and friendship and the interrogation of the capacity of language to represent these competing claims, these 'conflicting urgencies' in the 'echoing, contradictory world'" (Herz 42). Especially after Forster's death in 1970, the discussion which has first shifted from the political to the metaphysical, now shifts back again and the essentially formalist interpretations of the novel in the 1960s giving way in the next two decades to more direct social and political concerns.

Among all the contemporary postcolonial critics on Forster and *Passage*, the most influential and representative figure is Benita Parry. In his *Postcolonial Studies: A Materialist Critique* (2004), he severely criticizes the discursive and textual tendency of present postcolonial studies. "With the arrival of modes where the analysis of the internal structures to texts, enunciations and sign systems had become detached from a concurrent examination of social and experiential circumstances," Parry maintains, "the stage was set for the reign of theoretical tendencies which Edward Said has deplored for permitting intellectuals 'an astonishing sense of weightlessness with regard to the gravity of history'." (4) The peril of this current study is: "By deploying categories such as hybridity, mimicry, ambivalence [...] all of which laced colonized into colonising cultures, postcolonialism effectively became a reconciliatory rather than a critical, anti-colonialist category" (*Postcolonial Studies* 4).

Parry's *Delusions and Discoveries: Studies on India in the British Imagination 1880—1930* (1972), which directly employs the postcolonial approach to interpret this novel, "provides essential contextual material for understanding the British presence in India and the fiction that derived from that encounter" (Herz 39). Interestingly, Parry carries out a "materialist critique" of postcolonial studies which constitutes a critique of the textualism that has dominated the field and proposes a historical and socio-material study.

Her article "Materiality and Mystification in *A Passage to India*" is a thorough and thought-provoking practice of her "materialist critique", surpassing its precedent postcolonial discussions on *Passage*. The focus of argument is the encounter of Western norm with the

Indian differences, the conflict between their rational, logical epistemological and the mysterious “muddle” of India. The failure of rationality is best illustrated by the experiences of the caves. “On arriving at caves, the narrative encounters meanings, sensations and events that escape exegesis in its available language.” (Parry, *Postcolonial Studies* 107) Parry also discusses “the sexualizing of race and the racializing of sexuality”. Moreover, a detailed analysis of the characters helps to prove their perceptual failures. Benita Parry’s discussion of its Orientalism in “The Politics of Representation in *A Passage to India*” is also an important document.

Jeremy Tambling’s *E. M. Forster* (1995), a collection of critical essays, provides a comprehensive view of current interpretations of *Passage*. These papers widely discuss racial problems and the representation of different races.

1.1.3 Liberal-humanistic and Biographical Perspective

After the publication of *Passage* in 1924, the academia aroused a wave of liberal-humanistic and biographical study on the novel. Rose Macaulay, with her *The Writings of E. M. Forster* (1938), is the first who has analyzed Forster as a novelist of the liberal humanist tradition. Though Virginia Woolf greatly enjoys the new novel of Forster, she still thinks the novel “builds itself up, arch beyond arch, into something of strength, beauty, and also sadness” (Childs 8). In addition, she finds ambiguity in the novel, which is called “double vision” and taken as her key to the problem of Forster’s fiction. The term implies both divided mind and fictional aims (Herz 36).

Though some critics see *Passage* as social comedy or novel of manners, in the early critical commentary, most agree that it is a penetrating criticism of Anglo-Indian colonial society, and the general aura around is dark and pessimistic. It casts doubt to the ability of the British and Indians to reconcile their differences, since the novel depicts the English and Indian communities which are fundamentally uncommunicative and incompatible. With the outbreak of the World War, most critics of this period reassess this novel in the light of immediate concerns. Therefore, they pay more attention to the pessimism of the novel.

The most influential critic of Forster’s writings in the immediate post-war period is Lionel Trilling. It is his book *E. M. Forster* (1944) that lays the foundation for Forster’s steadily rising reputation in the 1950s and 1960s. In the eyes of Trilling, “Forster is an exponent of moral realism, a stance of particular urgency in a world at war” (Herz 36). Although he, like most critics of that period, underlines the pessimism of its vision, and feels the “sense of separateness [that] broods over the book [...] [and] the cultural differences that keep Indian and Englishman apart” (Herz 36), he still believes that this novel is the most comfortable and even the most conventional of Forster’s novels.

Moreover, Lionel Trilling reads the novel as about human predicaments, or human frustrations and troubles. It is seen as dealing with the complicated human relationships which

are disappointing with so many misunderstandings, prejudices and even hatreds between the characters in imperial India. It means that the novel is to be read as dealing with human encounters with spiritual forces, with separation and unity, with the difficulties of friendship and understanding between men.

As some of the critics point out, the keynote of the novel is separation. "The theme of separateness, of fences and barriers," Trilling concludes, "is [...] hugely expanded and everywhere dominant." (*E. M. Forster* 114) In all, despite all the pessimistic elements discerned in *Passage*, Trilling still sees Forster as a great spokesman for those liberal virtues of decency, tolerance and the principled private life for which America and Britain had fought fascism between 1939 and 1945. On the other hand, Trilling believes that Forster is always at odds with liberalism, even though he has the moral and liberal intent: "For all his long commitment to the doctrine of liberalism, Forster is at war with the liberal imagination." (*E. M. Forster* 8)

Another key word for Forster is personal relations, which is what he believes and cherishes all through his life. The word "connection" is centered upon the connection between sex and sex, race and race, culture and culture, even human and human. It can be seen that the word has a broad range of meaning. In *The Novels of E. M. Forster*, Virginia Woolf points out that "[h]is concern is with the private life; his message is addressed to the soul [...]. This belief that it is the private life that matters, that it is the soul that is eternal, runs through all his writing" (Wilde 46). Personal relations, expressed in another way, are the famous Forsterian motto "only connect" in *Howards End* (1910) uttered by the central character Margaret:

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. (Forster, *Howards End* 183)

Critics of this field believe that Forster is looking for a harmonious human relationship in the novel. J. S. Herz and R. K. Martin insist in their *E. M. Forster: Centenary Revaluations* (1982) that the book is about "the search of the human race for a more lasting home" (134), which is a place full of harmonious and happy personal interrelationships.

After the war, with the publication of his *Collected Short Stories* in 1947, *Two Cheers for Democracy* in 1951 and *The Hills of Devi* in 1953, Forster gradually became the focus of greater critical attention. This reaction to his works grows in importance in the 1950s. Rex Warner argues that "undeveloped heart" of the middle-class, which is revealed in *Two Cheers for Democracy*, is one of the major themes of *Passage*. They are narrow-minded, hypocritical, unimaginative, repressive and philistine. He used his novel as a means to attack

the weakness of these people.

For some critics, a biographical discussion of the confusing relationship between the characters of Aziz and Fielding, which reflects Forster's relationship with his Indian Friend Syed Ross Masood, and influence of Forster's two personal "passages" to India on this novel, always attracts their attention. Since Forster's death in 1970 there has been no waning of interest. The publication of a vivid biography, an edition of his letters, a major critical edition of his works and other academic and critical aids has given fresh impetus to the reassessment of his contribution. Among these are P. N. Furbank's massive *E. M. Forster: A Life* (1977—1978), John Colmer's *E. M. Forster: The Personal Voice* (1975), which can be taken as the representative trends in Forster criticism of that period, and Malcolm Bradbury's Macmillan casebook on the novel (1970), which collects much useful material including extracts from the interview Forster gave in 1952. John Colmer renders a systematic discussion in "Promise and Withdrawal in *A Passage to India*", stressing the contradictions in the British ruling class, in the tradition of British imperialism and between the British and Indian people. Edwin Thumboo stresses in "E. M. Forster's *A Passage to India*: From Caves to Court" the dynamic and changing aspects of the relationships charted in the novel.

1.1.4 Feminist Perspective

Researches on *Passage* were expanded in research scopes from the perspective of feminism since the 1970s. Under the scrutiny of feminism, the novel is connected with terms such as female identity, equality and marriage in academic articles. Some feminist critics try to investigate women's representation of the Orientalist text and the effect of this representation on producing different or complicit narratives of colonial relations. Gaytri Chakravorty Spivak and Chandra Talpade Mohanty's works are the most notable examples in this regard. Anne McClintock's *Imperial Leather: Race, Gender and Sexuality in the Colonial Contest* (1995) also works hard to incorporate women's experiences within colonial discourse.

Bonnie Finkelstein's *Forster's Women: Eternal Differences* (1975) is the first to raise feminist issues on *Passage* in a continuous way. She argues for Forster's intellectual sympathy with feminism and regards Fielding's marriage as aligning him with Mrs. Moore as a redemptive force. However, Elaine Showalter in an article named "*A Passage to India* as 'Marriage Fiction': Forster's Sexual Politics" (1977) observes that Forster seems distrustful of marriage as an enforced tradition in which women become victims, particularly when they are subject to other repressions such as purdah and debates that the marriage is a betrayal both of Aziz and of the idea of interracial love as a solution to international conflicts. John Sayre Martin points out that Forster is a writer "who has puzzled, and perhaps continues to puzzle, discerning readers and critics" (1).

Meanwhile, a growing body of works attempt to deal with gender politics in colonial