



Social Values In The Writings Of E.M.Foster

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ABSTRACT

Englishness, imperialism, and liberalism are the three main categories into which my investigation falls in order to recreate the unique genesis of these writers. I distinguish three distinct but interconnected aspects of "Englishness": (a) its dependence on a variety of cultural and social "Others," (b) its ties to liberalism (through "a capacious liberalism," and (c) its foundation in capitalism. Not only is the construction of "Otherness," which manifests itself in a long chain of binary oppositions (such as, public/private; masculine/feminine; rational/emotional; elite/mass), central to Forster's and Orwell's literary/political vision, but it has also been replicated in the various identity-based post-modernist critiques of liberal-humanism. Even while ethics and aesthetics aren't the only things on Forster's mind, they're crucial to grasping his works and what might be considered his universe. They serve as pointers toward a discovery of something that, on its own, is likely too vast, rocky, and complicated to fully comprehend. A large number of A Room with a View's characters seem to prefer promoting Victorian values above "new" ones.

KEYWORDS Social Value, E.M Foster, Novel, Human's

INTRODUCTION

The literature we read reflects our shared and individual experiences with the world. Those well-read in literature tend to be more emotionally attuned and hence better equipped to comprehend what it is to be human. Literature encompasses a wide variety of forms, including prose, poetry, and theatre. There are two ways by which the circumstances and the topic of a tale may be expressed and described. Extrinsic and intrinsic aspects both have a role in writing. The social, cultural, aesthetic, etc., aspects of a work of prose or play are considered extrinsic, whereas the story, setting, characters, subject, etc., are considered intrinsic. So claims Newman. Literary works are linguistic expressions of ideas. The term "thought" refers to everything goes on in a person's head, including their thoughts, emotions, points of view, and logic. Humans' "thought" is the most fundamental need for satisfaction, as it is the portal through which people experience the aesthetic value of literature and other forms of creative expression. The concept of social value encompasses a larger concept of worth. Instead than

focusing on monetary worth, it encourages individuals to consider how their choices will affect their lives. People's opinions matter a lot.

Organizations should strive for a net positive effect in the here and now and for the long term since they will inevitably produce both good and terrible experiences. They need to keep track of their effects and utilize that data to inform better policy choices. In the context of human interaction, value also serves as a means to an end. This indicates that in order for human society to persist, its members must meet their social demands in a way that is consistent with commonly held values. Therefore, in order to avoid perpetual conflict, it is imperative that every person's actions be consistent with the value. Culture, and particularly the component of culture known as "social sense," is the primary source of social values. A broad definition of the social values generated by social sense would be a set of beliefs about what is good and evil, right and wrong, and necessary and unnecessary in the world. Reports that When compared to "moral values," which might suggest that they transcend social custom and are sacred, the word "social value" is more accurate.

LITERATURE REVIEW

Pinki Saha (2021) E.M. Forster's ability to depict, in a meaningful and beautiful manner, some of the most urgent topics of the 20th century speaks to the relevance of his work. The modern world is acutely aware of the interconnectedness of all things and the gravity of all human situations. The new study investigates in detail how Maurice's inner life evolved in the face of a hostile civilization. Forster's works and what we may call Forster's cosmos need an understanding of ethics, even if they aren't the only thing on his mind. They are the key to unlocking a mystery that, due to the area's massive size, rugged topography, and intricate design, would be difficult to solve by any other means.

Dr. Nishi Upadhyaya, (2020) One reason why E.M. Forster's work is so influential is that he manages to capture the complexity and variety of the key problems facing humanity in the twentieth century via the medium of literature. The book Maurice (1971) by E. M. Forster reflects contemporary culture's openness to and interest in issues of intimacy and connection. This study delves into Maurice's inner life and how it developed in response to an unwelcoming culture.

Swati Srivastava et.al (2017) After dominating most of the globe for centuries, imperial countries finally lost control of their colonies in the second half of the twentieth century. Intellectual attention shifted as a result of the shift in geopolitical circumstances to the ways in which invaders had perverted the cultures of the oppressed countries. By the 1960s, literature had established itself as a go-to resource for deciphering complex social systems, cultural lexicons, and

inter- and intra-ethnic dynamics. To that end, this article analyzes how E. M. Forster's fictional *A Passage to India* was rewritten. The author's critique of the Western intellect is couched in a similarly defiant tone, demonstrating not only his rejection of the conventional ideals of life and art of the day but also his assertion of his uniqueness.

Elok Mekarsari (2014) Literature is intrinsically linked to the human experience. To put it simply, literature is the written or spoken representation of human thinking, where "the thought" refers to any and all mental processes. The novel is a kind of literature. A book is chosen because it depicts the state of the society; in this culture, values are the notion of what people consider most essential. The book by E.M. Foster titled "A Passage to India" is the subject of this analysis. The research aims to identify the societal values present in *A Passage to India* by E.M. Forster and to discuss how those values relate to the novel's central topic. Since there was no treatment in this study (as there would be in experimental research), a qualitative research approach was adopted. The material for this analysis of the social values and the consequence of social values in E.M. Forster's *A Passage to India* came from the book and from other relevant texts. This research confirmed that E.M. Forster's *A Passage to India* has moral, ethical, and societal values such as those of humanity, social relationships, and family. The novel's moral values were that of helping others and being kind to one's fellow man, and these values had three main ramifications: 1) Humanity values should be used as a fundamental value in making relation with other groups of people with different background and should be the basic value in behaving toward others; 2) Social relationship value was that when conflict occurred, people should seek for the solution in order for life to keep in harmony; and 3) 4) The novel's core message on the importance of family relationships is that they serve to socialize and educate children as well as to support, protect, and care for them.

British Inability to Accept Foreign Customs, Culture or Religion and the Importance of British ones

The attitudes of British and Italian civilizations regarding religion are quite similar. In the words of Kemalettin Yiiter (1986, 172): "They both (Gino and Philip) regard religion as a series of habits rather than a system of thought or a way of life." Gino does not attend church, and his views are somewhat in line with those of the British who attend services only out of a sense of social obligation. While Philip appreciates the cathedrals in London, he finds the Italian churches to be more aesthetically pleasing and sincere.

The Herritons' discriminatory actions based on their faith are evident in *Where Angels Fear to Tread*. Middle-class Italians who are deeply religious look down on working-class Italians for being too superstitious. After marrying Gino, Lilia loses her standing as a normal Italian lady and Catholic and as a legitimate British

citizen, and she lives a life on the margins of both communities (Yiter 1986). It would seem that for Forster, there is no religion that satisfies him. He looks for a worldview that welcomes all people, regardless of their background or appearance. Forster uses his books to examine the "rejection of the young, the natural, and the passionate in man's nature," that pervades English culture. Forster, as Zwerdling argues, spreads among many of his key characters, demonstrating the strength of love and nature repressed youth and then extending retribution in a huge degree.

The very British tradition of sipping tea is also crucial in sustaining social stratification. Tea is a vital aspect of domestic and social life in all of the works we've chosen by Forster. Margaret Schlegel's primary reason for hosting a tea party at Howards End is so that she may invite the guy who has caught her eye. Tea parties are shown as an integral element of society and an ideal place for a man and a woman to get to know one another in *A Room with a View*. Forster seemed to imply in *Howards End* that any issue may be remedied via creative thought and interaction with others. You can think that having tea is a good chance to achieve such condition. However, there are situations when the scenes escalate into a fight. Since the Schlegel ladies are half-German and flout many norms of British society, it is not surprising that they invite a young man from a different social class, Leonard Bast, to tea. Nonetheless, the women exert great effort to acclimate the male to the system of which he is unaware. Bast thinks they are trying to lure him into some kind of trap. It has been argued by Haiyan Zhan (2008, p. 98) that "Forster prepares the reader for a conflict" by detailing the various behaviors shown during the tea party. The guy cannot fathom the girls' charity since he and they come from different socioeconomic strata. "His tea manners, especially the caricature of his awkward moustache, are a metaphor of his limitations and his lack of self-knowledge," Zhan (2008, 98) emphasizes.

Having tea together is often a special time of mutual understanding and peace. This one, though, is likely to cause friction. Forster, as well as the rest of early 20th-century society, held the ritual of drinking tea in high regard. Forster decided that this setting would be ideal for the next class conflict. According to the author, "the tea scenes he [Forster] used to reflect class consciousness are well designed, effectively utilizing the existing social meanings in tea, and the teas reasonably collect the characters across social classes to highlight class alienation and difference in the minute details of tea manners." Tea parties, the formal gathering of men and women, are something that Lilia in *Where Angels Fear to Tread* misses much during her time in Italy with Gino. The socioeconomic disparities in this book are made evident when Gino and his guest refuse to drink tea because "the tea tasted of chopped hay" and want to use wine glasses instead. As for her inability to go for walks, "the few people she met wished her a civil good-night, taking her, in her hatless condition, for a peasant," thus no one really notices that

she is missing out. Rather of challenging his own cultural norms, Gino wants Lilia to adopt them: "My wife prefers to take solo walks... But I cannot allow her to... She still doesn't get it. Sometimes she'd ask me to stroll with her "without object," and I'd oblige. He is also conscious of his position in Italian society and wants to act appropriately. He forces Lilia's religion change to Catholicism and prevents her to go outside. He isn't the kind to host tea parties.

In the Edwardian period, the mind and intelligence played a crucial part in maintaining social rank. Forster's fiction addresses this issue, as shown in "The Wedding," as the Herritons attempt to dissuade Lila from marrying an inappropriate young Englishman and Italian (Forster, 1905):

Mr Forster presents the life by values of his group of twentieth-century characters. It is these values, and their assessment, for which he really cares. His characters' problems are problems of the mind and heart, problems of conduct, problems of values, true and false; the solution of these problems is to be obtained, believes Mr. Forster, by applying the mind, the intellect, to their investigation...these relations must be harmonized by understanding, by affection, by "connecting" and above all, by tolerance.

Forster's characters and the ideals they have as a result of their social standing provide more evidence of the significance of status in his work. It is implied in *Where Angels Fear to Tread* that the social standing of the son of an Italian dentist and the nephew of a priest is insufficient for a lady who has married into a wealthy British family. The Herritons were very concerned about keeping up their aristocratic manners. No one in this household has a job since no employer would hire someone of their social standing. While commenting on Gino's socioeconomic status, Lilia notes that despite Philip's legal training, he does not practice law. "Why, a lawyer just like you are, except that he [Gino's cousin] always has so much work that he never has any time to himself".

THE REFINED VICTORIANS

There are a number of people in *A Room with a View* who seem more disposed to promote Victorian values than "new" ones. Most of the people shown here belong to the upper class, or at least they behave and think like they do. A woman's ideal of purity and innocence seems to be the one they most fiercely uphold. Martha Vicinus argues that the "perfect lady" ideal of the Victorian era was most "fully developed in the upper middle class" (ix). As a means of protecting their virginity, young women were conditioned to be naive and uninformed about sexual matters. A woman's virginity and her own purity were at risk if their innocence were ever compromised. Therefore, protecting young women's virginity was crucial. However, it has already been established that women in the Victorian era were

looked down upon. They were looked down upon as being feeble and less capable intellectually than men. Since young women were not trusted (or even considered capable) of protecting the "innocence of their consciousness," this meant that this was a vulnerable state of being. Instead, it was up to mothers to keep their children sheltered "from a reality which the genteel classes perceived to be sexually contaminated," as Cominos puts it.

Miss Charlotte Bartlett, Lucy's elder cousin and chaperone in Italy, is possibly the most prominent and steadfast defender of this concept. She has inflexible beliefs of what is right social behaviour in general, and what is proper social conduct for young ladies in particular. Not much is said about her background, but given that she is friends with the Honeychurch family, who seem to fall somewhere in the middle of the middle class and the gentry, and that she does not work to support herself despite being a spinster, it is safe to assume that she is a member of the upper middle class. Maybe the fact that she is, at least in theory, upper-middle-class explains her admiration for the "perfect lady" ideal".

The first scene of the story takes place at the pension Bertolini, where the cousins are staying on their trip to Italy, and it quickly becomes apparent that Miss Bartlett has strong beliefs about what young ladies should or should not be exposed to. Miss Bartlett is quite impolite when the Emersons offer to swap rooms with her and Lucy since she has been complaining about the lack of a view from their room. Both the father and son's proposition and her reaction to it are instant disapprovals. The Emersons' boldness in proposing something that would obligate her young, unmarried relative especially irks her. Miss Bartlett, in her role as Lucy's chaperone, assumes the role of Lucy's mother in preventing Lucy from having a sexual awakening. She takes her job and, by extension, the Victorian ideal of femininity, very seriously, as seen by her extreme reluctance to even allow Lucy occupy the room of the younger Mr. Emerson. Her actions suggest that she is acting in an attempt to portray herself as a respectable Victorian English citizen, where young single ladies do not engage in many relationships with young single males.

TWILIGHT IN DELHI

In the late 1930s, Ahmed Ali wrote *Twilight in Delhi* for a prominent American publishing house. The company sent it back, praising the novel's prose but noting that the setting was too foreign to American readers. After reading the typescript in August of 1939, renowned British author E.M. Forster commended it and subsequently linked it to his classic work *A Passage to India* (1924). His endorsement led to its submission to the Hogarth Press, where it was approved for review and eventually published by Harold Nicolson at the end of 1940, following clearance by the press's official censor. Instantaneous acclaim came from well-known reviewers like Edwin Muir and Bonamy Dobree, demonstrating Ahmed Ali's brilliance as a writer.

As a result, Mir Nihal's relatives are taken as a stand-in. There is a general sense that traditional society is on the decline. In order to highlight the decadence, many groups exist in society. According to Ahmed Ali, there are several factions within Islam. There were some who preferred the old way of life, and others who were eager to embrace the new. When we see the old giving way to the new, we can see how progressive Ahmed Ali is. Here, it's worth noting Ahmed Ali's depiction of the transition from the old to the new Delhi. There were several proposals for altering the city of Delhi. "The gutters, which had been deep and subterranean from the days of the Moughal until the present day, were being excavated and made shallow, and fetid water flowed quite to the level of the streets, and a foul odor pervaded the area. The city walls were scheduled for demolition as well. A new Delhi was planned to be constructed outside the city, beyond the Delhi and Turcoman Gates and across from the Kotla of Feroz Shah, the historic fort. The city of Delhi, its seventh, and its architect, Shah Jahan, had both been destroyed. The eighth was now being built, and its demise had been widely prophesied. Its base was already atheistic.... They said that the old town will be abandoned once the new one was completed.

As an added bonus, a New Delhi would bring in a whole new set of people, culture, and environment. For the long-time locals, it was probably too much, but it could be just perfect for the newbie. Strangers from all across India, but notably the Punjab, have begun to pour into the city. They introduced new practices and beliefs. The ancient city's walls were crumbling, and with them, the traditional civilization that had been maintained there. Delhi was very proud of her language, but she feared that it might be corrupted by other influences and lose its special beauty and idiomatic flair. She would be populated by people who had no fond memories of her former glory and would turn her into a city of the dead. Who, then, would raise a voice in protest against Time, the destroyer of Nineveh and Babylon and Carthage and Rome? Mir Nihal is portrayed, along with other conservative Muslims, as a selfless person helpless in the face of the ascendancy of progressive ideals.

PROBLEM FORMULATION

Forster often attended parties with buffet meals, where he indulged in the delicious fare. Although he was aware of the existence of relating, he had never experienced its effects firsthand. He thought that life in India was peachy for the affluent. He's also cognizant of the fact that, for the underprivileged, India is a veritable paradise.

Forster also noted the importance of the language barrier as a fundamental issue in India. The P.E.N. meeting saw heated discussion on the topic. Hindi had support from northerners, while English was preferred by southerners. However, Forster was relieved to hear that people in India freely mix English with their native

tongues. On the train ride to Baroda, he conversed with several locals in a charming combination of English and Gujarati. They spoke just in English out of respect for hi.

Forster saw a rise in Indian writing production. There was a flurry of book creation, but writers were paid little. Some of the best short tales ever written were written in Bengali. There was a lot of plagiarism from poets like Eliot and Auden.

The level of drama was low, and the quality of the critique was much worse. Forster made the observation that Indians could either praise or condemn someone, but they lacked the capacity for critical thinking. In addition, Forster focused on India's booming film industry. The billboards and posters lining the streets were proof of that. Forster had the misfortune of seeing two movies that were both terrible. He did, however, concede that India was home to beautiful landscapes, interesting people, and an impressive body of domestic history that might be put to good use in the medium of film. He also thought Indians have the ability to act spontaneously and beautifully.

When Forster was in Hyderabad, he took note of the city's impressive universities. The structure was a beautiful example of Muslim and Buddhist architecture. There was a newfound enthusiasm for the visual arts, he observed. He spent time at both Santiniketan and various Calcutta studios. He had a soft spot for Bengali traditional art. Jamdini Roy, a painter from Calcutta, was one of his favorite artists.

When asked about India's future, Forster said he was at a loss for answers. Only English speakers would benefit from his guidance. Their intentions toward Indians were not fueled by adequate goodwill. They ought to demonstrate uninhibited, heartfelt enthusiasm for India and her people. The English could only make "a passage to India" under such conditions.

Short tale "The Other Side of the Hedge" by Jack London was written in 1904 and first appeared in the "Independent review" in 1905; it was included in London's "celestial omnibus" of 1911. Many contemporary poets and authors have explored this issue, and this short tale is no exception. Mathew Arnold's "Scholar Gipsy" draws parallels between the secluded existence of an Oxford don and the "strange disease" of contemporary life, characterized by its sickening haste and splintered priorities. A life without the pleasure of the peaceful and beautiful is meaningless. Sir Max Muller makes the observation in "India View of Life" that Westerners are willing to give up their life for the greater good. Forster paints a picture of what it's like "on the other side of the hedge" and stresses the importance of the lessons we may learn from our ancestors for today's society.

The narrative, stripped of its underlying meaning, is straightforward and effective. The story's protagonist travels to an unfamiliar land. Just like Gulliver living with the Lilliputians. From his guide, he learns fascinating and unusual information about the nation. He thinks people in that nation are dumb to live there. In the end, he realizes where he went wrong. The hero tells the narrative and the only other character is the guide.

The metaphor is communicated implicitly via their conversation. The mood of astonishment is heightened by every aspect of that other land, and it reaches its pinnacle in the hero's about-face, when he abandons his own ambitions.

CONCLUSION

In conclusion, Jeffrey M. Heath's editing of E. M. Forster's "The Creator as Critic" and other writings allows readers to delve further into Forster's lesser-known qualities. Famous for his novels, short tales, and memoirs set in India, Forster shows in this collection of speeches, essays, notes, and broadcasts that he is much more than just a writer; he is also a literary critic and an avid traveler. The investigation of the social milieu depicted in the books and the cultural embodiment and its genuine impulses mostly ignores the author's biography, despite the fact that facts like his schooling at Cambridge and his early tour of Europe are crucial to both. The author's personal history sheds light on the cultural and psychological factors that shape the writing process. His work *Howards End*, in which he examines materialism, is an expression of his gloomy outlook on the contemporary world and its financial wealth as a direct outcome of World War I. A thematic analysis of the books required the use of these sources to back up the research claims made within.

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