77. A cultural apocalypse: Apocalyptic impacts of imperialism in E. M. Forster's *A Passage to India*

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Abstract

First emerged as a religious term to designate the end of the world, the idea of apocalypse has evolved into manifold connotations that is associated with any cataclysmic event(s) and case(s) that end(s) up with the complete destruction of the present state with a new beginning. Although it is more often affiliated with the destruction(s) caused by climate crisis and advancements in science and technology, the destruction of a culture through cultural clash(es) between two opposing cultures, namely the East and West, and the results out of these that dehumanise the representatives of the weaker side/East can also be included in the analysis of apocalypse in a broader sense in the context of culture. It is within this focus of interest that E. M. Forster's masterpiece *A Passage to India* (1924) has been evaluated as an example for the cultural apocalypse throughout the research, as a result of which the Indians - even their country - is plunged into total apocalypse and become subservient and considered nothing rather than a swine. Controlled under a civil station and isolated from the luxury and comfort the British are free to relish, Indians are drawn as character who are bereft of any freedom and respect from the British in their own land. Thus, the economic and political causes behind the ideology of imperialism that is also intertwined with capitalism in India have been considered as major consequences of the cultural clash that arise as a cultural apocalypse in the lives of native Indians.

Keywords: Culture, apocalypse, imperialism, clash, conflict

Kültürel bir kıyamet: E. M. Forster'ın *A Passage to India* adlı eserinde emperyalizmin kıyametsel etkileri

Öz

İlk olarak dünyanın sonunu belirtmek için dini bir terim olarak ortaya çıkan kıyamet fikri, yeni bir başlangıç için mevcut durumun tamamen yok edilmesiyle sona eren her türlü felaket olay(lar) ve vaka(lar) ile ilişkili çeşitli çağrışımlara dönüşmüştür. İklim krizi ve bilim ve teknolojideki ilerlemelerin neden olduğu yıkım(lar) ile daha çok bağlantılı olmasına rağmen, bir kültürün Doğu ve Batı olmak üzere iki karşıt kültür arasındaki kültürel çatışma(lar) yoluyla yok edilmesi ve bunlardan çıkan sonuçların zayıf/Doğu tarafın temsilcilerini insanlıktan çıkarması, kültür bağlamında daha geniş anlamda kıyamet analizine de dahil edilebilir. Bu ilgi odağıyla, E. M. Forster'ın başyapıtı Hindistan'a Geçiş (1924), araştırma boyunca kültürel kıyamete örnek olarak değerlendirildi, ki bunun sonucunda Hintliler'in - ülkeleri Hindistan'ın bile - tam bir kıyamete sürüklenir ve ve Hintliler boyun eğen ve bir domuzdan başka hiçbir şey olarak görülmemektedir. Bir sivil istasyon tarfından kontrol edilen ve İngilizlerin zevk almakta özgür olduğu lüks ve konfordan izole edilen Hintliler, kendi

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topraklarında İngilizlerden herhangi bir özgürlük ve saygıdan yoksun karakterler olarak olarak çizilmektedir. Böylece, Hindistan'daki kapitalizmle de iç içe olan emperyalizm ideolojisinin arkasındaki ekonomik ve politik nedenler, yerli Hintliler'in yaşamlarında kültürel bir kıyamet olarak ortaya çıkan kültürel çatışmanın başlıca sonuçları olarak kabul edilmektedir.

Anahtar kelimeler: Kültür, apokalips, emperyalizm, çatışma, anlaşmazlık

1. Introduction

Edward Morgan Forster (1879-1970)– an essayist, novelist, short-story writer beyond being a social and literary critic - is celebrated today as one of the best man of letters recorded in the literary history with his "patient and shrewd observer" who shed light on the very fact that imperialism is a devastating ideology for both the imperialist side and the weaker side that are dominated by this imperial power (Kermode, 2009, p.27; Said, 1994, p.200). One of the prominent literary critics – Lionell Trilling, who is regarded as an expert in Forsterian studies pays special tribute to E. M. Forster, as is clear in his words:

> E. M. Forster is for me the only living novelist who can be read again and again and who, after each reading, gives me what few writers can give us after our first days of novel-reading, the sensation of having learnt something. I have wanted for a long time to write about him and it gives me a special satisfaction to write about him now. (Trilling, 1951, p. 9)

When his intellectual growth is analysed closely, his success in analysing deeper motifs in real life proves itself quite right considering three inseparable phases in the education process of E. M. Forster: (1) family life education, (2) his early education at Tonbridge School in Kent and (3) his education at King's College in Cambridge. While he gained strong sense of responsibility and skill of comprehensive analysis thanks to his father's serious stance (Gillie, 1983 p. 172), he owes his creative imagination to her lively and optimistic mother, both of whom added much to make Forster gain 'a new pattern" in his writing career, as Cavaliero elucidates:

> Her own family, the Whichelos [her mother's family], were lively, a bit rackety, warm-hearted and hot-tempered, and the contrast between their world and that of the grave, responsible and piously materialistic Thorntons was to prove a fruitful theme in Forster's fiction, and one that he developed in surprising ways. If the solid nineteenth-century values of the Thornton family [her father's family] gave his works their underlying seriousness, the more contemporary Whichelos not only provided a moral counterweight, but also may have influenced the dexterous and elusive methods of his plots and narratives. Forster was the kind of writer who makes a myth out of his own life by weaving its various strands into a new pattern. (1979, p. 2)

Except for these influences, his education after Tonbridge School at King's College in Cambridge has much to do with Forster's intellectual growth where he had chance to meet Browning, Dickenson, and many other would-be outstanding intellectuals under the guidance of the philosopher G. M. Moore, all of whom would later be considered members of the Bloomsbury Group from John Maynard Keynes and Virginia and Leonard Woolf to Bertrand Russell, as Sidorsky takes attention to the significance of E. M. Forster as one of the most 'major novelists of the Bloomsbury group' who is the one who aimed to 'emancipate literature and art from subservience to morality':

> Among the "Cambridge Friends" whom Moore influenced, Keynes identifies an earlier student, E. M. Forster, as already pursuing his own ath as "[t]he elusive colt of a dark horse" (EB 80). Forster was recognized as the major novelist of the Bloomsbury group, even though that circle of intellectual friends had been formed around the home of another celebrated novelist, Virginia Woolf. During the early phase of Forster's career as a novelist, a number of other leading figures who are identified with

> the Bloomsbury circle, like Clive Bell and Roger Fry, had pioneered aesthetic modernism, particularly in art in Edwardian England. To a significant degree, this modernist movement had sought to emancipate literature and art from subservience to morality, especially from any commitment to Victorian ethical didacticism. (2007, p. 247)

Along with his education at King's college, Cambridge, where this school is located on, matters a great deal in the intellectual development of E. M. Forster, as Chainay also highlights that "Cambridge was a place where youth and age might learn from one another, where knowledge brought insight rather than mere academic trophies, where young men with their minds just waking up could learn to discover themselves" (Chainey, 1995, p. 188), which Forster himself refers to later in his book *Goldsworthy Lowes Dickinson* – a book he dedicated to one of his best friend Goldsworthy Lowes Dickinson (1862-1932):

> Cambridge shared with Ancient Athens the maieutic power which brings such minds into the light. The Cephissus flows with the Cam through this city, by the great lawn of King's under the bridge of Clare, towards plane trees which have turned into the chestnuts of Jesus. Ancient and modern unite through the magic of youth. (Forster, 1962, p. 103)

One deep concern of Forster in his works is, no doubt, his satirical stance against British imperialism on the Indians based on themes such as the othering of those colonised by the coloniser, the loss of identity of the colonised; however, it is especially the conflict between the imperialist and the weak that preoccupied Forster much due to his responsiveness to deeds of British imperialism during his time, as Lowe cast light on the issue:

> British orientalist discourse about India begins with the British construction of the Indian as silent, non-English-speaking Other, ultimately, by the twentieth century, this discourse posits lndo-British relations as an exchange in which British and Indians reciprocally construct one another, each subject position existing within the context of the other, dependent on the recognition of the other. These later British articulations of Indian scrutiny and judgment express a British consciousness of the Indian as subject, and express in the discourse the vulnerability of British rule in the hegemonic relationship between colonizer and colonized. British anxiety about the Indian as subject reveals an implicit acknowledgment of Indian subjectivity, despite the discourse's overt exclusion of Indians from subject positions. The pressure built up by Indians on the structures of exclusion-not simply at this small space opened up in the literary discourse, but at all levels of the social text where Indians were subordinated or ignored-is registered by this anxious notion of Indian subjectivity embedded within the British writings about Indians. (1991, p. 112)

In his worldview, what he bore in his mind regarding British dominance India and other countries was to enable them to gain their liberalism, which was also the mere cause as to why he was one of the supporter of the idea that "intellectual liberalism gave the imperial administration a moral imperative , an ideal of service and good government to set against the anti - imperialist Gladstonian objective of early self – government" (Medalie, 1953, p.27). In addition, what makes Forster a great artist who analyses the relationship between the imperialist and the weak was his strong belief in the possible relationship between the colonised and the imperialist based on "honesty, sincerity and strong affection", as is evidenced by Shaheen's comment:

> It is always easier to describe Forster's politics in terms of what it is not rather than what it is. Forster was not a politician or a political writer, not a party member or even a supporter of one, as he resolutely rejected any intimacy with the party system. He never wrote with a certain ideology in mind. What I find central in his outlook on politics is the amalgamation of the public and personal where the two emerge as one. He is never embarrassed to see the personal generate the public or the public generated by the private. The driving force in this interplay is honesty, sincerity and strong affection which all make for the great integrity of the man and the artist in Forster. (2004, p. 9).

As a man of letters, E. M. Forster is considered both an Edwardian and Georgian novelist "before the First World War" who later kept up with time and became a Modernist as "a liberal humanist novelist for whom the essence of fiction lay in its concern with manners, morals, and humane values" (Malcolm, 2001, p.176), as what Shaheen also underlines clearly. However, more comprehensive comment on Forster's involvement with modernist technique that makes him fit well with the aim of writing in accordance with Bloomsbury ideal is best put by Randall Stevenson (2007), as it reads:

> Concerns with class and social interconnection – long-established interests of English fiction – offered Forster much less incentive than the modernists to depart from conventional styles. (…) [Modernists'] radical disconnection contributes to a conclusion, also typical of modernism, not at the level of social community, characters' experiences, or the 'world of things' the novel depicts, but at a meta-level of vision largely beyond them. For Forster, this view [of modernists'] of radically isolated individuals and an irresolvable world apparently became available only after his own experience of exile and the alien – not in the comfortable landscapes of Italy, but in India and elsewhere, around the time of the First World War. (pp. 220-221)

With his literary labels and humane stance towards humanity, it can well be suggested that his place in literature marks one clear point. That's, he is a writer who serves as a bridge between two opposite eras just like serving as a bridge or mediator with a single aim, which is nurtured by the Bloomsbury ideal. He is simply centred on an ideal to liberate humanity and provide them freedom as it was earlier in almost all his works. This also reveals Forster's main theme and message as reconciliation he aims to convey in his novels, as is the very case in his novel *A Passage to India* (1924). Although he wrote essays complied in *Aspects of the Novel* (1927) and his posthumously published *The Feminine Note in Literature* (2001), some short stories compiled in *The Celestial Omnibus and Other Stories* (1911), *The Eternal Moment and Other Stories* (1928) and his posthumous published *The Life to Come and Other Stories* (1972), Forster drew much attention as a novelist as "his career as a novelist was spectacularly lopsided" (Bradshaw, 2007, p. 1). Of his novels from *Where Angels Fear to Tread* (1905), *The Longest Journey* (1907), *A Room with a View* (1908) *Howards End* (1910), to *Maurice* (1914), *A Passage to India* (1924), and his non-fiction book *Abinger Harvest* (1936), among which *A Passage to India* (1924) was valued as one his best novel for the mere reason as Evans highlights by comparing him to Kipling:

> His novel was based on much knowledge and a genuine affection for Indian people. It was an admirable corrective to Kipling, for with a realism, subtly evoked, Forster showed not the romance of the east, but actual people and the difficulty they have in mutual understanding. The atmosphere, though clearly presented, is contrived with a minimum of detail. (…) A *Passage to India* is to be valued, for England's contact with India produced fettle such imaginative work. (1976, p. 276)

Died at the age of 91 in 1970, E. M. Forster left behind an everlasting fame endowed with his attempts for liberal humanism and strong belief in the necessity of harmonious relationship, which are especially put in a nutshell in his masterpiece *A Passage to India,* as Naik points out:

> *A Passage to India* can be considered and evaluated in various ways and on many levels: a liberal classic, a sociological work of fiction, a creative work about the mysterious East and the expression in art of an Englishman's interpretation of the seemingly, incomprehensible and baffling India. *A Passage to India* may be one of these, indeed may embrace all these elements expanding and cohering in a harmonious whole. Forster sets great store by the values of personal relationships and individualism and his intensely individualistic approach and passage to the complex India is marked by many intangible modes of feeling and thought. (1971, p. 271)

As is clearly pointed out, Forster's *A Passage to India* does not only serve as a piece of literary work but also aims to depict the dark side of the imperialism. He makes the best of his literary power to embrace the socio-cultural facts of his time by focusing on the comparison of what was noticed as opposed to what was told. He presents the reader how personal and social relationships between the East/India and

the West/Britain are basically on a knife-edge. Here is the point where the cultural cataclysm that leads to cultural apocalypse lies, and what makes *A Passage to India* a novel that serves as a representative of a cultural apocalypse.

2. Contextual background

Culture has been one of the most intricate but deep-rooted concept in the lives of human beings that is always a focus of interest. When this fact is questioned, one of the satisfactory answer lies, no doubt, in the fact that it serves as an umbrella term. That's, it embraces basic and essential characteristics, experiences and knowledge of a particular society, and this is how it lifts the veil of mystery on the formation of this particular group from the codes of social behaviour, institutions to norms that both establish and control this specific human society. As this is the very case, layers of culture become especially significant for psychologists, anthropologists, sociologists, philosophers and critics to both understand and analyse the history of humankind so that human civilisation can be depicted in all aspects. Culture is a creation of a society that feeds itself on the ever-lasting interaction with all its derivatives and bases itself upon the continuation of the society for its existence. It consists of traditions and customs which are common to all its members that pass down from generation to generation through the centuries. To depict it clearly, sociologist Anthony Giddens (1993) assertion here regarding the culture as "values the members of a given group hold, the norms they follow, and the material goods they create" is quite to the point (p. 31). While sociology defines the term that way, it is interpreted from different angles in the field of anthropology, as one of its leading representative Clyde Kluckhohn (1968, as cited in Geertz 1973) clarifies:

> (1) the total way of life of a people; (2) the social legacy the individual acquires from his group; (3) a way of thinking, feeling, and believing; (4) an abstraction from behaviour; (5) a theory on the part of the anthropologist about the way in which a group of people in fact behave; (6) a storehouse of pooled learning; (7) a set of standardized orientation to recurrent problems; (8) learned behaviour; (9) a mechanism for the normative regulation of behaviour; (10) a set of techniques for adjusting both to the external environment and to other men; and (11) a precipitate of history. (p. 4-5)

As is hinted by Kluckhohn above, culture consists of various systems, beliefs and values that are in strong correlation with such characteristics of a society as language, identity, social norms, religions, laws, food, and clothing among many others in its entity. Beyond all these, it should not be disregarded that culture also includes such other concepts as nation, nationalism, race, racism, racialism, ethnicity, multiculturalism, imperialism, identity/ies, class, and gender as its inseparable concepts that serve as components of culture apiece. Etymologically, the word 'culture' is originally derived from Latin 'colere' which means 'to cultivate' in the sense of both farming [cultura agri] and cultivation of the mind [Latin cultura animae] (Mikula, p. 41). Along these lines, culture becomes a kind of label through which one can delve into layers of characteristics that form a culture, can define herself/himself or any individual within relevant circle and may learn about any nation and/or its past he/she is interested in great detail. Cultural studies thus emerged as a heterogenous and interdisciplinary field of study that aims to depict a society in all aspects, which Johnson (2013) puts it as "an intellectual and political tradition, in its relations to the academic disciplines, in term of theoretical paradigms, or by its characteristic objects of study" (p.41-42). As for its aims, the scope of interest for the cultural studies cannot limited to any specific field but many, as Sardar and Van Loon (1999) suggest:

> 1. Cultural studies aims to examine its subject-matter in terms of cultural practices and their relation to power. Its constant goal is to expose power relationships and examine how these relationships influence and shape cultural practices. 2. Cultural studies is not simply the study of culture as though it were a discrete entity divorced from its social or political context. Its objective is to understand

> culture in all its complex forms and to analyze the social and political context within which it manifests itself. 3. Culture in cultural studies always performs two functions: it is both the object of study and the location of political criticism and action. Cultural studies aim to be both an intellectual and a pragmatic enterprise. 4. Cultural studies attempts to expose and reconcile the division of knowledge, to overcome the split between tacit (that is, intuitive knowledge based on local cultures) and objective (so-called universal) forms of knowledge. It assumes a common identity and common interest between the knower and the known, between the observer and what is being observed. 5. Cultural studies is committed to a moral evaluation of modern society and a radical line of political action. The tradition of cultural studies is not one of value-free scholarship but one committed to social reconstruction by critical political involvement. Thus cultural studies aims to understand and change the structures of dominance everywhere but in industrialist capitalist societies in particular. (p. 9)

As aforementioned and is all clear with such key words as 'power', 'social and political context', 'political criticism', 'identity' and 'industrialist capitalist societies' Sardar and Van Loon lay emphasis on, imperialism as further stage of colonialism justifiably keeps its own as one of the significant element that sheds light on and raises the fact of a new-born culture out of a cultural contact of one culture with another, of which the result may be either unification of each culture or the destruction of the weaker one by the stronger. However, unsurprisingly enough, it almost always turns out to be the destructive one as is evidenced in many major literary works, such as *The Jungle Book* (1894) and Kim (1901) by Rudyard Kipling, and George Orwell with his essays "A Hanging"(1931), "Shooting an Elephant" (1936) and his first novel *Burmese Days* (1934), in all of which the stress in on the stronger side that always oppresses the weak side with one single aim – to be more powerful. However, it should not be forgotten that the culture of both the weak and the strong is also what is heavily influenced in this interaction, as Jonker clarifies the point with his stress on the role of the coloniser that enables one to interpret the very case for the case with imperialism : "the coloniser expects the colonised to become like that, implying that they must rid themselves of the inferior cultural habits, in order to be elevated to the culture of the coloniser" (2016, p.31). When these representative works are put under the microscope, the result is revealed as a catastrophe based on the basic fact that both cultures are mixed together and the weak one loses its essence to the greater extent beyond the fact that "cultural contact generally involved wars, invasion, colonization and territorial occupation" in line with the ceaseless attempts of imperialist power(s) for the sake of expansion, thanks to which the powerful/imperialist side gains more profits (Tan, 2010, p. 3).

Derived from the Latin word 'imperium' used especially by the Roman Empire that meets "to command" or "supreme authority", understanding of imperialism changed so much throughout the history that it has become a new concept that designates a kind of "traditional local ruling hierarchies instead of generating a new basis of power among subject populations" (Chilcote, 2000, p. 175), which is further clarified by Miles (1990), as follows:

> A third way in which modern and Roman imperialism differ is in how they transformed native societies. That the imperial metropoles of Europe-with their industrialization, capitalist economies, Christianity, and distinctive Western cultural tradition-were significantly different from the societies they colonized is self-evident, as is the fact that the introduction of European technology, economy, religion, and culture led to the radical disruption of traditional patterns of life among colonized peoples. (p 645).

As it has its root in the concept of empire, to distinguish the relationship between empire and imperialism is quite complex in that it was the idea of empire that gave way to the birth of the concept of imperialism as its ideology, of which the key distinction is revealed only in the "emphasis rather than a qualitative shift" that share such main characteristics, such as "business-government collusion and a global intention" (Ross, 2004, p.10). In its narrower sense, empire refers to "a group of countries that

are all controlled by one ruler or government" ("Empire" 554); however, Hardt and Negri redefines this concept in their book *Empire* that fits well with today's understanding (2001) as a kind of power system referring to "the extra-territorial extensions of sovereign nations beyond their own boundaries":

> Empire establishes no territorial centre of power and does not rely on fixed boundaries or barriers. It is a decentred and deterritorializing apparatus of rule that progressively incorporates the entire global realm within its open, expanding frontiers. Empire manages hybrid identities, flexible hierarchies, and plural exchanges through modulating networks of command" (p. xii).

As for imperialism, derived from Latin word 'imperium' meaning 'sovereign authority', imperialism refers to "an unequal human and territorial relationship, usually in the form of an empire, based on ideas of superiority and practices of dominance, and involving the extension of authority and control of one state or people over another" that is closely interrelated with colonialism in its connotation as is clarified further:

> Imperialism is closely affiliated with colonialism. Both are intrinsically geographical – and traumatic – processes of expropriation, in which people, wealth, resources and decision-making power are relocated from distant lands and peoples to a metropolitan centre and elite (through a mixture of exploration, conquest, trade, resource extraction, settlement, rule and representation), although the latter differs from the former in terms of the intensity and materiality of its focus on dispossession. 'Imperial' is used to denote attitudes and practices of dominance befitting an empire (Gregory et al, p.373).

As is hinted by Gregory et al, Brooker also takes attention to function of imperialism as "the process of conquest and exploitation of the resources of one nation by another and has a long and continuing history from the period of Roman conquest to the present century" (Brooker, 1999, p. 153). In other words, imperialism is an ideological project that supports "the legitimacy of the economic and military control" of one nation by the another, as Peter Childs and Patrick Williams define it as "the extension and expansion of the trade and commerce under the protection of political, legal, and military controls" (p. 227). As it has the idea of gaining wealth and expansion behind the scenes as its indispensable driving force, imperialism converges with capitalism to such a degree that it becomes a means of power for the reign of capitalism for the reason that:

> The class relations of global capitalism are now so deeply internalized within every nation-state that the classical image of imperialism as a relation of external domination is outdated. (. . .) Imperialism is not about nations but about groups exercising their social power - through institutions - to control value production, to appropriate surpluses, and to reproduce these arrangements. (Robinson, 2014, p.127)

For Edward Said (1994), the clear relationship between imperialism as "the practice, the theory, and the attitudes of a dominating metropolitan centre ruling a distant territory" and empire is based on the very idea that imperialism merely serves as the necessary "process or policy of establishing or maintaining an empire" (1993, p. 9). As is clear, empire stands for a political entity including many ethnic, racial groups and/or nations with different languages in an extensive territory with its emperor as representative of single supreme authority while imperialism refers to a policy or policies of a nation or a country to extend its territory to establish political and economic dominance over the other nations for the sake of more power. When all this is reconsidered, it will not be wrong to suggest that imperialism is also the new form of colonialism with slight differences. More clearly, both terms put stress on the dominance of a powerful nation over the weak to hold political and economic power; however, imperialism serves more accurately as a policy of the powerful for the weak while colonialism clearly stresses the act of colonising the weak by the powerful by conquering the land of the weak in a deliberate attempt to exploit both sources and the labour of the weak, of which the result turns out to be nothing

rather than impoverishment of the weak and the imposition of the colonising power's values on the weak (Schaefer, 2008, p.317), which McLeod also claims:

> Colonialism is only one form of practice, one modality of control which results from the ideology of imperialism, and it specifically concerns the settlement of people in a new location. Imperialism is not strictly concerned with the issue of settlement, and it does not demand the settlement of different places in order to function. In these terms, colonialism is one historically specific mechanism of imperialism which priorities the act of settlement, and its manifestations can be varied (9).

Similarly, Edward Said also dwells on the difference between imperialism and colonialism in his book *Culture and Imperialism* (1993) as act of settling and ideological policy by defining colonialism as a settling on a distinct territory and imperialism as ruling a distinct territory while analysing imperialism in cultural aspects stressing that the land is the crucial step of all, as he illustrates simply:

> Underlining social space are the territories, lands, geographical domains, the actual geographical underpinnings of the imperial, and also cultural conquest. To think about distant places, to colonise them, to populate or depopulate them: all of this occurs on, about, or because of land. Imperialism and the culture associated with it affirm both the primacy of geography and an ideology about control of territory. (p. 93)

When the interrelationship among culture, imperialism and capitalism is analysed more closely, the thought of imminent and immanent sense of apocalypse manifests itself as one of the blanket term to clarify their impact on the culture. From the very earliest periods to today, the idea of apocalypse has been in the spotlight as can clearly be evidenced by the religious origins of the term. Traced back to ca. 200 to ca. 165 BCE that coincides with the Jewish works (e.g., the last part of Book of Daniel that is followed by the first Book of Enoch, the fourth book of Ezra and the second and third Books of Baruch) and the Apocalypse of St. John the Book of Revelation as the last book in the New Testament depicting a catastrophe cast down upon mankind (Brunel, 2016, p. 89), it became a biblical term "to designate a specific type of literature characterized by mysterious revelations communicated by a supernatural figure that involve the ultimate defeat of evil, the judgment of the world, and the creation of a new heaven and new earth" (Collins, 1989, p.3–4). However, the thought or idea of apocalypse has gained a secular interpretation over time due mostly to manmade disasters and is used today as a secular term in the world of literature to embrace all imaginary scenarios of catastrophes resulting from both nature itself and the humankind, of which the first representative is accepted as *The Last Man* by Mary Shelley (1826), as Wójcik (as cited in Warren, 1982, p. 11-12) depicts:

> Visions of the world destroyed by humans, as well as by natural cataclysms, began appearing in fictional literature in the 1800s. (…) Mary Shelley's *The Last Man* (1826) was the first of such works, and the majority of these early secular doomsday writings, like religious apocalyptic visions, offered the hope of a renewed and transformed society after the destruction of the world. (1997, p. 97)

Considering all these, it can then clearly be suggested that the idea of apocalypse has much to do with the concept of imperialism regarding the loss of identity, language, traditions, and so forth with an eye to simple fact that an apocalypse signals a fresh start, as Corcoran illustrates:

> Ends are often difficult to distinguish from beginnings. Some ends are ceremonially acknowledged as a prelude to the future, as in a university 'commencement' ceremony. Thus an ending may be simply a marker, an indicator of an imminent event, or a closure of one period that ushers in or launches a new beginning. The focus of interest is not the past, but the future. Part of the fascination with endings, then, has to do with a kind of impatience for the new, the next stage, the culmination and recurrence of historic action. An end calls attention to comprehensive meanings and reasons for complex, long-term experiences, efforts and aspirations. In short, endings are perhaps not so much about termination, breakdown or loss as the opposite: new beginnings and the future. (2000, p.85)

Of this relationship, another clue is provided by Frank Kermode in his discussion of apocalypticism in his book *The Sense of an Ending* (2000), with his claim that an apocalypse creates a couple of new systems that predominates the past:

> Apocalyptism has been modified to produce (under the pressure and relevance of great new systems of knowledge, technological and social change, of human decision itself) a sense of ends only loosely related to the older predictive apocalypse, and to its simpler notions of decadence, empire, transition, heavens on earth. (pp. 26-27)

Then, these clues are revealed further and become a tangible fact as one of the apocalyptic doctrine that dominates many fields of interest for the analyses of apocalypse (Kermode, 2000, p. 14). Yet, the stronger claim of imperialism as an apocalyptic cataclysm can best be analysed within the scope of 'cultural apocalypse' – a term put forward first by the Italian twentieth-century anthropologist Ernesto De Martino (Chiesa & Toscano, 2009, p. 140). With this term, what De Martino aims to stress for Aldrovandi is the ultimate end of a present culture with the impacts of imperial drives imposed by the stronger side, as Aldrovandi interprets broadly:

> The Apocalypse is a long- standing archetype whose symbolic import exceeds the religious landscape, to flood across many other cultural domains such as politics, philosophy, literature and the arts. For De Martino, the archetype's primary meaning would not hint at the violent annihilation of the mundane sphere along with all the forms of life contained in it but, rather, at the diffused and unsettling perception of the impending end of a given cultural order. In De Martino's words, experiencing an apocalypse implies first of all a 'loss of presence', that is, being cast outside any possible secular or religious horizon of salvation, completely detached from the familiar, facing without any comfort the diabolical unhinging of all that has been known. (2014, p. 195)

The analyses of apocalypse in a culture can also be analysed from a different aspect, which lies in the understanding that each apocalypse starts a new beginning, as is crystal clear in Walter Klaassen's explanation:

> The common European conviction in the 1520s that the End was near produced in some quarters a short-range view of how to respond to the future. If the End is near, there is no point in making long-range plans. Long-range plans and visions emerge when apocalyptic expectation wanes as happened in the fourth and fifth centuries C.E. when the conversion of Constantine came to be seen as the beginning of the Millennium. It happened again in the seventeenth century, for example through the work of Francis Bacon. But in the sixteenth century few Europeans expected a "brave new world"; rather they feared their final demise. The reformation was not seen as the beginning of the "modern" period of history but as the prelude to the End of all history (1992, p.117).

This very fact is also highlighted by Kermode in his discussion of the relationship between imperialism and apocalypse, as is quite clear while he delineates the issue by exemplifying "the Sibylline eschatology for imperial purposes":

> In the very period when epic poets were reviving the Sibylline eschatology for imperial purposes, the End grew harder and harder to think of as an imminent historical event, and so incidentally did the beginning; so that the duration and structure of time, less and less supported the figures of apocalypse which blossomed in the glass and the illuminations of the Middle Ages. This was the moment when the terrors of apocalypse were absorbed by tragedy. (Kermode, 2000, p. 28)

Another critic who backs both De Martino and Kermode is Richard Fenn with his assertion that those who cannot adopt to the culture or witness cultural conflict that they are dominated by the imperial power move towards the midst of cataclysm. Then, this cataclysm reveals itself as more liable to end up with a total apocalypse of the native culture for the very basic reason that the deep-rooted traditions, rituals or any cultural elements such as symbols that have all been shaped and formed for ages become

null and void to predict to tackle with or clarify the cataclysm that triggers the advent of cultural apocalypse, which Fenn describes with full clarity:

> In the midst of a cataclysm, no place, no objects or symbols, remain to link the living with the dead: no shrines, heirlooms, homesteads, emblems. All connection with the past is severed. Because the past no longer offers any precedent for the living, the survivors are in an entirely new situation that seems wholly unique and unprecedented. As for the future, it is opaque but has already begun. With no end in sight, people despair, lose their will to live, and their souls begin to perish within them. To give meaning to such a cataclysm is absolutely necessary if people are to feel that they have not lost everything that could give them a sense of continuity with the past. (2005, p. 67)

In the context of all these theoretical approaches, *A Passage to India* can well be regarded as a novel that merits to be one of the representatives of a cultural apocalypse in the world of literature with its mere focus on the utter disregard of identity, language and the native culture of the East/Indians by the West/British that are portrayed indirectly and directly throughout the novel.

3. Another side of the coin: Impacts of imperialism as a cultural apocalypse

Published in 1924, Forster's novel *A Passage to India* has been in the limelight with its vivid depiction of an Indian society that is plunged into a web of prejudices and confusion resulted from the encounter with East and West culture, as … also indicates: "Much of the interest which A Passage to India aroused stemmed from its subject—or rather that part of its subject which was inevitably emphasised at the time: the problem of India and the British" (1973, Gardner, p. 22). Literary reception of the novel was quite sensational in both England and the outside. In this regard, while Singh evaluated the novel "a refreshing book, refreshing in its candour, sincerity, fairness, and art, and is worth more than the whole of the trash that passes by the name of Anglo-Indian fiction (1975, p. 221), Arnold Bennett considered it a page-turner, for which he utters: "I finished Forster's A Passage to India this morning at about 5 a.m. The central part of this book (the trial etc. of innocent Aziz for an attempt on Adela Quested in a cave) is a magnificent piece of work" (1933, p. 69). However, an all-embracing evaluation regarding the widespread literary reception of the novel *A Passage to India* is presented evidently by Gardner:

> The response to *A Passage to India*, in England, America and India itself, was almost overwhelmingly enthusiastic. By the end of 1924, 18,000 copies had been published in England, and no fewer than 34,000 in America. Clearly Forster was now a name as potent INTRODUCTION 6 for the general reader as Howards End had made him for the intelligentsia: the Observer prophesied (No. 99) that he 'might well become a popular novelist on the strength of his power as a storyteller', and though Leonard Woolf (No. 97) and H.W.Massingham (No. 98) might disagree on whether critical emphasis should be placed on form or content, they agreed on the novel's excellence. Even the Outlook, previously unpersuaded by Forster, changed its mind, feeling that 'Politics…give this novel at least half its value' (No. 96). (1973, pp. 5-6)

Structurally, the novel is divided into three parts as 'Mosque', 'Caves' and 'Temple', which for Clubb is intentionally organised and is many times compared to a symphony (1963, p. 185). Bearing this clue in mind, then, this comparison and its use by Forster to touch upon the unity and harmony becomes evident especially after his clarification of an echo in a Marabar cave, as it reads:

> 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. 'Bourn' 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 nose, the squeal of a boot, all produce 'bourn.' 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. (Forster, 1945, pp. 126-127)

Having visited India two times, *A Passage to India* serves as a socio-cultural and historical document through which E. M. Forster conveys his personal observation and evaluation of the presence of British domination in India and her relationship with the native Indians in all aspects (Das,1985, p.1). In this regard, to evaluate this novel as his diary that he pens by weaving all his experiences regarding the relationship(s) between two cultures in his fictional novel. To cut a long story short, the story starts with the visit of Miss Adela Quested and the elderly Mrs. Moore with the purpose of both visiting Ronny Heaslop - Adele's fiancé, Mrs Moore's son and the city magistrate in Chandrapore, and India to experience. Throughout the novel, the focus is mainly on the relationship between Indians and the British while it specifically covers the relationship of an Indian Dr. Aziz with the two English women indirectly, namely Miss Adela Quested and the elderly Mrs. Moore. It is with such a plot that Forster enables himself to depict the portray of prejudices, misunderstandings, impossibility of relationships between two different cultures, and even the difficulty that lies in the centre of all the attempts to get these two cultures closer. However hard, Dr. Aziz, who is a native Indian, tries to keep in with the British and to understand them all, he is misunderstood and treated wrong with no justice anywhere anytime. While Dr. Aziz is treated that way especially by Ronny and his team, his mother Mrs Moore feels sympathy for him and Adele treats in such a contrasting manner compared to his fiancé Ronny that she, in a way, seems to break the ice and the taboos that she thinks them all as great hurdles between two cultures to meet. However, all attempts for getting closer which is hanging on by a hair shatters when some uncanny unevidenced incidents took place in one of Marabar caves, which eventually results against Dr. Aziz to such an extent that he is even accused of raping Adele. It is this accusation and mistreatment that also creates a kind of epiphany, after which he comes to understand that two cultures cannot find any middle ground and have even a little bit of the slightest possibility to bridge the cultural rift between East and West/Indian and British as long as the British domination continues in India.

In the light of all these contextual background, this paper aims to depict how *A Passage to India* serves as an example for the cultural apocalypse with its keen focus on the cultural clashes between the East/India and the West/British in which the culture of the East is debased and conceived as nothing valuable than the British culture, thus plunging all Indians into cultural apocalypse from which they cannot escape.

The cultural apocalypse in *A Passage to India* lies in novel's vivid depiction of cultural interaction, clash of values in both cultures and the cultural disharmony between each, race and the class distinction between each society. To reveal the cultural apocalypse the Indian society is plunged into, E. M. Forster juxtaposes both cultures wherever possible throughout the novel and creates two distinct cultures where the representatives of the West/British imperialists are powerful and more logical to whom the East/Indians are quite subservient due to the conception of them as the other and uncivilised by the former, as is similar in the way Edward Said puts: "On the one hand there are Westerners, and on the other there are Arab-Orientals; the former are (in no particular order) rational, peaceful, liberal, logical, capable of holding real values, without natural suspicion; the latter are none of these things" (Said, 2001, p. 49). Out of similar and many examples where the West/British imperialism shows disdain and prejudice mixed with anger, the scene where Sunday is regarded by the British as "an equivocal day" for the East/Indians" that gives them "an excuse for slacking" is quite a good example to illustrate the clash of two cultures in which the West despises the East (Forster, 1945, p. 84). This is more and more clearly drawn by Forster in the sneaky intention of the British who seem to be getting well with the Indians although that's not exactly what they feel as they never show a sign of understanding at all, as is clearly highlighted in the dialogue where Ronny questions her mother Mrs. Moore about her meeting with an Indian in the mosque:

> But Ronny was ruffled. From his mother's description he had thought the doctor might be young Muggins from over the Ganges, and had brought out all the comradely emotions. What a mix-up! Why hadn't she indicated by the tone of her voice that she was talking about an Indian? Scratchy and dictatorial, he began to question her. 'He called to you in the mosque, did he?' How? Impudently? What was he doing there himself at that time of night? No, it's not their prayer time.' This in answer to a suggestion of Miss Quested's, who showed the keenest interest. 'So he called to you over your shoes. Then it was impudence. It's an old trick. I wish you had had them on.' (Forster, 1945, p. 22)

A similar but different case is also witnessed during the same dialogue where Miss Moore tells his son that the Indian was quite nervy and Ronny tells her mother strictly in reply that she should not have paid regard to. Here, what Ronny implies essentially is that the British should never feel himself/herself equal to an Indian to such an extent that he/she should not answer him/her. The prejudice and anger of Ronny against the Indians and their culture is also evidenced in his dialogue with Miss Adele, as it reads:

> 'Now look here,' said the logical girl, 'wouldn't you expect a Mohammedan to answer if you asked him to take off his hat in church?'
>
> 'It's different; it's different; you don't understand.'
>
> 'I know I don't, and I want to. What is the difference, please?' (Forster, 1945, p. 22)

As is clearly revealed in the scene, this is quite a thought of disregarding Indian culture by the British, and for this reason this is where the apocalypse lies. If he could understand or even respect for the religious values an Indian is stuck to by needing to warn a Christian that he/she should not enter the mosque with shoes on which is quite an equal behaviour for a Christian to warn or ask one to take off his hat in a church as a sign of respect. Although both cases are on equal terms, Ronny as a British imperialist just ignores and does not show a bit of even a slight respect. In the continuing dialogue between Ronny and his mother on the Indian Dr. Aziz, he himself proves his prejudice to such a greater extent that he gives himself away by telling that Dr. Aziz is not a harmful person, as is revealed in the excerpt:

> When she told him that it was someone connected with the Minto Hospital he was relieved, and said that the fellow's name must be Aziz, and that he was quite al1 tight, nothing against him at all.
>
> 'Aziz! what a charming name'
>
> 'So you and he had a talk. Did you gather he was well disposed?'
>
> Ignorant of the force of this question, she replied: 'Yes, quite, after the first moment.'
>
> 'I meant, generally. Did he seem to tolerate us—the brutal conqueror, the sun-dried bureaucrat, that sort of thing?'
>
> 'Oh yes, I think so, except the Callendars—he doesn't care for the Callendars at all.' (Forster, 1945, pp. 23-24)

As the quotation above reads, Ronny is simply a character who assumes and defends his role as an imperialist to the very core. While he was such a timid and modest character once when he was new in India, he becomes quite a stern character especially after the moment he feels the extreme respect by the Indians due to his status, of which the explanation is best clarified by Memmi:

> The small colonizer is actually, in most cases, a supporter of colonialists and an obstinate defender of colonial privileges. Why ? (...) He enjoys the preference and respect of the colonized themselves, who grant him more than those who are the best of their own people; who, for example, have more faith in his word than in that of their own population. From the time of his birth, he possesses a qualification independent of his personal merits or his actual class. He is part of the group of colonizers whose values are sovereign. (p. 55-56)

As Memmi suggests, Ronny is such a coloniser or an imperialist who feels himself quite right to do at all costs to follow the requirements of imperialism as he feels himself above any Indians whom he conceives as his sentences below his status, just as what Machiavelli once uttered: "the ends justify the means" for the sake of power (Machiavelli, 1979, p. 135). This ideology is noticed even in the character Cyril Fielding, the principal of a local college, who feels great sympathy for the Indians. In one of his conversations with Dr. Aziz and his friends about unjust domination of the British in India, he cannot utter a word against this domination. This is clearly revealed in the scene where patient Hamdullah Aziz in bed politely asks Mr. Fielding how England feels herself justified in holding India and how Mr. Fielding drops the subject:

> There they were! Politics again. 'It's a question I can't get my mind on to,' he replied. 'I 'm out here personally because I needed a job. I cannot tell you why England is here or whether she ought to be here. It's beyond me.' (Forster, 1945, p. 94)

In fact, it can well be asserted that the means that ends up with cultural apocalypse in Dr. Aziz's India lies in both distrust in the educational level of the Indians and, as Ronny Heaslop himself voices:

> 'The educated Indians will be no good to fcs if there's a row; it's simply not worthwhile conciliating them, that's why they don't matter. Most of the people you see are seditious at heart, and the rest I'd run squealing. The cultivator—he's another story. The Pathan—he's a man if you like. But these people—don't imagine they're India.' (Forster, 1945, p. 94)

From another angle this also proven by the education policy of the imperial power to secure its power and control all institutions and the society in India, as can be deduced from the ongoing conversation between Hamdullah Aziz and Mr. Fielding:

> "'Well-qualified Indians also need jobs in the educational.'
>
> 'I guess they do; I got in first,' said Fielding, smiling. 'Then excuse me again—is it fair an Englishman should occupy one when Indians are available? Of course I mean nothing personally. Personally we are delighted you should be here, and we benefit greatly by this frank talk.'
>
> There is only one answer to a conversation of this type: 'England holds India for her good.' Yet Fielding was disinclined to give it. The zeal for honesty had eaten him up. He said: 'I 'm delighted to be here too—that's my answer, there's my only excuse. I can't tell you anything about fairness. It mayn't have been fair I should have been born. I take up some other fellow's air, don't I, whenever I breathe?" (Forster, 1945, p. 94)

Beyond all these, the main breaking point between two cultures, especially after the scene where Mrs. Moore asks Dr. Aziz as to how many wives he has (Forster, 1945, p. 132), take place when Dr. Aziz is claimed to have attempted to rape Miss Quested in their visit to one of the Marabar caves and arrested for this. In such a difficult case, what Mr. Callender utters all of a sudden is quite shocking: "it was what is to be expected when a man mixes himself up with natives" (Forster, 1945, p. 132), to which what Mr. McBryde adds regarding his authority earlier is quite intolerable:

> '(...) I have had twenty-five years' experience of this country'—he paused, and 'twenty-five years' seemed to fill the waiting-room with their staleness and ungenerosity—'and during those twenty-five years I have never known anything but disaster result when English people and Indians attempt to be intimate socially. Intercourse, yes. Courtesy, by all means. Intimacy—never, never. The whole weight of my authority is against it. I have been in charge at Chandrapore for six years, and if everything has gone smoothly, if there has been mutual respect and esteem, it is because both peoples kept to this simple rule. Newcomers set our traditions aside, and in an instant what you see happens, the work of years is undone and the good name of my District ruined for a generation. (Forster, 1945, p. 141)

As it reads, the friendly and sympathetic manner Miss Quested and Mrs. Moore has towards the Indians is quite annoying for the British authorities. This is merely because those who have been in India for a long time as representatives and protector of imperialism, in a way, feels themselves responsible for making all newcomers feel the same strict merciless manner in the belief that hey will face difficulty or problem to tackle with if they do not care about this warning.

To crown it all, another layer of cultural apocalypse Indians are forced into is revealed in the conversation between Ronny Heaslop and the Mayor Callendar on the trial of Dr. Aziz. Although it is not lawful to be charged in court for a crime which is not evidenced if he has committed in or not, the attempts or intention to control or manipulate the court decision against Dr. Aziz serves as nothing rather than the punishment for all the Indians in the person of Dr. Aziz. What's more pathetic and terrible is to choose an Indian as a judge to try the case of Dr. Aziz as it is believed by the British that he will be sentenced to punishment at any case; otherwise, Indian lawyer Das will lose his job, as it reads:

> "That's good. You'll be perfectly well in a few days, but you must save yourself up for the trial. Das is a very good fellow, we shall all be with you."
>
> "But Ronny, dear Ronny, perhaps there oughtn't to be any trial."
>
> "I don't quite know what you're saying, and I don't think you do." (Forster, 1945, p. 175)
>
> …
>
> 'You mean he's more frightened of acquitting than convincing, because if he acquits he'll lose his job,' said Lesley with a clever little laugh. (Forster, 1945, p. 186)

Throughout the novel, the Indians are perceived so worthless that a single British can feels herself/himself justified to call a swine during the trial, which later turns into a series of statements that mark the grudge and anger one after another against the Indians among the members of British imperialism from Mrs. Lesley, Major Callendar to Mrs. Turton:

> 'Those swine are always on the look-out for a grievance' said Lesley, to propitiate her [Mrs. Turton, the wife of the Collector]
>
> 'Swine, I should think so' the Major [Callendar] echoed. 'And what's more, I 'll tell you what. What 's happened is a damn good thing really, barring of course its application to present company. It 'll make them squeal, and it's time they did squeal. I 've put the fear of God into them at the hospital anyhow. You should see the grandson of our so-called leading loyalist.' He tittered brutally as he described poor Nureddin's present appearance. 'His beauty 's gone, five upper teeth, two lower, and a nostril. . . . Old Panna Lai brought him the looking-glass yesterday, and he blubbered. … I laughed; I laughed, I tell you, and so would you; that used to be one of these buck niggers, J thought, now he's all septic; damn him, Blast his soul—er—1 believe he was unspeakably immoral —er— ' He subsided, nudged in the ribs, but added: 'I wish I 'd had the cutting up of my late assent too; nothing 's too bad for these people.'
>
> 'At last some sense is being talked' Mrs Turton cried, much to her husband's discomfort. 'That's what I say; I say there's not such a thing as cruelty after a thing like this.' 'Exactly, and remember it afterwards, you men. You're weak, weak, weak. Why, they ought to crawl from here to the caves on their hands and knees whenever an Englishwoman's in sight, they oughtn't to be spoken to, they sought to be spat at, they ought to be ground into the dust, we've been far too kind with our Bridge Parties and the rest.' (Forster, 1945, p. 187)

This ideology of British imperialism that is revealed as an insult for the Indians can also be evidenced by the scene where the chairs of the British are taken in the court just after them before the Indians just to strengthen their high status:

> Their chairs preceded them into the Court, for it was important that they should look dignified. And when the chuprassies had made all ready they filed into the ramshackly room with a condescending

> air, as if it was a booth at a fair. The Collector made a small official joke as he sat down, at which his entourage smiled, and the Indians, who could not hear what he said, felt that some new cruelty was afoot, otherwise the sahibs would not chuckle. (Forster, 1945, p. 188)

Along with all these misunderstandings and prejudices mixed with anger, some other cultural clashes between both culture that leads to problems resulting in a kind of cultural apocalypse can be exemplified by the assumption that Indians are deprived of a sense of responsibility as is hinted by the British officials: " Indians are incapable of responsibility" (Forster, 1945, p. 113), by the prejudice that otherises the Indians due to the sense of suspicion that is peculiar to Indians in the belief that it 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" (Forster, 1945, p. 243).

As is all clearly depicted, the impossibility of finding a middle ground between two cultures results in the apocalypse of the weaker side's culture. However hard both Dr. Aziz, Mr. Fielding, Mrs. Moore and Miss Quested has tried, the result is an unfortunate enmity that feeds on the endless prejudice, misunderstandings and the grudge of the West/British imperial ideology against the East/Indians, which also seems to be the idea of Forster that can be evidenced by the finals lines of the novel voiced desperately by Dr. Aziz's desperate reply to Mr. Fielding, who supported the freedom of India by telling Dr. Aziz that "'India shall be a nation! No foreigners of any sort! Hindu and Moslem and Sikh and all hall be one! Hurrah! Hurrah for India! Hurrah! Hurrah!'" (Forster, 1945, p. 281):

> "'Why can't we be friends now?' said the other, holding him affectionately. 'It's what I want. It's what you want.' But the horses didn't want it—they swerved impart; 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 raw Mau beneath: they didn't want it, they said in their hundred voices: 'No, not yet,' and the sky said: 'No, not there.' (Forster, 1945, p. 282)

Interrelated with cultural clash between the East/Indian and the West/British, another main layer of the causes that lead to cultural apocalypse of the Indians lays barely in the clash of two distinctive races, which can thus be interpreted as the core of cataclysm that results in total apocalypse of the Indian culture. It is especially resulted from the matter of race, of which the idea or belief of superiority of the white over the Black forms the essence that is supported by the arrogance. In fact, this also marks the idea of British imperialism in the very origin of the Saxon race, as Disraeli once noted:

> Is it what you call civilization that makes England flourish? Is it the universal development of the faculties of man that has rendered an island, almost unknown to the ancients, the arbiter of the world? Clearly not. It is her inhabitants that have done this; it is an affair of race. A Saxon race, protected by an insular position, has stamped its diligent and methodic character on the century. And when a superior race with a superior idea to work and order, advances its state will be progressive, and we shall perhaps follow example of the desolate countries. All is race; there is no other truth. (1847, pp.148-149)

The similar ideology is also penned by Forster as well, as he himself voices in one his articles entitled "Reflections in India- Too Late?":

> The decent Anglo-Indian of today realises that the great blunder of the past is neither political nor economic nor educational, but social; that he was associated with a system that supported rudeness in railway carriages, and is paying the penalty [...] never in history did ill-breeding contribute so much towards the dissolution of an Empire. (1922, 614-615)
>
> In a nutshell, race is designated by Haldane as "a group which shares in common a certain set of innate physical characters and a geographical origin within a certain area" (2016, p. 132). Then, it can be analysed that the race is not a label chosen by the entity but its gained by birth unintentionally, thus enabling one to come a decision that the debasement of Indians based on their

> race is nothing rather than a prejudice and the hatred fed on simply some imperialist ideas. One most clear racist attitude against the Indians by the British authority is depicted by Mr McBryde, a police officer, during the trial incident of Dr. Aziz:
>
> Mr McBryde was shocked at his downfall; but no Indian ever surprised him, because he had a theory about climatic zones. The theory ran: 'All unfortunate, natives are criminals at heart, for the simple reason that they live south of latitude 30. They are not to blame, they have not a dog's chance—we should be like them if we settled here.' (Forster, 1945, pp. 143-144)

In fact, the cultural clash intertwined with the racism and class distinction throughout the novel can be best put by referring to Kipling's "The Ballad of East and West" in which he compares and contrasts two cultures in reference to cultural apocalypse with a mere message that they can never find a common ground, as it reads:

> Oh, East is East, and West is West, and never the twain shall meet,
>
> Till Earth and Sky stand presently at God's great Judgment Seat;
>
> But there is neither East nor West, Border, nor Breed, nor Birth,
>
> When two strong men stand face to face, though they come from the ends of the earth! (1892, p.75)

As is evident, the portrayal of the East and the West in the excerpt above serves as a summary of *A Passage to India* aims to convey to the reader. Just like Kipling, Forster also creates two worlds where the culture of each clashes and the culture of the weaker side is declared null and void. While the Indians in the novel are represented as the native inhabitants of India who has their own society embellished with their peculiar cultural traits, British imperialism is represented by British authorities and their families in full isolation from the Indians, in whom British authority instil and make them feel that they are there for a specific purpose, which is epitomised by the 'civil station':

> As for the civil Station itself, it provokes no emotion. It charms not, neither does it repel. It is sensibly planned, with a red-brick club on its brow, and farther back a grocer's and a cemetery, and the bungalows are disposed along roads that intersect at right angles. It has nothing hideous in it, and only the view is beautiful; it shares nothing with the city except the overarching sky. (Forster, 1945, p. 2)

As it reads, the only common entity both groups of people share is nothing rather than the sky. However, basic class distinction that clarifies the otherness between each culture is drawn by the comparison between the magnificent Chandrapore Club, to which "Indians are not allowed into [there] even as guests" (Forster, 1945, p. 15) and the city centre that "presents nothing extraordinary", as is described in great detail:

> Edged rather than washed by the river Ganges, it trails for a couple of miles along the bank, scarcely distinguishable from the rubbish it deposits so freely. There are no bathing-steps on the river front, as the Ganges happens not to be holy here; indeed there is no river front, and bazaars shut out the wide and shifting panorama of the stream. The streets are mean, the temples ineffective, and though a few fine houses exist they are hidden away in gardens or down alleys whose filth deters all but the invited guest. Chandrapore was never large or beautiful, but two hundred years ago it lay on the road between Upper India, then imperial, and the sea, and the fine houses date from that period. The zest for decoration stopped in the eighteenth century, nor was it ever democratic. There is no painting and scarcely any carving in the bazaars. The very wood seems made of mud, the inhabitants of mud moving. So abased, so monotonous is everything that meets the eye, that when the Ganges comes down it might be expected to wash the excrescence back into the soil. Houses do fall, people are drowned and left rotting, but the general outline of the town persists, swelling here, shrinking there, like some low but indestructible form of life. (Forster, 1945, p. 1)

As is hinted throughout the novel, one distinctive element that makes the British different and more civilised nation than the Indians is certainly the ideology of racism, which is not directly referred but

hinted throughout the novel, which is clearly manifested in one of the conversations between the British women based on the assumption that Indians do not show any respect for those they have met before:

> "Natives don't respect one any the more after meeting one, you see."
>
> 'That occurs after so many meetings.'
>
> But the lady, entirely Stupid and friendly, continued: 'What I mean is, I was a nurse before my marriage, and came across them a great deal, so I know. I really do know the truth about Indians. A most unsuitable position for any Englishwoman—I was a nurse in a Native State.
>
> One's only hope was to hold Sternly aloof.'
>
> 'Even from one's patients?'
>
> 'Why, the kindest thing one can do to a native is to let him die,' said Mrs. Callendar.
>
> 'How if he went to heaven?' asked Mrs Moore, with a gentle but crooked smile.
>
> 'He can go where he likes as long as he doesn't come near me. They give me the creeps.' (Forster, 1945, pp. 18-19)

This also represents the extent to which the prejudice, feeling of enmity, intolerance and apathy of a British in India can reach against a single Indian within the context of cultural clash, race and class distinction, for each of which British sees herself/himself as the highest. This strongly held misconception is embodied in one of the scene before and during the Bridge Party that is organised "to bridge the gulf between East and West" in the scene where Ronny Heaslop utters regarding the Indian women invited to this party that they are not that important people to value, as is in the words of him : "The great point to remember is that no one who 's here matters; those who matter don't come. Isn't that so, Mrs Turton?'" (Forster, 1945, pp. 31-32). Yet, the most derogatory voice comes from Mrs. Turton in reply to the request of Mrs. Moore to meet the native Indian women, as follows:

> Mrs Turton got up awkwardly. 'What do you want me to do? Oh, those purdah women! I never thought any would come. Oh dear!'
>
> 'I refuse to shake hands with any of the men, unless it has to be the Nawab Bahadur.'
>
> 'Do kindly tell us who these ladies are,' asked Mrs Moore.
>
> 'You 're superior to them, anyway. Don't forget that.
>
> You 're superior to everyone in India except one or two of the Ranis, and they 're on an equality.' (Forster, 1945, pp. 31-32)

As this scene foreshadows, this party peculiar to British in India organised in the honour of Mrs. Moore and Miss Quested falls short of its goal. As has been mentioned earlier, the drive that forces such a misbehaviour lies at the very heart of the understanding that the British people in India think that Indians have to do what the British expects and wants them to rather than what Indians want. This demeanour can also be evidence by what Ronny comments by telling Miss Quested, who criticises Ronny for behaving in an insulting manner towards Indians in the party, that "'We're not out here for the purpose of behaving pleasantly!'" (Forster, 1945, pp. 39).

Beyond Indians, their home India is also what is hated by the British in such a tone that even its soil is resembled to a kind of enemy for those who live there as non-Indians, as it reads:

> Nevertheless walking fatigued him[Major Callendar], as it fatigues everyone in India except the newcomer. There is something hostile in that soil. It either yields, and the foot sinks into a depression, or else it is unexpectedly rigid and sharp, pressing Stones or crystals against the tread. (Forster, 1945, p. 10).

This hatred against India is strengthened further with comparison of her to other countries such as Egypt and Italy, as the long description below highlights to the very core:

> Egypt was charming—a green strip of carpet and walking up and down it four sorts of animals and one sort of man. Fielding's business took him there for a few days. He re-embarked at Alexandria—bright blue sky, constant wind, clean low coastline, as against the intricacies of Bombay. Crete welcomed him next with the long snowy ridge of its mountains, and then came Venice. As he landed on the piazzetta a cup of beauty was lifted to his lips, and he drank with a sense of disloyalty. The buildings of Venice, like the mountains of Crete and the fields of Egypt, stood in the right place, whereas in poor India everything was placed wrong. He had forgotten the beauty of form among idol temples and lumpy hills; indeed, without form, how can there be beauty? Form stammered here and there in a mosque, became rigid through nervousness even, but oh these Italian churches! San Giorgio standing on the island which could scarcely have risen from the waves without it, the Salute holding the entrance of a canal which, but for it, would not be the Grand Canal! (Forster, 1945, p. 245).

This debasement is not only limited to such expressions or descriptions in the train journey:

> India is the country, fields, fields, then lulls, jungle, hills, and more fields. The branch line Stops, the road is only practicable foe cars to a point, the bullock-carts lumber down the side tracks, paths fray out into the cultivation, and disappear near a splash of red paint. How can the mind take hold of such a country? Generations of invaders have tried, but they remain in exile. The important towns they build are only retreats, their quarrels the malaise of men who cannot find their way home. (Forster, 1945, p. 116).

Conclusion

All in all, culture is what a society/nation produces all along the history and transfer from age to age to keep themselves in unity and harmony with its indispensable drives behind, such as some national, religious and traditional values, which shape the feelings and the behaviours of each of its members. In the novel *A Passage to India* by Forster, it has all been witnessed that two cultures cannot find a common ground but the clash of each creates a kind of cataclysm that drives the weaker side to the worst case, as is witnessed in the case of Dr. Aziz. It is due to these cultural crises that the members of each culture cannot be friend but becomes gradually a permanent enemy against each other, as is witnessed in the case with Dr. Aziz who voices his hatred anytime anywhere after his unjust accusation, Mrs Moore and even Miss quested.

Throughout the novel, it is clearly witnessed in the novel that Forster portrays a realist and vivid picture of each representative of the two opposing cultures although he can also be considered a member of British imperial power in India as a citizen. He draws this reality in such a skilful way that while there are those who are judge, police official or the major who hold total power, the Indian characters are woven as those who are 'otherised' and having no value compared even to a swine. Although it is not that voiced clearly by Forster throughout the novel, it is well known that the political interrelated with economic goals of the British are the central motif that manifest itself as cultural apocalypse of the Indians, of which the stimulus is cultural clashes.

From another angle of this cultural clash, some prejudices against the race of the Indians has also been the focus of interest to clarify another layer of cultural apocalypse in the culture of the East/Indians. Although it can clearly be sensed in the novel that Forster does not agree with this ideology, he presents the overall picture of some racist attitudes by the representatives of British imperial power/domination in India, which simply arises from the idea that can be put as the arrogance of the White against the Black. This arrogance is felt almost in any scene where any representative of two cultures come together or whenever a British talks about either Indian or India, which is especially drawn in the scenes that

depict the Bridge Party. This has also been witnessed in the clash of two religious values in the mosque where Mrs. Moore visits and Dr. Aziz feels himself responsible to warn her not to enter with shoes on.

All things considered, one point that E. M. Forster highlights starkly is the respect that one culture should have for another not to lead the other to fall into apocalypse, of which the mere result will be dehumanisation, strong enmity and everlasting prejudices as a result of which there will never be bridge between two cultures to find a common ground to share differences. To crown it all, the Indians and their native culture is plunged into total apocalypse in which they are exposed to start a fresh beginning by denying their own culture if they want to be together with the British. This the point that is especially enough to label A Passage to India as an example of cultural apocalypse under the guidance of what Kermode, Corcoran and De Martino strongly highlights in their approach to apocalypse.

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