

THE INTERSECTION BETWEEN TWO OTHERS, THE EAST AND THE
WEST IN E.M. FORSTER'S *A PASSAGE TO INDIA*

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ABSTRACT

THE INTERSECTION BETWEEN TWO OTHERS, THE EAST AND THE WEST IN E.M. FORSTER'S *A PASSAGE TO INDIA*

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This dissertation reconsiders the intersection between the East and the West against the background of the Lacanian O/other to explore the inside/outside intricacy between the Anglo-Indians and the Indians in E. M. Forster's *A Passage to India*. The moebius band trajectory is prevalent in both the narrative structure of the novel and the reversal of the characters' relation to the external reality that generates rupture because of traumata. This eradicates intersubjectivity between the characters who lack a shared Other. Thus, the thesis also consults Bhabha's notion of mimicry and the Saidian Other to provide a wider contextual background for the analysis. The Western binary patterns such as the coloniser/colonised, rational/irrational are incompatible with the plurality of the Indian culture and their standards of living. The dissertation claims that the ambivalence is on the side of the Anglo-Indians. Adela, and Mrs Moore experience this ambivalence resulting from the unknowability of the phenomena in *A Passage to India*. Their images are reversed respectively. The non-linearity and one-sidedness of the moebian structure mirror the non-linear intersubjectivity among the characters in Chandrapore. The band's figure also emerges in the

imperialistic practices of the Anglo-Indians' discrediting the truth against the colonised and the experience of the traumatic real. Aziz's poetry metamorphoses as his *sinthome*, adding coherence to his life wishing independence for the Indian women and his country. The East and the West are never mirror images of one another and they do not constitute the Lacanian O/other for each other in the novel.

Key words: *A Passage to India*, the O/other, Moebius band, *sinthome*, Lacanian epistemology

ÖZ

E. M. FORSTER'IN *HİNDİSTAN'A BİR GEÇİT* ROMANINDA İKİ ÖTEKİ, DOĞU VE BATININ KESİŞMESİ

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Bu tez Doğu ve Batı kesişmesinin Lacan'ın büyük Öteki ve küçük öteki kavramlarının kesiştiği zeminde, Hintliler ve Anglo Hintliler arasındaki iç/dış karmaşasını keşfetmek için E. M. Forster'ın Hindistan'a bir Geçit romanına, Lacancı epistemoloji kapsamında, yeni bir okuma yöntemi geliştirmeyi hedefler. Möbius şerit yörüngesi hem romanın anlatım yapısında, hem de kahramanların dış gerçekle olan ilişkisinin ters dönmeleriyle baş gösterir. Travma şeridin bükülmesini sağlar. Özneler arası ortak büyük Ötekinin olmamasından dolayı kahramanların ilişkilerinde yok olur. Tez aynı zamanda Bhabha'nın öykünme ve Said'in büyük Öteki kavramlarına, analizde daha geniş bir zemin oluşturması için başvurur. Sömürgeci/sömürgeleştirilen, akılcı/akılcı olmayan gibi Batının ikili zıtlıkları, Hint kültürü ve yaşam standartlarıyla uyumsuzdur. Dolayısıyla, tez, Anglo Hintlilerin Hintlilere karşı müphemlik içinde olduklarını savunur. Adela ve Mrs Moore olayların bilinmezliğinden kaynaklanan bu müphemliği deneyimler ve imgeleri möbius şerit yapısında ters yüz olur. Şeridin tek yanlı olması ve doğrusal olmaması, Chandrapore'da, kahramanlar arasındaki doğrusal olmayan özneler arası ayna tutar. Şeridin şekli, Anglo Hintlilerin, Hintlilere

karşı emperyalist uygulamaları ve travmaya dayalı Lacancı Gerçek'in deneyimlenmesiyle hakikatin itibarsızlaştırılmasında da meydana çıkar. Mau'da, Aziz'in şiiri kendi sinthome'u olarak değişime uğrar. Şiiri, ülkesi ve Hintli kadınlar için özgürlük düşünceleriyle hayatına tutarlılık katar. Romanda, Doğu ve Batı birbirlerinin ne ayna imgesidir ne de Lacan'ın büyük Öteki ya da küçük ötekisi bağlamında yapılandırılmasıdır.

Anahtar Kelimeler: *Hindistan'a Bir Geçit*, Büyük Öteki ve küçük öteki, Möbius şerit, *sinthome*, Lacan Epistemolojisi

To my family

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CHAPTER 1

INTRODUCTION

1.1. Aim of the Study

E. M. Forster writes his novels at a time of transition from modernity to a new world order with its particular kind of reality. The writer's task is two-fold at the time of this transition; first he has to make sense of this new reality, which seems to be chaotic, and second, he has to represent it in his fiction. This predicament that dominates the early decades of the twentieth century is regarded as a crisis of representation (Childs 4). In fiction, this change implies a transition from realism, which is the aesthetic mode of representation of modernity and its epistemology, to a post-realist mode of representation of reality of the modern man. Realism's narrative mechanisms are able to give voice to bourgeois community and its production relations, environmental problems, consumer society, extreme materialism, Cartesianism, positivism and rationalism of modernity (Nicol 2). It employs causality and a linear conception of temporality in its narrative techniques, which assume a one-to-one correspondence between the word and the world. It is taken for granted given that language could represent the material reality. However, this certainty regarding the representational potential of language, realism's ability to depict man with his psychological subtleties and (hu)man's relation to the social and cultural context s/he is born into are problematized in the later decades of the 19th and early decades of the 20th century.

This problematisation triggers a transition from linearity of realism to a non-linear conception and representation of temporality, as well as a transition from a Cartesian to a post-Cartesian conception of the self (Shepherdson 121). All the

other epistemological categories have to be re-defined in fiction. The novelist had to find a way of both coping with this new reality and a language that would represent it in his novel. Thus, the modern writer's fiction was characterised by "self-effacement", alienation, fragmentation, lack of a functioning epistemological centre, and functioning organising elements that revolve around this centre, psychic split (Elliot 41) and scepticism about language's potential to provide a generic, contextual background.

E. M. Forster writes his novels at such a time of chaos and transition, therefore, if one reads his novels against the background of the endeavour to cope with all the above given elements, including self-effacement, alienation, fragmentation, lack of a functioning epistemological centre, and functioning organising elements that revolve around this centre, one can achieve more insight into the "echoes" (Forster 159) in the caves in *A Passage to India*. Analysis of the characters' psychodynamics and how they relate to others and the culture they live in constitute an important dimension of this hermeneutic attempt. This dissertation consults Lacanian epistemology to decipher the narrative polysemy of Forster's *A Passage to India* and aims to find a suitable conceptual toolbox in Lacan to make better sense of the psychodynamics of his characters. In doing so, it aims to establish a psychoanalytical framework of analysis of his fiction, which plausibly manifests tension due to the constructed dualistic systems of self, and society in the early twentieth century. However, such a frame needs to be contextualised as Forster's novels embody a symptom of the times they were written in. Therefore, before a psychoanalytical hermeneutic, the dissertation also aims to shed light on Forster's relation with the context within which he wrote.

The post-modernity of the twentieth century has emphasized and foregrounded a post-Cartesian conception of the self by acknowledging post-positivist, post-humanist colonialism, irrationality as well as rationality, feminism, hybridisation, rhizomatic relations of mindscapes, and landscapes. Exploration of

the novels from a Lacanian vantage point would highlight these immeasurable but tangible intricacies, however, this exploration should also benefit from Bhabha's notions of interstices, "in between hybridity of the history of sexuality and race" (Bhabha 20) and "sly civility" (132). Bhabha's views of the colonial and the postcolonial subjectivities offer a social texture to put Lacanian views into a wider perspective within the context of the East. The subjects move beyond negotiable identity constructs to nomadic hordes. Grand narratives, including Forster's *A Passage to India*, dissolve and shift to anti-philosophical conceptualisations of truth, knowledge and reality in Lacanian terms, regarding what has happened in the caves. Bhabha brings out a far-fetched viewpoint when he enunciates that the projection of otherness would become the main tool to study world literature, however, with his Lacanian approach, Bhabha relates the unconscious to division despite his claims on hybridity and interstices (20). Lacan's topological structure moebius band, on the other hand, interrelates inside and outside for liminality, the o/Other, consciousness and unconscious by framing the complex relationships of dualities. These new conceptions would help to make better sense of the new nature of reality, the nature of knowledge, and the new nature of subjectivity in Forster's novels. E. M. Forster's *A Passage to India* needs to be explored through the Lacanian epistemology to find a new way to deal with the "epistemic violence" (Spivak *Can the Subaltern Speak?* 325), and the incommensurability of his binary opposition between the coloniser/colonised. Topologically, Lacanian moebius strip sustains spatial, subjective, timely inseparability of inside and outside, through ever-recurring images from birth to death within the family circle, and social relations within colonialism.

Going hand in hand with the loss of the centrality of modern man, Jacques Allain Miller asserts that Lacanian epistemological break in psychoanalysis is the foreclosure of subject from science and his/her inclination to "the impossible" in Freud's discourse. Miller attributes this conjuncture to what Lacan processes and theorises as "modern ego", which is "the paranoid subject of scientific

civilisation” at work for “free enterprise” (*Ecrits: Classified Index of the Major Concepts* 852). This is a replica of the notion of the end of modern man, who thinks that he is the source of all episteme, and whose centrality is now determined by a few capitalist individuals’ surplus value. In such a context, the trajectory of modern psyche moves from centrality to the threshold in nomadic forms of hybridity in spatial configurations. Lacan retheorises the topological structure of psychological terms with respect to the modern psyche as a capitalist (or bourgeois) production. The colonisers’ ambivalence in the Marabar caves, in *A Passage to India*, is an example for this spatial configuration which resists any form of bourgeois production. He situates the power of the real, or the impossible to overdetermine the psyche’s position implicitly within the norms of authoritative power which Foucault enunciates as the constitutor of ethics for crime, punishment, medicine, and psychiatry (387).

The topological structure of moebius band also corresponds to the intricacy between the inside and the outside, the non-linear intersubjectivity and intra-subjectivity in and among the characters. Lacanian idea of *Objet petit a* sheds further light on the characters’ anxiety and its relation to their desire. The basis of the interplay starts with narcissistic identification metaphorically in the mirror stage which breaks down with misrecognition, and the oedipal law or the symbolic order fusing lack. This leads the subject to an endless search to fulfil their desire in the symbolic domain until s/he encounters the impossibility of the real. At this point, Lacanian focus on drive, and specifically *jouissance* also marks the narcissistic gratification of characters through pain, and enjoyment. However, the psychodynamics of characters are complicated in the novel due to the Western binary opposites the coloniser/colonised, the rational/irrational. The Borromean knot, another Lacanian concept, might also be consulted to explore the characters in the novel. It resists all forms of hierarchisation (Sarup 118) as it ties the imaginary, symbolic, and real registers together but the Westerner’s coloniser/colonised binary pattern problematises the transition between the registers and puts them in tension specifically for the Indians. Therefore, the

main character, Aziz tries to constitute a new signification system for himself seeing the unfunctioning mechanisms of the West in Chandrapore. His poetry becomes his *sinthome*, and in the shape of a moebius strip, it holds together the three registers intact within a new psychic space linking the idea of independence for his country and the Indian women.

This dissertation also consults the ideas of the Lacanian O/other for intersubjective communication intersecting on the unilateral surface of moebius strip as the East and the West, in E. M. Forster's *A Passage to India* because these Lacanian conceptualisations dismantle Forster's strictly totalised conflicts such as coloniser/colonised, civilised/uncivilised and opens up new space to analyse them. Forster's closeness to both colonialism and British liberal humanism, in *A Passage to India*, makes the novel suitable for Lacanian analysis as a toolbox to reveal the tension in the psychodynamics of the characters through the structure of moebius strip. Along with the Lacanian concepts, this dissertation will consult the Saidian idea of the Other to explore the Anglo-Indians' view about the Indians and the fixity of the coloniser's view of the colonised. It will consult the Saidian Other within the Anglo-Indian's perspective for the Indians and suggest that the ambivalence is on the side of the coloniser because the Westerners cannot understand the Indians so they repress them to create an epistemic and ontic space in India. In this sense, the concept of the Saidian Other sheds light on the fixed binary oppositions of the East and the West in Chandrapore in *A Passage to India*.

Orientalism is a style of thought based upon an ontological and epistemological distinction made between "the Orient" and (most of the time) "the Occident"¹ concerning the Orient, its people, customs, "mind", destiny, and so on. Orientalism is a Western means of dominating, restructuring, and having authority over the Orient. Orientalism is a discourse, in which European culture

¹The Occident, the Anglo-Indians are the constitutive Other for the Indians in Saidian terms, in this thesis, regarding *A Passage to India*, it can be associated with either English Imperialism or with English Bourgeoisie. It mainly refers to the fixity of the signifier of the coloniser.

manages and produces the Orient politically, sociologically, militarily, ideologically, scientifically, and imaginatively during the post-Enlightenment period (Said *Western Conceptions of the Orient* 3). It is authoritative so it involves limitations of thought and action imposed on the Orient. In this respect, the Orient cannot think or act freely. European culture strengthens itself by defining the Orient as a surrogate and an underground self (Said 4).

In the symbiosis of the coloniser/colonised, the concept of the Saidian Other stands out as a fundamental notion to analyse Ronny, Mrs Moore, Adela, Fielding's intersubjectivity and intra-subjectivity with Aziz, and the Indians emasculating him to exert power on him. In *A Passage to India*, their understanding of the uncivilized East takes place on a hierarchical plane, as a result, they create a derogatory term as an opposite to define themselves. They even cannot play tennis with the Indians during the Bridge Party, thrown by Mr Turton to please the Western ladies' wish to see the real India. The same situation continues in Mau, which is a Hindu city, but there Aziz builds up his signification system that resists hierarchisations such as coloniser/colonised by means of his poetry and quitting practicing Westernised medicine. This means that neither of the two different paternal metaphors of India (Muslims and Hindus) is ready to reconcile with the Occident. The West fails to justify its narcissistic idealized images within the East.

However, the moebius band in Lacan's topological structure manifests how the two concepts of the Saidian Other and the Lacanian other move, or act in the same dimension through a non-linear intersubjectivity of a circular momentum and a detour. This detour with a traumatic event or split problematizes the intersubjectivity and intra-subjectivity between the coloniser and the colonised. This circular momentum for signification also appears in surrealistic spaces in Forster's novels, including *A Passage to India* with its Marabar caves, reversing the hierarchy between the East and the West. That is, the phenomena in the caves which resist signification create a detour for the English upper middle-class

consciousness or, in Lacanian terms, a split in the psyche, a rupture which nullifies the meaning of the Western epistemology, engendering a lack of lack in the symbolic. This split also puts the ontic presence of the Westerners at stake in Chandrapore. This circular momentum also causes the loss of normativity for the English ladies in the novel. The circularity of the opposites in the moebius strip problematises the repetitive reversed images of the coloniser/colonised. Ultimately the reversed images become the continuum of one another.

Similarly, Indian history functions as an *objet petit a* for Aziz and it integrates drives such as fear, scepticism, anxiety to the structuration of language within his cultural past. Aziz's cultural past invests itself in the consciousness and fills the lack in the Other. It is essential to analyse Aziz's *objet petit a* because whenever he is anxious due to the forced upon co-existence of the Anglo-Indians he ends up resorting to his cultural past and building up his fantasies and ideas around it. Aziz desires the ideals of his cultural past to constitute an exterior relationship with the Anglo-Indians. His desire for "mother-land" (Forster 290) in his poetry is an example for "the fragments of phallus" which is lost for Aziz (Bailly 130). Aziz never puts forth his cultural past to obtain social recognition because his cultural past is "objective focused" (131) for Aziz. He desires independence for his country. Aziz's choice of Babur for his *point de capiton* marks his ego ideal within Fielding's and Mrs Moore's angle of vision.

The argument in this dissertation revolves around the research question of what the intricacies of the relationship between the East and the West are. It claims that these intricacies need to be reexplored and reconsidered against the background of Lacanian and Saidian views because these intricacies originate from the internal and external dynamics of the individual and the collective psychic structuration of subjectivities. It argues that the East and the West are never mirror images of one another as in the structure of the moebius band and its split that problematise this dualistic system, and the East and the West do not constitute the Lacanian O/other for each other. This dissertation, in this line of

argument, problematises the ontological status of the West for the East and aims to reconsider the traditional hierarchies between them. Thus, it explores how the characters experience the outcomes of modernity during the colonisation of India consulting Lacanian register theory. It also asks how the Western dominant discourse forces its co-existence upon the weak ones in the fictional realm of Chandrapore. In doing so, it reveals the dominant exclusionary practices of the Anglo-Indians in India and asks whether the East can understand the hierarchies of the West to compete with it through Bhabha's notion of mimicry and Lacanian notions of camouflage and extimacy. Thus, it asks whether the Westerners that delineate the Easterners as the Saidian Other can understand the Eastern non-hierarchical system of thought based on plurality or not. It explores how the disfunctioning symbolic registers in Chandrapore emerge as a kind of psychopathology for the main character of the novel who succumbs to self-effacement in Mau to actualize his *sinthome* through his art of poetry, preaching independence to his country.

1.2. Significance of the Study

Due to the intricacies of the West and its Other, between Forster's biography and the characters in Forster's novels, there have been many attempts at psychoanalytical exploration of Forster's novels, mostly from Freudian or Jungian vantage points such as the ones below. However, none of these vantage points could exhaust and contain all the narrative elements in his novels. There has always been residual material that spills over the psychoanalytical frames of argument developed in these explorations. This dissertation aims to give a Lacanian hearing to those residual narrative elements like the symbiosis of the other and the Other, and to respond to the gap in scholarship by developing its own argumentative frame. That is, a brief synopsis of what has been done in this line of research is necessary to locate Lacanian analysis of the novel in literary scholarship.

David W. Elliott's M.A. thesis *A Psychological Literary Critique from a Jungian Perspective of E. M. Forster's A Passage to India* consults the psychological theories of C. G. Jung and the methodological postulates of Jungian literary critic, Terence Dawson, to explore the writing of *A Passage to India*, which is “comparable to Jung drawing mandalas Forster seeks to go to the centre in his writing. He opens himself to what Jung calls the self-archetype, the archetype of meaning and wholeness” (107). Sinkwan Chen's article, “Crossing Desire and Drive in *A Passage to India*: the Subversion of the British Colonial Law in the Twilight Zone of Double Vision”, on the other hand, takes a close look at the Marabar caves and the echoes which parody the Western mode of thinking. According to Chen, caves are the twilight zone of the double vision where “the drives and desire cross each other” (1). Sandra Corbman's MA thesis *Psychoanalytic Criticism and the Representations of the Mother in the Novels of E. M. Forster* examines how Forster presents the mothers, from the vantage point of Freud. Cahru Malik's thesis *Private Pleasures, Public Texts: The Representation of Male Homosexuality in E. M. Forster's Maurice, The Longest Journey, and A Passage to India* discusses the repressed voices of the time concerning the fictional universe of the novel. Wenchi Lin's Ph.D. dissertation *The Performance of Identity in Sister Carrie, A Passage to India, The Lover, and A City of Sadness*, on the other hand, discusses the racial identity performance of hegemonic groups and collective revolt as a solution to it and suggests that “*A Passage to India* presents a different power relation between the English and Indians” (73). Lin examines this power relation from the vantage point of Bhabha and Lacan by pointing out that the Indians' mimicry is never intentional: “Despite Bhabha's invocation of Lacan's analogy of mimicry to camouflage in human warfare, mimicry is not so much an intentional act of the native as a sign”, because Bhabha considers the native as weak. The colonised is just an image and s/he only resists other images (71).

Stuart Christie's *Worlding Forster: The Passage from Pastoral* criticises the postcolonial readings of Forster's *A Passage to India* and how they relate their

reading to Forster's unsatisfied homosexuality. Christie comments on the pastoral as "aggressive unspeakably" (8) and she scrutinises Forster's texts through the terms such as "Other greenwoods" and "Other outcomes" (8) incarnating an unconscious for the pastoral.

Paul Peppis's *Forster and England* points to Edwardian urban and imperial establishment, epitomized in the novels, the ideological processes, the commodification of the idealized version of a vision of a neo-feudal, rural England as the heart and soul of the nation, authorizing Britain's rulers and the system of capitalist modernity they represent. Forster is one of the Edwardian period's greatest critics and analysts of England and Englishness (49). Forster presents the repressed, closed-minded, and timid English psyche in his fiction. This psyche is a conventional English person who encounters an unconventional male other, usually foreign or lower class so that the person is transformed or enlivened to overcome some of the pathologies of Englishness. In this sense, *A Passage to India* condemns the middle-class arrogance and insensitivity fuelling British imperialism. The vision of internal colonisation by the forces of bourgeois modernity objectifies Forster's anti-imperialism. The heart of darkness is not in India but in England, where a battle takes place among the country, feudal social organization, traditional values of old England and suburbia, urbanism, empire impasses of new England (51).

Apart from these analyses and discussions, a few scholarly studies explore Forster's novels psychoanalytically. One of these studies is an article by Timothy Christensen, "Bearing the White Man's Burden: Misrecognition and Cultural Difference in E. M. Forster's *A Passage to India*", which argues the "failure of mimetic representation" (156) of the caves. This failure manifests that truthful representation of the real is impossible. Christensen puts forth Forster's depiction of the ontological difference of the Indians, and their inability to be political agents to back up his argument, and this ontological difference is related to Indian identity that opposes the civilised order (157). He builds up his argument

on Lacan's formulation of mimetic mirroring with an ontology of misrecognition (159). This misrecognition is related to the field of the Other, in which he defines Lacanian other as the imaginary other of perception that builds up the subject's relationship to the Other (162). Mrs Moore's recognition of a lack of an interior in the Indians is another kind of misrecognition for the Anglo-Indians for Christensen. Another lack in the Indian symbolic order is the resistance of caves to signification. According to Christensen, this creates a hole for the English ladies in India. Christensen's depiction of the caves as uncanny may also be interpreted as a reference to their resistance to signification. What Christensen sees as a failure of mimetic representation may also be interpreted against the backdrop of performative writing which cuts the link between the author and the text. That is, a Platonic reading of the text would undercut the Lacanian standpoint. Lacan's real is impossible not because Platonic signification of mimetic representation is lacking but because the coloniser, the white European man constructs a more privileged signifier as the source of episteme which Lacan sees as the reversed image of the other, the Indians. Their performative otherness is an agency for halting the intersubjectivity of communication between the Other and the other.

Markley's article "E. M. Forster's Reconfigured Gaze and the Creation of a Homoerotic Subjectivity" more generally focuses on Lacanian gaze in some of Forster's novels. He defines Lacanian gaze as a component that was built up by the man's desire for the other and for the lack. He emphasizes that Lacan sees the Other as female (273). Male gaze is omnipotent whereas female gaze brings out anxiety. The gaze of "emotionless, repressed" (275) Philip for "passionate" (275) Gino helps Philip to realize Lilia's affection for Gino, which is commented as homoerotic desire by Markley in *Where Angels Fear to Tread*. Similarly, Lucy's long look on George Emerson in *A Room with a View* suggests that George, like Gino is an object of desire. Markley argues that both novels are about standing up against social conventions to achieve one's desire (284). Markley's point of view seems to codify Lacanianism to specific terminology,

which bars particularly his later philosophy that resists totalisation moving on to poststructuralism from his structuralism of the 1950s. George and Gino may not only be considered as *objet petit a*. Another perspective may suggest the scopical drive as a narcissistic tendency rather than a metonymic extension of desire because George Emerson can never be considered as *objet petit a* all through the novel. Forster's *Appendix* to the novel also backs up George's status as more than *objet petit a* during his military service in Italy, looking for the view he once has sustained with Lucy in the Bertolini pension. Thus, fictional analysis should include not only early but later Lacanian concepts since drive has the possibility to disappear, the object cause of desire is more than a scopical drive in *A Room with a View*. The article indicates that Forster's novels provide a unique source to study from a Lacanian vantage point. There still seems to be a gap about the manifestation of Lacanian otherness, with reference to Hegelian dialectics of master and slave relationship within the undialectical spatial structure of moebius strip which moves the centre from European modern man's constructed binary oppositions to spatial images and their reversed forms such as the ambivalence of the consciousness and the unconscious in Forster's novels. This focus would provide a different perspective on how Forster portrays the change in signification process in his three novels. The last one, *A Passage to India* specifically does not seek to resolve any conflict between the clashing Fathers or the relationship between the other and the symbolic order. When unconscious, in the form of full speech, intrudes in the symbolic order, a crux for the signification process takes place and triggers the eradication of intersubjectivity in personal relationships.

This thesis acknowledges the validity of the above given psychoanalytical readings of the novel. However, it departs from them due to its emphasis on the tripartite relationship between the East and the West in terms of Lacanian other and Other, and also the Saidian Other. This encounter will be discussed as ontological crossroads between the East and the West and the characters' responses will be discussed within such a frame of argument.

The Introduction aims to explore the condition of modernity, modernism, rationality versus irrationality, material reality and its cognition through subjective thought, division of the modern world system, psychodynamics of the characters, alienation, cultural tumult with investiture of colonisation through nation and cleavage in E. M. Forster's novels. The second chapter explores Lacanian conception of unconscious and *jouissance*, Lacanian signification, the registers of imaginary, symbolic and real, and the Saidian Other. It also delineates the key concepts of the dissertation; *sinthome* as the fourth ring Lacan's otherness, the notion of master/slave, *objet petit a*, moebius strip, and the ambivalence. The third chapter explores E. M. Forster's *A Passage to India* within the context of the intricacy of the inside and the outside through the trope of moebius strip. The fourth chapter examines the symbolic register in the novel. The fifth chapter explores Lacanian real, and the sixth chapter is about how the main character Aziz is able to sustain a healthy subjectivity after his trial in Chandrapore as he indulges in poetry with his desire for independence in Mau. His poems cohere his psychic life and metamorphose into his *sinthome*.

1.3. The Condition of Modernity, Humanism and E. M. Forster's Novels

This study briefly explores the modernist mode of the period, which states the condition of modernity and its relation to Forster's novels. It aims to look at the intricate relation between Forster's fiction and modernity/realism and also modernism to be able to analyse how he parted company with the previous realist tradition. The condition of modernity implies the break with the medieval world order from the 16th century on. Its main features are already visible in both Humanism of the Renaissance, and the Enlightenment project of the eighteenth century. Modernity is not only a condition for its adherence to progress, emancipation, and rationality of the white European man but it also adheres to religion as it had been in the medieval period (Childs 17). Its condition points to the alteration in general epistemology with its production relations.

It is essential to delineate the (hu)man, and humanism to shed light on modernity, and modernism of the twentieth century at this point of the argument in order to pinpoint the predicament of modern subject ontologically. This means that, there is a new attempt to define a (new) subjectivity through the constitutive aspects of discourse respectively by pointing to the conflicts within Humanism. The Cartesian thought places human as the measure of everything from the seventeenth century on but what is human? How can s/he place its being to the top? Descartes thinks that the ability to think raises Man to the top of all hierarchies. Da Vinci's idea of the *Vitruvian Man* also backs up this idea. The paradigmatic shift from a religious belief to a more secularised universe establishes itself as the world becomes a construction of Man. Man is the white Eurocentric civilised one, who lays the background for humanism with its material reality. Progress and secularization in humanism lead to a reversed relationship with scholasticism of the medieval period. Braidotti defines (hu)man as a citizen, right-holder, property owner (1) and her vantage point marks the totalising power of White European Man till the beginning of the twentieth century. However, in the late 19th and early 20th century, the operating mechanisms of modernity lose their invisibility and their naturalised status, and are problematised by the intellectuals and the scientists. This problematisation of subjectivity shifts its centralising power to the previously repressed components of epistemology. The nonhuman categories, the sexualised, racialised, naturalised others in Braidotti's terms cry out for their own rights or the groups in the periphery shout for their enhancement, opposing the centripetal forces of Humanism. Then they start to decentre Man of democratic bourgeois epistemology, that decentred aristocracy and feudalism, which was based on religion in distant past. This decentralisation process transforms Man (3) as a category to a new understanding: a post-Cartesian fluid subjectivity.

E. M. Forster's fiction foregrounds this transition and crisis in thought and life in the twentieth century within the psychodynamics of his characters through his

motto “only connect”² (Forster *Howards End* 135). Whether they connect or not is once again determined by the insistences of the dominant discourse. Thus, the representation of the shift in material and social reality and its consequences in psychic and empirical reality can be seen in Forster’s fiction as well. Forster’s novels also elucidate how he parts company with realism: the representative feature of language in his text does not always overlap with what it stands for; the promised civility of colonisers, for instance, fades away with their irrational reaction to the echoes of the Marabar caves in *A Passage to India*. His novels display the features of modernism, Edwardian novel, and the condition of England novel with the hybridity of modes and genres.

1.4. Rationality versus Irrationality in the Fictional Realm of Forster and the Nature of Reality

The need for the definition of a new subjectivity emerges once more in rational and irrational reactions to the ever-changing reality of the modern world. Realism depicts the condition of rationality whereas modernism foregrounds irrationality as a result and cause for the phenomena. For instance, having encountered the echo and its irrational correspondence which never finds its equivalence in her consciousness, Mrs Moore’s sickness in the caves enables her to question her belief in Christianity, in *A Passage to India*. Therefore, the nature of reality in Forster’s fiction bears the tension to change through the everchanging nature of knowledge and its negative effects. Chaotic phenomena are a result of this tension. Accordingly, the chaos foregrounds itself in the metaphysical events in the caves in *A Passage to India*, with all the humdrums of the Herritons’ reaction to Lilia’s marriage in *Where Angels Fear to Tread*, in search for the reminiscence of Lucy and George’s view in the Bertolini pension during the war in the appendix of *A Room with a View*, and also with the anxiety of the Schlegel sisters to find a new home in *Howards End*. Both the nature of

² These are Margaret’s thoughts after Henry’s proposal of marriage, but Mr Wilcox’s motto is “Concentrate” (*Howards End* 135). Forster is critical of Henry Wilcox’s hard-headed rationality.

reality and knowledge change and this change leads to fragmentation in Forster's characters.

The subjectivity of Eurocentric Man, either in his homeland or in colonies, is positioned at the centre, dislocating the others by pushing them to the periphery, in the twentieth century. Colonialism, phallogocentric practices, commodification are all the outcomes of progress, globalisation, humanisation. This positioning creates disadvantaged groups such as sexualised, racialised, naturalised others. Accordingly, Forster points to a paradigm shift in the subjectivity, or the need to redefine it within modernist fiction. Forster would like to move beyond empirically grounded realism, and Humanism to a more discourse based, anti-foundational nature of reality, which tends to the ontology of becoming rather than the ontology of being. Thus, his attempt is also to represent this new alienated subjectivity because his characters hardly achieve any symbolic gratification socially within the practices of imperialism.

The lack of a functioning epistemological centre in E. M. Forster's novels results from the difficulty to answer the questions about knowledge in the twentieth century. In his novels, subjects in lower positions generally know more than the privileged ones such as Ruth's servant Miss Avery's goodwill towards Margaret against the backdrop of Charles and Henry Wilcox's scepticism towards the Schlegel sisters in *Howards End*. Beyond modernity, his fiction pinpoints that (hu)man beings can no longer be the measure of all things. This notion is against his liberal humanism but in his fiction, there is a more complex relationship between the characters, the social events, the material reality, and the universe. For instance, Mr Herriton's calculations about Lilia and Gino's son lead to a disaster in *Where Angels Fear to Tread*. The material reality or the technological change intrudes in the human beings' lives and problematises their interaction and their evaluation of the nature of reality. Forster's novels also reveal the connection between the characters' mental states which valorise consciousness,

and spiritual forces to overcome the estrangement caused by the material reality and the feeling of lack.

The operating mechanisms of modernity such as capitalism and its adherence to cheap labour are manifested in Leonard Bast's losing his job in *Howards End*. What is more, Bast becomes totally alienated and prone to a psychological breakdown when he learns about Helen's pregnancy. Forster prioritises the Schlegel sisters' self-conscious subjectivity more than the labour of Leonard Bast because Forster favours social connection more than the condition of England as a matter of fact. E. M. Forster's fiction is not only for middle class taste but he perceives working classes from the point of view of upper middle classes. Thus, he makes connections between art and the more general public.

1.5. Material Reality and its Cognition through Subjective Thought

In Forster's novels, there are many instances when the characters wish to connect but they cannot go beyond their constructed selves due to the ambivalence in their consciousness caused by the surplus psychic material. The material reality never coincides with the expectations of the characters. Thus, generally the female disadvantaged characters or foreigners to Western episteme, or dissidents such as the Emersons, in *A Room with a View*, appear in the repressed of mainstream culture which is generally shaped by the White European Man. The Church in *A Room with a View*, the Wilcoxes with rationale of capitalism in *Howards End*, Ronny Heaslop as a coloniser in *A Passage to India* stand opposite the oppressed pole of binaries for supremacy. However, due to the multifarious realities, and the problematisation of the link between the signifier and the signified that are constructed by the binaries, the subjectivities are unstable, centreless, fragmented. It is never easy to define the subjectivities according to the material reality in Forster's novels.

Regarding E. M. Forster's fiction, (hu)man is never good enough to come to terms with the nature of reality anymore because the differences such as working class, middle class; rich and poor, powerful and weak, colonised, coloniser become "incommensurable" (Rice and Waugh 327) in Lyotard's terms so there is no credibility for progress. "Incommensurability" of the opposites never supports progress, emancipation or credibility. Progress and emancipation narratives are never enough to move beyond the known ideas. This inefficiency manifests itself with the Schlegel's sisters' belief in the suffragette movement and Ruth Wilcox's thankfulness of not having a vote for herself, this cleavage among the ladies in England is essential to define E. M. Forster's position in his evaluation of the acts of emancipation because the Schlegel sisters can only move into a unified concept of home with the will of Ruth Wilcox. Although Ruth never cares for the suffragette movement, she absolutely cares for the Schlegel sisters. Forster does not foreground political progress but mutual interaction is a must in his fiction. His modernism, on the other hand, foregrounds the interaction between his characters and the society to overcome the difficulty in expression while challenging the predicament of language which misinterprets that the world and word can correspond to each other for depiction. Forster finds a solution to this predicament through the psychological subtleties of his characters.

In Forster's novels, (hu)man is unable to cope with the new material reality fastened and enfigured by mails, trains, automobiles, property, land, work. The emphasis shifts from spiritual grounds to more technological grounds with modern capitalistic tendencies. This commodification increases the standards of the characters' lives, but it disturbs, pollutes, and classifies them. It leads to split subjectivities who have lost their temporal and spatial discipline and their teleological drive which acts in the cause and effect chain.

E. M. Forster's novels indicate that the white European Man is not as perfect as his idealised image: the measure of all things. Accordingly, calculating

rationalised subjects such as Charles and Henry Wilcox lose their integrity for the sake of their image in *Howards End*, likewise, Ronny is unable to calculate the influence of Indian non-hierarchised plurality on Adela in *A Passage to India*. Phillip Herriton submits to his sister's manipulated dogmatic passions and cruelty in *Where Angels Fear to Tread*. Mr Eager cannot erase the sympathy towards Mr Emerson, a dissident, through slanders in *A Room with a View*. In all these examples, the "false consciousness" of the representatives of Eurocentric Man is criticised due to his adherence to the contexts of modernity in Forster's fiction.

Modernism, in this respect, reacts to the tension of modernity as the result of the pluralised and segmented culture that (hu)man beings experience due to urbanisation that gains ground in the aftermath of the Industrial Revolution. Forster's fiction reflects this predicament in the Schlegel family's obligation to leave their home, Whickham Palace and look for another *home* (emphasis added) wishing it to be Howards End. The echo in the caves in *A Passage to India*, losing one's home for a new one, moving to another country for emancipation like father Schlegel, who leaves Germany and becomes an English citizen in *Howards End*, or Lilia's immigration from England to Italy in *Where Angels Fear to Tread*, are examples of this plurality and multi-layeredness in Forster's fiction.

Forster's novels fictionalise the transition from the Victorian, Edwardian period to twentieth century context and the tumult of the twentieth century precisely. They manifest most of the modernist aspects, including departure from realism as a representative mode of modernity by giving voice to non-hierarchised pluralities, split personalities, pollution and commodification in English literature, the ontological, and epistemological crisis, and the negation of anthropocentrism. Forster generally opposes bourgeois Englishness, and middleclass arrogance with an anti-imperialist attitude (Peppis 51).

1.6. Forster's Modernist Narrative Technique

The change in the nature of knowledge, and the emphasis on the subjectivity manifest themselves structurally in modern writing with stream of consciousness technique. Childs refers to Freud's free association, and rightfully anchors it to the modernist stream of consciousness technique. Freud foregrounds the unconscious, and in the modernist art, this is reflected in layers of meaning with symbolization and contingency (Childs *Modernism* 60). The reader can then position himself/herself to the role of a dream analyst (61). The unconscious affecting behaviour is also prevalent in the modernist interest in "drives, obsessions, and compulsions" (62). In Forster's fiction, instead of stream of consciousness in Joycean sense, there are the repetitions of certain images and words that disrupt the smooth flow of realistic narration. This creates a rhythmic harmony in his novels. These rhythms and repetitions reflect how mind works through certain images. Forster's fiction also includes symbolism as an equivalent to the layers of meaning that the unconscious holds.

In modernism, the shift to subjective thought leads to the loss of objective reality, so referential language diminishes. Nineteenth century art about reality and culture, modes of fiction come to a halt. Reality is in crisis. Therefore, structures, language, unity of form, artist's function all manifest a trouble in representation. Modernist period faces this problem with an aesthetic response. This leads to individualistic search for style, no unity in work of art, difference in each work, specific order and rhythm to work. Likewise, E. M. Forster's fiction has a specific sort of style which is neither totally in free association of thought nor a linear plot. There are gaps, analepsis, prolepsis, epistolary form, symbolism, rhythm, and harmony in his narration which verify the examples of subjective thought in his fiction.

Satiric and gothic devices are also patched in the generic formulations of modernism in *A Passage to India*. These devices bring out oppositions and

categorisations of Forster's characters in their endless strife to fulfil their desires. For instance, satire brings together indignation and laughter while solving the conflicts of life (Hodgart 20). Likewise, Forster satirizes the untroubled petit bourgeoisie, the English ruling class, who tries to subjugate and humiliate the other in his own locus. Thus, binary oppositions quilt the retroactive effect of satire. Nonetheless, Forster reveals this generic alteration within the intricacy of unsolvable conflict and futility which prevail modernism. This futility is reemphasised with the British ambition to civilise the other in his own locus with a satirical tone via the awe-inspiring, gothic atmosphere of caves, which unfold the Western unconscious towards Oriental scepticism in *A Passage to India*. As Fowler notes in *Transformation of Genre from Kinds of Literature*, satire catalyses the generic mixture, and Forster's novels can be analysed as a combination of genres, one of which is black humour that Childs associates with modernism (8).

Forster's novels present myths about dark, enigmatic places, death, decay, and miserable passive female characters. This foregrounds a generic resemblance to gothic literature. Most essential aspects of gothic literature are uncanny and supernatural power. The supernatural agency leads to different interpretations of meaning and incoherency in the psychodynamics of the characters. Anxiety and fear are experienced in the caves in Forster's *A Passage to India* with a supernatural agency and uncanny (Punter 130). Terrified and oppressed characters in the novel may also be analysed regarding the archetypal characteristic of gothic genre (Watt 1765).

Modernist fiction, as Earle states, embodies within it war and love novels, detective novels, and many other modern genre novels regarding their narration, stylistics, discourse analysis, modes and genres that are structurally concerned with high and low culture (358). Generic alterations, in other words, either mark the splitting processes of traditional, cultural, theoretical, epistemological, and ontological cruxes, or these cruxes are deliberately constituted with the changes

in themes, genres, and narrations of writing. Likewise, E. M. Forster's novels' generic alterations and mixed modes accommodate contextualization of unfixed, alienated, neurotic characters, and overcrowded, unsafe, voyeuristic cities, with multi-cultural nations, such as German, English/ Italian, English/ Indian, through shattered relationships in all walks of life, loss of faith, and quest for reality. Forster also portrays modernist elements in the minds of his characters, who are doomed to change in temporal settings and psychological time. For instance, Adela learns that it is impossible to find only one reality in Chandrapore, in *A Passage to India*. The problem with representation congests flow of episteme due to misrecognition, and inexpressibility in language, so rationalization becomes impossible.

The personal relationships of Forster's characters subsume ahistorical, accidental interaction so they seem to be solitary by nature (Lukacs 476) but their alienation also seems to originate from the lack of symbolic gratification. The characters overcome irrationality through neurotic breaks which manifest the mechanism for self-protection, and rationalization within their symbolic registers. The ontological and epistemological crises go hand in hand with anthropologic conjunction in Forster's novels. The open-ended ending and sudden deaths repress the chance for reconciliation among the nations and hybrid races, nominating a preference for independence.

One can also say that E. M. Forster's fiction reveals the predicament of post-Cartesian thought of the twentieth century. His fiction delineates how the irrationality of the unknown nullifies the rationality of the known when the subjectivities experience what is unknown to them within an altered setting. The irrational echo in the Marabar Caves traumatises the rationality of Eurocentrism of the Anglo-Indians, indirectly through the irrational behaviour of Adela, in *A Passage to India*. This experience changes the nature of reality for each character in the novel. The function of the new reality is to create crisis in the society that is divided as the Indians, the Hindus, and the Anglo-Indians. The exterior

function of reality for the Anglo-Indians is to bring civilisation to the Indians, against the backdrop of their own lifestyles, mirroring a microcosm of England while colonising India. The lack of spiritual interaction causes disconformity and bureaucracy among the people in Forster's fiction. Then the individuals become alienated from their own standpoints and approach the phenomena with scepticism.

1.7. Division of the Modern World System

The division of the modern world system, apparent in Forster's *A Passage to India*, maps spaces with hierarchisation, including its binary oppositions and starts with the minds first. Freud's fundamental psychic apparatuses that constitute the person's psychic life are id, ego, superego. Childs interprets these three main functionaries within the modernist explanation of the person's "divided mind" (*Modernism* 57), after the first World War. Freud explores the fragmentation in the modern world system in the mind of the subject and subverts the wholeness of character in realism. Freud traces the reminiscence of the repression in the unconscious in his first lecture on *The Origin and Development of Psychoanalysis* (1910) by referring to the notions of unconscious, ego, symptom and neurosis:

[Patients] have, indeed, driven it out of consciousness and out of memory, and apparently saved themselves a great amount of psychic pain, but in the unconscious the suppressed wish still exists, only waiting for its chance to become active, and finally succeeds in sending into consciousness, instead of the repressed idea, a disguised and unrecognizable surrogate-creation (*Ersatzbildung*), to which the same painful sensations associate themselves that the patient thought he was rid of through his repression. (Freud 487-488)

Thus, Freud explains the accommodation of the conflicting demands of the ego. He also acknowledges repression as a technique to adjust the defence mechanisms of a weak ego:

This surrogate of the suppressed idea-the symptom-is secure against further attacks from the defences of the ego, and instead of a short conflict there originates now a permanent suffering. We can observe in the symptom, besides the tokens of its disguise, a remnant of traceable similarity with the originally repressed idea; the way in which the surrogate is built up can be discovered during the psychoanalytic treatment of the patient, and for his cure the symptom must be traced back over the same route to the repressed idea. (Freud *The Origin and Development of Psychoanalysis* 488)

Freud lays the cornerstones of psychoanalytic treatment foregrounding how distressing matters are pushed outside consciousness into the unconscious in repression. These observations mostly point to the mechanisms of defence of the ego. According to Childs, Freud's id, ego, and superego stand for "primitive, embattled, socialized" (57). Psychological health can be obtained only with a balanced ego. If id has dominance over ego this causes psychosis, dominance of superego over ego leads to neurosis (57). Spivak, on the other hand, marks Freud's "train of thought sustained by its opposite, a unit of meaning contains the possibility of its opposite" ("Translator's Preface": *Of Grammatology* xlii) or rather "accomplices" that hierarchises the notions, such as "normality and neurosis" (xlii).

Another cause for the diminishing of the wholeness of character is prioritization of introspection and imagination that are launched in the free flow of thought in a non-linear method in modernist narration. This highlights imagery which overdetermines thought or unconscious as an agency in modernist movement. The impressions are given in ambivalent clusters of kaleidoscopic images. Freud's mapping of the mind puts forth fragmentation in all aspects of life. How can one overcome this situation with an embattled ego? Pre-conscious and unconscious develop into "primary id, socialized, prohibitive superego; and a part-conscious, part-unconscious rationalizing ego" (Childs 62). The ontological crisis that manifested itself both as a godless universe after the world wars, and as ramification of subjective reality, which is anti-historical, and non-referential are the intrinsic causes of this conjuncture.

Freud emphasizes the comparison between the “coherent ego and the repressed”, favouring ego psychology in psychoanalysis in *Beyond Pleasure Principle*. Freud also claims that the repetition of the enforcement is related to the repressed which leads to the person’s resistance to be analysed:

We escape ambiguity if we contrast not the conscious and the unconscious, but the coherent ego and the repressed. Much in the ego is certainly unconscious itself, just what may be called the kernel of the ego; only a part of it comes under the category of preconscious... we may say that the resistance on the part of the analysed person proceeds from his ego, and then we at once see that the repetition-compulsion‘ must be ascribed to the repressed element in the unconscious. (Freud *Beyond Pleasure Principle*, Part III)

Childs combines Freud’s notion of repressed element in the unconscious with the unfixed, unstable, and fragmented modernist self. Modern psyche evolves in a fluid way discontinuously (59). This is the same as what Bradbury refers to, the new modern psyche: progressive, advanced, introverted, decadent, breaking away from the past decisively (9). Bradbury’s point to break away from the past and Childs’s reference to the shaping of psyche with past events have different contexts: Bradbury means the break away from conventions whereas Childs refers to remembering and dreams which are directly related to unconscious and subjective thinking. Freud’s insistence on the counteraction of “coherent ego and the repressed” in psychoanalysis resonates in Childs’s interpretation of modern psyche’s attribution to remembering and subjective thinking.

This categorization of psyche can also be seen in modernist novel’s focus on passion and convention, the repressions of the society, the individuals’ libidinal expectations and his/her wish to live them freely. Aziz in *A Passage to India*, Lilia, Gino in *Where Angels Fear to Tread*, Helen in *Howards End*, Mr Emerson in *A Room with a View* are all in difficult situations due to social repression. They, either renunciate like Lilia and Helen, or stay and validate their innocence and rights like Aziz and Mr Emerson. The primitive side of nature represses Adela, who reacts with a psychotic break, or due to the repressions of Gino, Lilia falls too weak to ask for help from Caroline Abbott. From Freudian vantage

point, the echo of the caves safeguards Indian plurality from the coloniser's further exploitations in *A Passage to India*. The echo is like a taboo which aims at "the protection of... things against harm... interference" (Freud *Totem and Taboo* 23). As a result of both psychological and spatial fragmentation, the smallest unit of society, the family becomes fragmented as well in Forster's novels. As if one is in a psychoanalytic session, the free flow of thought of the characters appears through images, (Spence, Lugo 112) such as the image of Howards End through Helen's depiction in her letters, these images are so effective on both Helen and Margaret that from the moment they encounter Howards End, it becomes an empirical reality of home for them, just like England has been home for Father Schlegel in *Howards End*.

There is also a gap between the past and the modernist fiction because the modernist novel specifically focuses on just now. The past never functions to establish a cause and effect relationship in fiction. E. M. Forster's novels, on the other hand, are also about the condition of England, which involves a cause and effect relationship with past and present, modernity and tradition, subjectivity and social relationship. It is at this point that Forster's modernism involves an intricate narrative polysemy because his fiction refers to the condition of modernity, the condition of England. The use of subjective time and subjective mental spaces cause a gap between past and present, triggering the psychological context of modernism. The modern individual values subjective time more than historical time. Accordingly, Adela Quested's subjective time in Marabar Caves, *A Passage to India*, is precious to seek the truth.

Post-modernity in the psychoanalytic sphere also brings out a new perception of time called psychological time or "duration" (Childs 58) which is different from the chronological time. The main reason that may underscore this categorization by Henry Bergson is Freud's adaptation of drives, self, and forces of environment to human psyche. As Childs argues, when this notion is connected to Freud's arguments about the shaping of psyche with past events, according to

the modernists, reality can only be found in subjective thought. These notions find their equivalence in Margaret Schlegel in *Howards End*, Adela Quested, and Aziz's contemplation in *A Passage to India*, either as suffragette movements, the search for the real, or perfect marriage, egalitarianism for both women and nation.

Calinescu, on the other hand, categorises time according to its international and individual standards. Post-modernity proposes an opposition between two evaluations of the conception of time. The first is the objectified socially measurable time of Eurozone which is as valuable as a buyable and saleable commodity on the market. He points to the industrial aspect of time with this definition. The second evaluation is the individual, subjective, imaginative duration, "the private time" of the self and its free associations in thought. The second one is the foundation of modernist culture (Calinescu 5). This definition of time manifests itself best in fiction and narration. Even the distinction between the two aspects of time can be observed in fiction. Modernism as a literary movement, on the other hand, acknowledges the shift from omnipotent narration which even knows what is inside the character's mind. That is, the omniscience of realist fiction is actually a result of Man measured objectified time. However, in modernist fiction one can observe the errors and irrationality of (hu)man thought and its immeasurability within him/herself. Thus, modernism is in fact a rejection, and a critic of modernity which commodifies time.

Forster handles the subjective time, free association of thought, images of mind, and myth through letters, dialogues, or the repetitions of words which he calls rhythm. His most essential modernist narrational aspect is the harmony and rhythm in his novels. Medaline elucidates Forster's rhythm as the recurrences of words such as birds, caves, stones, Pan, panic, National Anthem, and the wasp. With specific silences and breaks, these rhythmic devices increase the fluidity of his writing. These repetitions are not only effective to transmit the limitations of language (Medaline 128) but they are also like an echo or heartbeat which holds

the tension of each character. Essentially, the cry of “Esmis Esmoor” after the trial is a return of the repressed for the Indians in *A Passage to India*. Whereas the hundred voices’ refutation to connect “No, not yet” from Aziz to Fielding at the end of the novel is what the periphery space forces on the psychic space for separation. The rhythm in his novels goes hand in hand with his symbolist device as his modernist mode of narration because sometimes the repeated words or phrases emblemise another layer of meaning such as the echo of ‘boum’ which can only be heard by the English ladies. It may either be taken as the silenced consciousness for the Indians, or the extra-linguistic realm of India which resists symbolisation for the English. Forster’s implications through the rhythmic devices manifest both the empirical reality and the psychic reality that intersect on the material reality. Thus, Forster reflects his problematisation of language by using symbols which produce layers of meaning (Medaline 85).

Forster employs also space as a modernist element emblematically in his novels. His choice of setting in *A Passage to India* explicates this emblem. The caves evoke a psychic space for the dark side of humanity, the impossibility of Lacanian real with the echoes, and the ambivalence between consciousness and unconscious. Besides they may also be evaluated in terms of their resistance to representation regarding both Mrs Moore and Adela Quested and their speechless reactions to the enigma of the caves. The room, in *A Room with a View*, on the other hand, brings up deception of adherence to conformity, alteration in misperception, locus for havoc, antinomy for inertia, retroaction to counter intuition, annihilation of introjection. *Howards End* stands for the moral values and traditions as a country house for both the Schlegel family and the ambitious Wilcoxes in *Howards End*. It also stands for England (Trilling 118), as a home to both families. The house in Monteriano, on the other hand, is a new hope for Gino and Lilia in *Where Angels Fear to Tread*.

Forster’s choice of space as two different countries (England/Germany, England/India, England/Italy) never gives priority to the privileged, the weak, or

the powerful but it forces us to question the nature of reality, and knowledge by focusing on the normativity of intersubjectivity and intra-subjectivity of characters from different sociological backgrounds. One can sense the Eurocentric middle-class attitude of the Sawston milieu opposing Monteriano's simplicity as the semi-periphery in *Where Angels Fear to Tread*, but there is also an erosion of privilege for Sawston according to Forster. Global movement raises plurality, activity, fulness in both mental and geographical spaces not only for Lilia and Gino but also for the Herritons as well. This aspect erases the relativity, passivity, and emptiness of the spaces. This context of Forster's fiction is both social and individual, so the intra-psychic realms become spaces of both symbols and symbolisations.

In *Howards End*, the English country house is precious for the morality and love of the nation (Lutwack 213). Its loss would lead to the decadence of the country. London, with its new motor cars with changing "spatial awareness" (Booth *A History of Modernism* 71) of railways, foggy streets, becomes grey under cosmopolitan tendencies. This nomadic civilisation transforms nature culture continuum to a state of naturalised other, or a spatiotemporal realm of spots of images with the loss of Whickham Palace. The essential image of the Howards End, on the other hand, is kept alive with two women: Ruth Wilcox and her servant Mrs Avery. The country house is a sign of rootedness which is seen as improvement in society regarding the social relations and traditions in agriculture. Intellectual and spiritual lives gain ground through the roots of that social community (Lutwack 213). That is why, Ruth would like to leave the country house to the intellectual sisters. As a result, space becomes a unifying concept for the two families in the novel via the marriage of Margaret and Henry.

Contrarily, Chandrapore is a space of intersection of the East, and the West but after the so-called assault in the caves all the characters become restless about the space in *A Passage to India*. Mrs Moore loses her senses of normativity, her

desire to desire; Adela becomes alienated to both the Indians, and the Anglo-Indians; Aziz is estranged from his own roots so moves to Mau. It is the worst for the Indians because they can never feel at home in their homeland, which becomes a non-existentialist concept that negates Forster's own vision of "only connect" in *Howards End*.

1.8. Psychodynamics of Forster's Characters and How They Relate to O/others

Forster's characters are also unfixed, unstable, fragmented like Aziz, Adela in *A Passage to India*, Lilia in *Where Angels Fear to Tread*, Helen and Leonard Bast in *Howards End*. Helen would like to break away from conventions by living in Germany during her pregnancy. Adela's remembrance of what has happened in the caves is a rupture in past events at the moment of trial. The emphasis is put on the present rather than the past. Adela's remembrance of the past is in parallel with the nature of knowledge. It is of crucial importance, but it is also prone to many dissimulations due to the ambivalence of the consciousness and unconscious. The nature of knowledge also shifts the nature of reality as a reply to the judge's question at court spontaneously. Not only the crowd at court looks for the truth but also Adela to free herself from her guilty conscience. She probably looks for the truth only at the witness box. The images that appear in her mind get her closer to the truth. There is a gap or a differentiation between Adela's empirical reality about what has happened in the caves and her psychic reality. Her anxiety is a product of the discourse of modernity which places the Indians in the category of the uncivilised. The lack of a symbolic gratification on both sides results in fragmented selves that have been fragmented beforehand by the civilised. Modern self who likes being aware of itself refers to his/her mind to escape from chaos. Likewise, both Aziz, and Adela become solitary beings after the trial.

The solipsism of Forster's characters resonates in the modernist self's solipsism not only because of post-Cartesian conception of the subject (Secada 24) but also because of the change in the nature of reality regarding its empirical, psychic, material aspects, and the change in the nature of knowledge which becomes more unreliable in the twentieth century. It is surprising that in the modernist fiction, people examine the truth not in concrete evidences but in abstract thought as in the case of Adela. Is it because both the empirical reality and the psychic reality are more measurable than the scientific reality? The psychic reality brings out unconscious as a new source to examine the truth. Then, the subjective knowledge gains ground in search of the truth in the modernist fiction.

The Longest Journey, on the other hand, corroborates Freudian separation or the modernist aspect which Childs explicates as retreating "sanctuary" and controlling "chaos" (8). The Lame Rickie seeks solace in his unfortunate half-brother after an unhappy marriage. The protagonist, like an anti-hero, meditates over personal interaction, and separation, forming an "objective correlative" from home or inheritance. Modernism signals interest in psyche rather than body and Rickie prefers self-effacement to escape from crisis. His wife Agnes tries to send away his half-brother Stephen without his knowledge. This creates a crisis for Rickie. Escaping reality, he would like to find a safer space in his own mind, so he leaves his wife. Rickie can also be observed as an anti-hero who is not able to achieve his wish for personal interaction, and love with mutual understanding, but he struggles for independence by retreating to sanctuary, which is an escape, a Freudian defence mechanism (Freud *The Origin and Development of Psychoanalysis* 488). His sudden death while he tries to save drunken Stephen on the railroad, like in most of Forster's novels, demystifies the approach to death, with its lack of mourning. It also reveals the contingency prevailing in every aspect of life, denouncing eradication of reality, with Freudian separation.

Forster's English characters in his novels generally misrecognize their own feelings due to an illusion. They undergo a conjuncture of splitting processes to

recognize their feelings. Topological alteration overdetermines this process. For instance, in *A Room with a View* (1908), Lucy Honeychurch's tentative engagement with rational Cecil Vyse comes to a halt with her realization of impulsive adherence to passionate George Emerson, whose father brings up a distinctive perspective to Lucy in Italy. Similarly, in *Where Angels Fear to Tread* (1905), Lilia's trip to Italy inadvertently averts her feelings for a young Italian, Gino. After Lilia's death, her brother-in-law falls for Caroline in Italy but Caroline falls for Gino. Whereas, the relationship between Leonard and Helen, in *Howards End* (1910) ends up with Charles's murdering of Leonard, and his being a prisoner. The Schlegel sisters come together in *Howards End*, notwithstanding the obstructions of the Wilcox family. Forster's pre-war novels portray the domesticised intrigues and search for the truth about self-realization. That is, the topological zigzags launch susceptible subjects to non-linear trajectory.

Forster's two novels *Howards End* and *A Passage to India* depict personal relations that emerge with the imperial repercussions of master and slave binary opposition. In *A Passage to India*, Adela's engagement to the city magistrate Ronny depends on calculations of his mastery, rather than mutual feelings so it comes to a halt after the trial. The Anglo-Indians at the club also exclude her because they reject giving up their image as a coloniser. The crisis about what has happened in the caves turns to a struggle for power or mastery for the Westerners. As a result of Adela's dilemmatic libidinal conflicts, both the Anglo-Indians and the Indians refuse to accept Adela. The Anglo-Indian's aggression for Aziz turns to Adela this time doubled when Adela recovers consciousness and withdraws the accusations against Aziz. This act is triggered by Mrs Moore's superego which goes beyond the material reality of the Law of the domineering group. The web-like intricacy of intersubjectivity of the characters in the novel becomes muddled when two sides start reacting to each other within the coloniser/colonised binary.

The effort to constitute new subjects in their own locations also pinpoints why Forster's novels should be grouped within modernism. These new subjectivities emerge with a temporal break, or time-lag causing the inefficiency of binaries, opening up spaces for the enunciations of new subjectivities, such as the intellectual Schlegel sisters' voice for the suffragette movement and Aziz's silent cry for his innocence.

To put it more concisely, in Forster's novels, the differences are immeasurable due to their uncommonness, so a lifestyle, or thought may never be superior to the other. The incommensurability of the differences manifests itself with the subtle intellectuality of the Schlegel sisters and their thought of emancipation, and the ever calculating Wilcoxes. In the end, the measures of the Wilcoxes for Ruth's country house will disappear, so the Schlegels will have a new "home", the Howards End.

Interest in psychopathology in Forster's novels reveals the irrepressible libidinal psychotic breaks caused by compiled closures in the life of the individual. As Childs states, modernist texts are about the enigmatic conjuncture of relations with society, spirituality, or nervous breakdowns (*Modernism* 20). Accordingly, Forster's novel *Maurice* curbs the futility of repression against the idealized affairs in so far as it indicates the isolation of Maurice, who is on the threshold when Clive abandons him because Clive chooses to be within the register of the superego. Therefore, he abides by the rules of bourgeois ideology and its normativity. The negation of a happy resolution with Alec may be attributed as a crux within the Freudian superego, imposing heteronormative tendencies.

1.9. Alienation in E. M. Forster's Novels

Alienation is a consequence of social pathologies of the modernity as sociologist Durkheim argues in his understanding of "anomie". Durkheim defines the anomalies, or social pathologies in three groups in a sociological modernist

sense, adding a fourth one, alienation which is a result of the division of labour. The first is the anomic division of labour, resulting from the lack of social role's rules for cooperation. The second, forced division of labour includes unjust and unequal regulation. The third is bureaucratic involving specialization but weak productivity. Alienation is the fourth form added to these three abnormalities (Besnard 70). Durkheim's notion of alienation is "the absence of significance in 'crumbs of work' ... and the reduction of the individual to the role of a machine..." (Besnard 70-71). Then, the injustice of norms is inequality, the absence of norms is anomie, the absence of objective integration is bureaucracy and the absence of subjective integration is alienation for Durkheim (75) in a modernist sociological context. This recontextualization posits the sense of alienation in fiction to a level which is beyond self. Berger and Neuhaus explain Durkheim's notion of alienation regarding its relation to the lack of the normativity, and its integration in labour and society. In modern society, the individual fluctuates between public and private spheres besides the "megastructures" never sustain meaning, and identity for individual on ontological grounds, in other words, they are alienating (232). The absence of norms and integration in society harm the solidarity of the individual. Therefore, the mechanical solidarity of resemblances gives way to the organic solidarity of differences and the division of labour for Durkheim (Emirbayer *Introduction* 5). The feeling of despair prevails due to the lack of new norms, and integration in the society,

The colonisation process in modernity and the change in economic relations trigger this sense of alienation with the incapability of the rules to build up new norms for integration in E. M. Forster's novels as well. For instance, in *A Passage to India*, the biased attitude of the Anglo-Indians towards Aziz alienates him totally from the society during the trial. Its aftermath is no better than the beginning. Aziz retreats to Mau for self-effacement. In this way, he wants to protect himself from further accusations. The alienation of the modern subject also manifests itself with Helen Schlegel in *Howards End*. She can never

integrate herself with the rules of the Wilcoxes. Helen distances herself from them due to her first short affair with Paul Wilcox which she narrates in the first person in the epistolary form. This form manifests her thoughts, her point of view, and her feelings although the inadequacy of their reliability comes out with the late arrival of the telegram. Forster implies misunderstandings in either letters, telegrams, or notes in the novel which are forms of subjective knowledge. This distancing or self-effacement is either the result of the character's own thoughts and experiences or the society's repressions on the character in Forster's novels. The normlessness and absence of regulation distance Helen from both Margaret and Henry Wilcox and his family during her pregnancy. She refuses to abide by the norms of class-conscious materialist Henry Wilcox. The sense of alienation in fiction of the twentieth century is represented by the change of narration technique from the omniscient godlike voice of narration, which ends with Nietzsche's death of god, to Freud's free association of thought, through uncertain, solipsistic fragmented selves and the fragmented spaces of the modern world system. Although Helen is alienated by the repressive attitude of Henry Wilcox, Ruth Wilcox and the sisters occupy a sacred space in *Howards End*. Forster punishes and alienates the Eurocentric men, Charles and Henry Wilcox due to their false relations to the society. This is a realistic aspect of the novel. Forster favours the Schlegels rather than the Wilcoxes mainly because he never believes in the material reality, or the rationality of humanism.

Another instance of alienation takes place in terms of the redundancy of the working-class Leonard Bast before and after losing his job in *Howards End*. Forster lessens the effects of his alienation with Helen's pregnancy. Leonard is extremely class-conscious so he interprets the sisters' wish for help, at first, negatively. Henry Wilcoxes' norms about business never match Helen and Leonard's norms. Leonard leaves his job, taking Henry's advice, as he speculates the bankruptcy of his company, however, to her horror, Helen learns the economic improvement of that company from Henry, who cold-bloodedly blames Leonard Bast for quitting work without finding a new one. The absence

of regulation harasses Jackie, Leonard Bast, and Helen. She prefers to stick to her ideals romantically. The decline in Leonard Bast's living standards prepares an anomie like end for him when Charles Wilcox attacks Leonard to protect Helen in *Howards End*. The sense of alienation also reoccurs when Margaret and Helen are obliged to leave their home Wickham Place.

The way Freud handles modern psyche is different from the past. This context undercuts the dominance of thinking being over the drives and environmental forces because the modernist self is prone to psychotic breaks as it is thrown into universe alienated, and she/he is prone to the repressive effects of society. Due to the plurality of reality, the modern psyche is always on the threshold ontologically. Leonard Bast in *Howards End* is a particular example of an alienated subject, repressed by the environmental forces of class distinction. Bast is married to Henry Wilcox's mistress, he feels inferior to the Schlegels. Therefore, he is susceptible to the manipulation of others, that is why he easily changes his job, and loses his last job.

1.10. Colonisation through Negation and Cleavage and its Representation in Modernism

Modernity in England also manifests itself in colonisation of remote countries, rich with underground sources. It entails a process of change in both culture, tradition, and behaviour of the subjects in the colonisation process both as coloniser and colonised. Binary oppositions of colonisation systems open up spaces between the individuals by categorising them. These spaces may either be termed as cleavage or interstices. Since modernism in England is bound to an era of colonisation outside the country, it is not surprising to hear Bhabha's enunciation of the third space which is open to negotiate rather than differentiate (56) in this context. In *A Passage to India*, for instance, Aziz is ready to negotiate with the Anglo-Indians, he chats with English ladies and smokes with Adela although he never smokes with Indian ladies. Aziz mimics the Anglo-

Indians. In exploration of Forster's novels, the racialised other's new subjectivity has to be defined in the twentieth century, for this purpose I should also consult the other theoreticians of the twenty-first century to illuminate how the predicament of third world subjectivity finds ways for self-expression by escaping from the violence of those oppositions.

The cleavage between the negated primitive colonised and the civilised coloniser reiterates Hegelian master and slave dialectics in twentieth century modernism. "Primitivism" is a term for the negation of the civilised, which modernism fosters with "political regression and humane relativity" (Bell 22). Freud's notion of the ambivalence between self and universe further illustrates psychological underpinnings of modernism and its relation to coloniser/colonised binary. Freud's notion of repressive society is the main reason for this ambivalence. The eternal dualities of psyche, including the ambivalence of consciousness and unconscious are cruelly enforced on the individual through repressive agents of society with multi-patterning perverse simulations and they ramify angst and misery for Freud (Elliot 41). The hidden conflict in the unconscious, and its motivating force in interpersonal relations, and individual's actions, such as master and slave's relation, would always mobilize masters to outcrop the conflict in slaves so that masters would categorize slaves according to their conflicts. These conflicts are also caused by masters who yearn for absolute knowledge of the slaves. The primitivism of the colonised, the ambivalence of the coloniser, the repression of colonisation, and the dualities of the psyche put forth the conflicting master and slave relationship in modernism.

The psychodynamics of modernism, on the other hand, find equivalence in Freud's foregrounding the primitive other, created by the privileged. Bell explicates how Freud contextualizes unconscious as a space to be colonised, and checked by the ego, pointing to the suppressive feature of coloniser, rather than referring to the modern barbarism of the colonised. It is the coloniser's burden to

control primitive unconscious through the suppression of instinct (24). It may be stated that Hegel never sees the relationship of master and slave as a burden because this categorization draws on the nature of humanism itself. His reference to knowledge, labour, desire for the death of master inaugurates Marx and Freud's embedded theories, and Heideggerian master's "being for death" (Lacan *Freud's Paper on Technique* 287). Therefore, it may be stated that imperial politics of colonisation is a continuum of Hegelian dialectics of master and slave, including the modern trajectory of globalization that aims at subject formation. The binary opposition of master and slave resonates in the coloniser/colonised opposition. But for, the colonisers in *A Passage to India*, the unconscious as a space resists to be checked by the coloniser's ego, in Freudian terms.

Culture and modernity interact to fuel, as Esty states, expansion of imperial civilization. The English call it their mission to intrude in faiths, landscapes, mindscapes of the colonised. They fuel the West and the East conflict to position their mastery. Likewise, the modernist movements' categorisation interacts socially and politically for transmutation of the self to reflect the predicament of modernity in fiction and art (Bell 24). Esty combines space and subjectivity (32) in his argument because space is a means of recognition, or symbolic gratification of either the colonised or the coloniser. However, the colonisation process and its temporality create ambivalence in both culture and society, instead of progress.

The binary oppositions of the Western modernity are insufficient to shed light on the complexity of the web of relations or rhizomes, and their inseparability for colonisation, postcolonisation, and even other emancipation acts like feminism. Imperial politics of colonisation undergo a mutation from master and slave dialectic to a hybridity of both in subject formation and space. Lacanian topology of moebius strip, and mirror image resonate themselves in Bhabha's terminology of "contra-modernity", "third space", and "interstices" (Bhabha 345). Modernity and colonialism turn to a new process of postcolonialism which Bhabha defines

through hybridity of both subjectivity and space. First, and foremost multinational labour division takes place in this new world of colonies. However, the new communities lack a definition in modernity so Bhabha refers to their positions as “postcolonial contra-modernity” which is formed through cultural hybridity. Second, the Western modernity entails reconstruction of the subject who resists both a cultural temporality and an ethnocentric construction of cultural difference. Bhabha questions whether the split of the subject is the condition of freedom or not because as far as the politics is concerned, the splitting of the subject leads to her/his confinement in modernity’s colonial, and postcolonial margins (344). Thirdly, Bhabha insists that Aristotle’s mimesis or representation lacks cultural dissent and antagonism of the colonial world. Therefore, the lack in Plato’s signification, and binary oppositions need a third space to negotiate the intersubjective realm of the third world. Last but not the least, there is a “time – lag” in the temporal break of representation in modernity. Bhabha’s term ‘time-lag’ during the progression process causes temporality in the discourse and history. The disadvantaged others can enunciate themselves during this time-lag. These enunciations are the result of the splits in modernity through temporality (345). Thus, this dissertation also asks whether Forster’s characters are constructs and whether Forster’s characters mimic each other or not from Bhabha’s vantage point. They can neither achieve recognition nor any benefit from their mimicry because they are already labelled as subaltern as in the case of Aziz in *A Passage to India*.

Unlike Said, who specifies the postcolonial subject as colonised, silenced, and inactive, Bhabha sees the process of post-colonialism as a subject formation without prioritising the advantages of the coloniser. This process resembles Lacan’s mirror stage in which the coloniser and the colonised are in a continuous interaction of dialectics so the previous binary oppositions such as European/other, coloniser/colonised become problematised, and are shattered because a new ‘hybrid’ subjectivity comes out. These new identities of both subjects emerge as an ambivalence. Bhabha acknowledges that this ambivalence

is the result of the ebb and flow of the fear and desire of Lacan's mirror image (Azim 238). That is, the subjects fear the new hybrid image of themselves, but they also desire to see whether they can act like a civilised coloniser or not.

This close relationship between the coloniser and the colonised constitutes hybrid identities who are seen and heard. This new subjectivity also rearranges the positions of power as ambivalent rather than a clear definition (Azim 238). This ambivalence of colonial presence obstructs antagonism and transfers it to debates between the subjects. Bhabha terms this ambivalence as 'interstices' or negotiable sites. These spaces are free from binary oppositions because subjects never have to be in one of these legs. In *A Passage to India*, in Chandrapore, we see that these spatial interstices are both represented and subverted. Mau is a negotiable site for Aziz and Fielding as the Anglo-Indians are not located in that place but the memories intrude into their privacy of intersubjectivity.

The hybrid subjectivity and the loss of power privilege among the subjects never lead to a mutiny among the colonised, instead the brutality of colonisation process comes to a halt (239). Bhabha's approach to the post-colonisation process seems to back up modernity and progress but as far as emancipation is concerned, totalisation or repressive agents of colonisation may lead to a turn or a split in power relations with the emergence of the new hybrid subjectivity. This result also leads to an inseparable interconnectedness between India and England, or the colonised and the coloniser. However, the aftermath of the trial and reaction of the characters to the Anglo-Indians, in *A Passage to India*, both assert and subvert what Bhabha says regarding the third space and hybridity. On the one hand, we can see this third space in Chandrapore; on the other hand, we see that the ontological space of the Indians spills over what Bhabha terms as the third space. Or the plural Indian subjectivities with their undefined, unrepresented temporalities and spaces still remain undervoiced in the novel. Bhabhaian idea of hybridity falls short in representing the Indian's ontological sites, which are non-linear and plural.

1.11. Some Other Aspects of Modernity and Modernism

The crisis of modernity and its reflections in modernism appear with the notions of Godless universe, and its subcategory the survival of the fittest. These notions resonate selves with the human relations which turn into master and slave dichotomy, apocalyptic images, the shift in theological beliefs (Childs 62). Bradbury points to “Darwinian³ crisis” (5). This crisis is about the survival of the fittest which triggers the apocalyptic images of wars in fiction. It is also about the shift in theological beliefs with the enunciation of a Godless universe by Nietzsche (Childs 62). Bradbury puts forth the controversial shift in human relations by referring to family relations, Childs interrogates this shift against the background of Nietzsche’s fascistic interpretation for the new morality of master and slave dichotomy. *Übermensch* is the highest goal of society. This creature would go beyond religion, morality, and society and improve culture to achieve the motto of becoming “what you are” (65). In such a context, the intellectuals encounter a new kind of reality but they lack the appropriate representational modes for this reality. What they do is to experiment with their modes of representation.

T. S. Eliot’s *The Waste Land*, on the other hand, stands out as a specific example of modernism with its mythical method. For the Marxist critic Terry Eagleton, *The Waste Land* is structured around “totalizing mythological forms” in order to produce a “closed, coherent, authoritative discourse” (Longenbach 150). Likewise the myth of the Tank of Dagger, in *A Passage to India*, is structurally similar to Adela’s misjudgement and the confession of this misjudgement brings release from the symptom of her psychic split. This similarity totalises a discourse which moves away from modernity to Eliot’s mythical method. However, structurally the myth of the Tank of Dagger never covers the whole

³ (Hu)man is biologized: reason is in Nature, and human brain develops through his mind as a ground (McGuigan 604).

plot. Manganaro emphasizes the organising principle of the text through juxtapositions rather than the story of the myth as follows:

However, it is not really myth as such that comprises or illustrates that method, for myth itself is by definition narrative, a form of traditional storytelling; rather, it is the way that then - modern social scientists, and primarily anthropologists, organize myth in their texts – and that is, by juxtaposing the myths, stories, and rituals of ancient and modern peoples. What Eliot is pointing to here is the anthropological method that held sway from the mid - nineteenth to the early twentieth century, and is most famously exemplified in Frazer's *The Golden Bough*, the myths and rituals of diverse peoples, ranging from “ primitive ” to “ civilized, ” and from ancient to modern, are dramatically juxtaposed for the purposes of illustrating cultural similarities (and sometimes, cultural differences). (81)

Manganaro further explicates Eliot's “mythical method” as follows: “Psychology... ethnology, and *The Golden Bough* have concurred to make possible what was impossible a few years ago. Instead of narrative method, we may now use the mythical method. It is, I seriously believe, a step toward making the modern world possible for art” (Manganaro 81).

A Passage to India also foregrounds the “mythopoeic thought” (Frankfort et al. 19) like T.S Eliot's *Waste Land* and the novel presents it in the cultural background of India juxtaposing the logocentric Western humanism, which pushes the subjectivity of the colonised to the periphery. The mythical method in the novel emerges specifically with reference to the Hindu goddess and Krishna Festival, both of which have associations with the vegetation myth and regeneration (Longenbach 150), unfolding the mythopoeic thought in the novel. However, in *A Passage to India*, the Hindu goddess or Mrs Moore dismantles the Western hegemonic discourse rather than totalising it. The “broken images” of the Anglo-Indians for Aziz at the end of the novel result in a “regeneration” for the independent India at the cost of losing a friend. Within this line of argument I examined that the structure of the novel is not totally based on this mythical method as the novel alternates the mythopoeic thought for the extra-linguistic realm of India, pushing humanism at the periphery so neither the mythical

method nor the coloniser's discourse scaffolds centrality. Aziz stops practicing Westernised medicine which never brings progress to him, so he effaces himself to Mau as a result of his encounter with the traumatic event in the caves. It is obvious that the chaos would create a new order for living in India. Thus, the novel concludes that the nature of reality is also related to the unknowable or extra-linguistic cosmic effect on humans which is undefined in the Western epistemology.

1.12. Priority of Knowledge

The nature of reality crisis prevails somehow in the nature of knowledge, in modernity. In the twentieth century, war, strike, women rights violation, relativism, nihilism cause the manipulation of reality in the material mundane. That manifolds itself in art with various forms and themes as embodiments of modernization (Levenson 4). Nicol elucidates how these apparatuses of modernism in formal, rational, authentic, original art forms, manifest sincerity and earnestness (2). These critics' two distinctive concepts dichotomize rationality/irrationality, relativity/originality, nihilism/sincerity, manipulation of reality/earnestness. Modernism, in other words, engenders paradoxical ontic and epistemic re-conceptualizations. These re-conceptualizations fuel self-effacement but also unite the fragments to bring a new meaning. Likewise, in *A Passage to India*, the nature of reality has completely changed in Chandrapore after the trial, therefore, Aziz moves to Mau. A new space may lead to Aziz and his children's integration to society unlike the everchanging truth in Chandrapore. Therefore, Aziz settles in a new space with his children for a new start. Another instance to exemplify re-contextualisation is the function of the echo inside the caves and the function of the echo outside the caves. Forster uses the echo in the caves to irrationalise the English ladies. This irrationalising sound paves the way for the English ladies to question the Western discourse, based on binary oppositions and hierarchies. The echo also disturbs them outside the caves, out of its original context. The effect of the sound has a fatal effect on Mrs Moore, and an

illusionary effect on Adela Quested outside the caves. However, the ambivalence of Adela's consciousness and unconscious comes to an end and the fragmentary images of what has happened in the caves unite the phenomena when she stops hearing echoes. Thus, her epistemological crisis is somewhat resolved.

Mainstream discourse might subvert the agency of the other, as a guide or a knower because knowledge may be manipulated any time, so it may lose its credibility, nullifying the nature of reality or pointing to the plurality of reality in the modernist novel. Adela's illusionary encounter in the caves with the echo in *A Passage to India* causes her rupture at court. The ambivalence between her consciousness and unconscious resolves through the recollection of specific images in the caves. McHale underscores that illusion, or reality may appear as implicit madness and in fiction this context finds its expression in interior monologue (289). Forster also uses interior monologue and intrudes into his character's unconscious through Adela's free speech to clarify or refuse the certainty of the character's accusations. This also marks the detective feature of Forster's novel with its endless search for reality and truth.

To sum up, E. M. Forster's novels elucidate the tension of the twentieth century as a consequence of the constructed dualistic systems of the self and the society. He parts company with the realist tradition because of the predicaments of modernity. These predicaments produce modernism as a reaction to the problematisation of Cartesian thought, rationalisation, and emancipation. Thus, Forster's characters find it difficult to achieve any symbolic gratification although Forster's main concern is to "only connect" (*Howards End* 135) philosophically. Absence of norms is the main reason for the anomie of Forster's characters such as Aziz, Adela, Lilia, Gino, Helen. To my argument, the Western binary opposition of coloniser/colonised trouble the plurality of India, whose pseudo centre remains mainly indifferent to the Western logocentric thought. That is, neither the coloniser nor the colonised accept each other's ontic and epistemic stance as they abstain from giving gratification to one another.

CHAPTER 2

LACANIAN PSYCHOANALYSIS

As it was explored in the previous chapter, Forster's novels foreground not only the subjective thought of the characters but also its relation to the wider world. In *A Passage to India*, this relation becomes even more complicated as this wider world includes not only the imperial England but also the colonised India. It is because of this reason that Lacanian epistemology is particularly useful to apply to the novel to make better sense of the subject, its relation to two partite social world. This chapter reveals the theoretical framework of analysis for this thesis. In this respect, it refers to Lacan's seminars and books as the primary sources as much as it is necessary for my argument. Lacan suggests that the subject constitutes itself in the Other, so it is in the locus of the Other that the subject perceives himself/herself. That is, also the point from where the subject sees himself/herself and speaks of his/her "truthful lie" about the desire, and the unconscious (*The Four Fundamental Concepts of Psychoanalysis* 144). This space also reveals Lacan's difference from Freud in their understanding of self and ego. Lacan epitomises his stance by referring to appearance and being, the way in which the visionary aspect elucidates the point of light with reflections. Thus, Lacanian perspective is never straight philosophically because of the "supposed deceptiveness of perception" (Lacan *The Four Fundamental Concepts of Psychoanalysis* 94) which also resonates in his mathematical formulas, in his psychoanalytic theory, and in his prioritisation of unconscious. These Lacanian notions are precious cornerstones for analysis of fiction, not only from a structuralist perspective but also from a poststructuralist view, dismantling logocentric thought of modernity in the twentieth century.

Lacan stands out as a philosopher and a psychoanalyst conjuring up both his influence by Freud, and his distinctive status retroactively. Lacan's poststructuralist attitude to language is a verdict for the nonreferential notion of subject in psychoanalysis. Lacan implicitly incorporates phantasmagoria of subject who lacks any fixed reference in his *Television* as follows: "I always speak the truth. Not the whole truth because there's no way, to say it all. Saying it all is literally impossible: words fail. Yet it's through this very impossibility that the truth holds onto the real" (3).

The phantasmagoria of the imago concretises speaking the so-called truth for the subject. Neither the feigning function of the words nor their impossibility of literariness wane the real in which some part of the truth is hidden. Lacan's above quotation launches his ambivalent, "kaleidoscopic" (*Ecrits* 99) poststructuralism. Thus, Lacan overdetermines the interwoven elucidation of the Borromean knot with his notions of imaginary, symbolic, and real registers. Lacanian three registers, the imaginary, the symbolic, and the real, function to constitute subjectivity as they are ready to flow in one another. When the three registers are in tension, *sinthome* in the shape of moebius band holds the three together for a balanced personality and well-regulated psychodynamics for the main character of the novel.

Badiou explains Lacan's notion of truth by referring to his antiphilosophy as follows:

[A]nti-philosophy "discredits" truth rather than refuting it, offering a therapeutic treatment for philosophy rather than a new philosophy in its own right. In Lacan's case, truth is discredited through the repeated clinical experience of a traumatic Real that resists exact formulation. Yet the Real is not beyond all elucidation: although it cannot be formulated exactly, it can still take the shape of a "matheme" that captures the exact limits of our access to truth. As readers of Lacan know, his Real has a more idealist twist than Kant's thing-in-itself, since it cannot be said to exist apart from its entanglement with the symbolic and imaginary orders. (Harman Review of *Lacan: Anti-Philosophy* 3)

In the context of this thesis, how “a traumatic Real” helps access to truth will be discussed specifically in the analysis chapter of the novel. In that sense, the real not only discredits but also paves the way for a privileged group to dissimulate the truth to provide a background for their future ontological continuum. Badiou’s handling of Lacan’s anti-philosophy as discrediting the truth also displays the ambiguous and ambivalent psychodynamics of the twentieth century. The certainty of refutation leaves its place to the ambiguity of being discredited. Feeling lack of lack with a traumatic Real may discredit the truth but the effect of the real would haunt until the enunciation of the truth in the symbolic realm despite the illusory images.

Sarup’s handling of Lacanian description of speech reiterates Lacan’s difference, and his antinomy for American ego psychology. Lacan associates ego with imago, so it is the ego, or the imago which orders the empty speech addressing the o⁴ther. For Lacan, the other alienates the self or the subject. Thus, empty speech, whose function is to alienate the subject ontologically⁵ is a mediator between the ego and the other. Full speech is “beyond the language of the ego” (Sarup 86) via it, addressing the Other⁶ with the subject of the unconscious⁷. Thus, it may be stated that full speech constitutes the alienated subject according to the tropes of culture. These Lacanian elucidations of speech obliterate the ego

⁴ Sarup’s emphasis is on small letter “o” indicating imaginary ego, or as Sarup states “imaginary counterpart”. Jaanus illustrates that passions, and feelings are in the imaginary order. These abstractions are specified by Lacan as “love, hate, and ignorance” (333). The imago fuses the imaginary other and the self. (336) As far as empty speech is concerned, the imaginary other alienates the self or the subject. Thus, image, or thinking attracts the subject to the imaginary order.

⁵ My emphasis added here on the fragmented image at the mirror stage, which may be interpreted as the first self-awareness of nothingness of being and becoming.

⁶ Full speech is about the unconscious.

⁷ Sarup explicates Lacan here with his claim: “the unconscious is the discourse of the Other.” (86) The subject of full speech is the discourse of the Other, and this means that it has a barring effect since the Other is associated with the Law, the phallus, the name of the Father, and the No of the Father.

psychologist's tendency to constitute reality via the analyst's image which is never beyond the analyst's language of his/her ego. Thus, Lacan, by reinterpreting Freud attacks the manipulative ego psychology which pampers the analyst's ego and annihilates analysand's utterances. Lacan extends psychoanalytic approach lowering ego's or imago's censoring effect, by embedding the discourse of the unconscious which is found in the locus of the Other⁸.

Lacan reconceptualised French psychoanalysis as he suggested that subjects were decentred with slips of language, enslaved by narcissistic mirror images, dispersed by the desire (Elliot 99). Lacan manifests his interest in topology to represent this unfixed decentred approach to the notions of psychoanalytic theory during the 1970s. Topological analogy may have helped Lacan to overcome the deformations of human psyche with constant factors. Lacan associates these constant factors with the deformations of topological structures. For instance, Lacanian non-spherical topologies such as moebius strip, with its twist as a deformation analogises two notions or binary opposites on the same plane without referring to difference in origin with its unilateral surface.

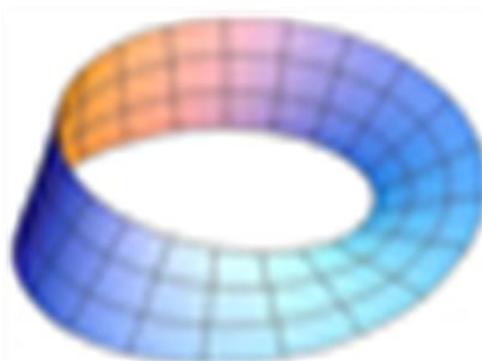


Figure 2. 1. Moebius Strip

⁸ It is only the subject who reveals the truth for Freud, either with slips of tongue, silence, agnosia, or not remembering...

Wikipedia contributors. "Configuration space (mathematics)." *Wikipedia, The Free Encyclopedia*. Wikipedia, The Free Encyclopedia, 13 Jun. 2020. Web. 15 Oct. 2020. [https://en.wikipedia.org/wiki/Configuration_space_\(mathematics\)](https://en.wikipedia.org/wiki/Configuration_space_(mathematics)).

Lacan's non-differential attitude, which is a constant factor to overcome psychoanalytic binary oppositions, specifically outframes his theory. For instance, his unilateral surface of the moebius strip would encompass the notions of the psyche: inside, outside; knowledge, truth; big Other, small other; consciousness, unconscious; masculine, feminine; identification, alienation...

According to Lacan, the structuration of the signifier should be topological. The signifier has a meaning that affects. Between the signifier and meaning, there is a bar⁹. This barred thing should be jumped over (*Book XX: Encore: To Jacobson* 17-18). Lacan refutes Saussure's notion of arbitrariness of the relationship between the signifier and the signified. Instead, he argues that "meaning effects" have no relation to their cause¹⁰ (19). What is more, the signifier is the cause of *jouissance*. But the signifier cannot determine the expression of love, so love has nothing to do with *jouissance* which means that love is expressionless (25), and it is never repetitive. This would also mean that it is uneroded unlike *jouissance* which is prone to endless repetitiveness causing loss.

In forming this topology and the notion of signification, Lacan refers to linguists and philosophers, that is, Lacan revisits not only Freud but also the philosophical notions of Hegel, Husserl, and Heidegger. He also reworks on the centrality of structures to designate human encounter and to subvert the subject through the researches of Saussure and his circle (Elliot 102). That is, the stages of his psychoanalysis evolve first with structuralist notions and conclude with a

⁹ S/s : S: signifier, s: signified, meaning (*Book XX: Encore: To Jacobson*, 18)

¹⁰ Bruce Fink delineates the statement with an example of "a lot" which has no relation to the locution, or "the signifier that causes it" (*Book XX: Encore: To Jacobson*, 19).

poststructuralist justification. Thus, his Saussurean influence manifests itself with the *barred* signified, which he subverted from Saussure's privileged signified which stands above the signifier: s/S. That is, for the linguistic theory of Saussure, the signified is over the signifier, whereas for Lacan, the subversion of the subject corresponds to the reversal of Saussurean signification because the subject is barred with the signifier: S/s. That is, the signifier is more privileged than the signified.

The prioritisation of the signifier also maintains a distinct interpretation of signification process. Lacan refers to "passwords" to explicate the signification process of language which is unlike the password (*The Names of the Father* 17). That is the designation of language is not like the designation of the password. Therefore, he adds that the function of password signification has a specific purpose other than signification, or language (*The Names of the Father* 18). Lacan's claim for language is that it lacks signification because symbols and signs are distinct (19). Like passwords, signification process is only a means of getting recognised (20). Ultimately, it is the symbols that link the signifier and the signified in language for Lacan (16). This is how the symbolic functions in psychoanalysis.

Sarup also puts over the essentiality of this signification process with reference to "the dialectic of recognition" (46). According to this dialectic, only when other subjects recognise the being of the subject, does the being of the subject achieve intersubjectivity through speech. That is, how the human subject is related to language for Lacan (Sarup 47).

Lacan also pinpoints the subject's incapability of the recognition of himself/herself unless he/she is alienated. That is, the subject re-explores himself when he/she uncovers the alter ego of the ego. This is the way how "aggressiveness" grows. Aggressiveness is plausibly distinct from aggression because these imaginary relations are as a matter of fact a form of resistance. To

put more specifically, that is semblable or rivalry for Lacan. It is the speech that mediates between the subject and the other to go beyond aggressiveness (*The Names of the Father* 24).

Since the participation of an interlocutor is the main aspect of language, the above-mentioned signification process depends mainly on intention. Sarup categorises this intention with two modes: the first mode is that the subject does not understand the expression, and the second mode is that negation or disavowal may hide the expression (46). This may also be interpreted as Lacan's emphasis on the bar between the signifier and the signified. For Lacan, there is a gap between the two. This gap causes elusive meaning which resists forecast (Sarup 49). Lacanian signified is impossible to be positioned and limited because it is beneath the signifier. Lacan further argues over the colonising power of the signifier over the signified (47). This is what nurtures the dialectic of recognition because only if speech or language, and interlocutor are at work does the signification process occur. However, the colonising power of the signifier may be considered as inessential since its stupidity depends on Lacanian claim that the meaning of the signifier is distinct from its cause. This is the point where the essentiality of the symbolic emerges insofar as the symbolic represents the link between the signifier and the signified. Otherwise, no matter how stupid the signifier were, the signified would always be barred under the signifier. Then, signified would be manipulated and shaped by the most powerful designator of the signified, totalising meaning according to its power.

2.1. Unconscious and *Jouissance*

Lacan imbues the enigma of the unconscious in its presentation of the subject or in its speaking. Lacan further comments on the encounter with the unconscious as follows: “the *one* that is introduced by the experience of the unconscious is the *one* of the split, of the stroke, of rupture. Lacan processes his notion of

unconscious by referring to “concept of lack” in Freudian *Unbewusste*¹¹ and he shifts it to *unbegriff*. Lacan delineates his notion as follows: ‘Where is the background? Is it absent? No. Rupture, split, the stroke of happening makes absence emerge...’ (*The Four Fundamental Concepts of Psychoanalysis* 26). That is, the unconscious can outcrop at any time with a “rupture” (26). Specifically, then, it may be stated that the unpredictability and the inaccessibility of Lacanian unconscious justifies the inaccessibility of the disturbing truth in the unconscious desire, and mastering effect of the unconscious on subject’s lack of being. Rupture’s unpredictability may be considered as suspense in psychoanalysing fiction. The climax in fiction, in other words, may be interpreted as that rupture when the subject encounters the real and speaks the unconscious, which is the language of the Other.

Lacan also underscores what the “order to the unconscious” possesses as “neither being, nor non-being but the unrealised” (*The Four Fundamental Concepts of Psychoanalysis* 30). That is, he subsumes the unconscious as “pre-ontological” (29) by referring to its lack. The absence of unconscious in ontology becomes apparent with the split for Lacan (31). Then, he uses the adjective “elusive” for the unconscious from the vantage point of ontology as a prototype for the temporality of its structure (32). Lacan also invests its status as ethical ontologically (33). He emphasizes that “the correlative of the subject” is “the deceived Other” not “the deceiving Other” anymore (37). He elucidates his claim with the analysand’s fear of misleading the analyst because if the analysand misleads the analyst, the diagnosis would not reflect the truth. That is, the unconscious which is the discourse of the Other for Lacan would become deceptive as well. The notion of “the deceived Other” may also be associated with Lacan’s phallogocentric standpoint, the deceived Name of the Father, the phallus, or the no of the Father. The rupture would end up that deception since the accessibility of the unconscious is maintained. Then, Lacan’s phallogocentric

¹¹ Alan Sheridan’s note defines *unbewusste* as Freudian unconscious. Lacan’s reference to *unbegriff* reverses the prefix “un” from negativity to lack (Lacan *The Four Fundamental Concepts of Psychoanalysis* 26).

view emerges as normative for the ethical status of the unconscious. Lacan explains the consciousness, unconscious and their link to individual reality as follows:

The unconscious is that part of concrete discourse qua transindividual, which is not at the subject's disposal in reestablishing the continuity of his conscious discourse. This disposes of the paradox presented by the concept of the unconscious when it is related to an individual reality. For to reduce this concept to unconscious tendencies is to resolve the paradox only by avoiding analytic experience, which clearly shows that the unconscious is of the same nature as ideational functions, and even of thought. Freud plainly stressed this when, unable to avoid a conjunction of opposing terms in the expression "unconscious thought," he gave it the necessary support with the invocation: *sit venia verbo*. Thus we obey him by casting the blame, in effect, onto the Word, but onto the Word realized in discourse that darts from mouth to mouth, conferring on the act of the subject who receives its message the meaning that makes this act an act of his history and gives it its truth. (*Ecrits* 214-215)

Lacan's psychoanalytic theory and its praxis are indebted to many theoreticians, psychoanalysts, and clinicians. Elliot suggests that Lacan revisited Freud with reference to his basic concepts of the unconscious, repression, infantile sexuality and the transference. Lacan reconstitutes the psychoanalytic subject socially and historically, but there is always a tension, and ambivalence between the psychic and social milieu (*Psychoanalytic Theory: An Introduction Second Edition* 100). Lacan asserts that Freudian psychoanalysis elucidates fragmentation in the workings of the unconscious. Subjectivity is divided between the conscious ego and the unconscious desire radically (102).

Shepherdson asserts that Lacan warns about the privacy of the unconscious contrary to rupture, and contrary to split that emancipates the unconscious for Lacan. The nodal point in the unconscious must never be accessed, and it should be left blurred because it is inconceivable as an "object of knowledge" (Shepherdson 119) since the domain of representation never involves some parts of the unconscious. This domain of representation of the unconscious is an ontic lack for Lacan as it was discussed beforehand. "Pre-ontological" gap of the unconscious demonstrates "the unrealised" aspect of the unconscious (*The Four*

Fundamental Concepts of Psychoanalysis 29-30). Lacanian limits for representation disjuncts between thinking (the ego from ego cogito) and being (the register of the subject). The unconscious of the subject is the discourse of the Other for Lacan. The subject cannot reconstruct the conscious discourse's continuum due to the trans-individuality of the unconsciousness which is the part of the discourse (Shepherdson 119). Then, both epistemologically and ontologically the locus of the unconscious or the Other is unrepresentable.

Despite the unrepresentable parts of the unconscious, Lacan asserts that the truth, which is “disturbing” manifests itself in the unconscious, like Freud. That is, psychoanalytic knowledge is hidden in the unconscious (Sarup 95). The subject may not be aware of that language or form, but they are the representations of the unconscious that give way to knowledge about truth. This unconscious truth seems so unwitty or marginal that it cannot be accepted (96). Then, it may be stated that Lacan's reformulation of Descartes's statement about thinking and being changes to “I am where I am not thinking therefore I think where I am not” (*Ecrits: The Instance of the Letter in the Unconscious or Reason since Freud* 430). This statement brings out the enunciation of the subject, but the signification for being or existence is dichotomous. The conscious discourse discontinues because the unconscious is the discourse of the Other which is implied in the second part of the statement. The reversibility of the locus of thinking and being may refer to the psyche and the social milieu as the incarnation of the Other for the self or the individual. As Sarup acknowledges, Lacan refers to this, as a cut between various discourse registers. Lacan's enunciation may also be interpreted within his notion of the function of the language structure: although Lacan states his being and existence with “I am”, its teleological drive expresses non-existence in the second part of the enunciation. The condition for being depends on unthinking, image, or ego counteractively for Lacan. This enunciation may be elucidated as disturbing knowledge about truth because as Sarup foregrounds Lacanian unconscious, or the Other masters the subject's lack of being (96).

Lacan defines *jouissance* as amounting “to no more than a negative instance¹². *Jouissance* is what serves no purpose... the reservation implied by the field of the right-to-*jouissance*. Right is not duty. Nothing forces anyone to enjoy except the superego. The superego is the imperative of *jouissance*” (*Book XX: Encore* 3). Then it may be stated that the negative agency or the authoritative power of *jouissance* and its purposelessness distance it from normativity and ethics unlike the unconscious. And since superego triggers its instigation, it explicitly relies on phallogocentric terms such as the phallus, the Other, or the master which are totally masculine. Lacan further argues that the “*jouissance* of the Other” of the Other with a capital *O* “of the body of the Other who symbolises the Other, is not the sign of love”(Encore 4).

This Lacanian term *jouissance*¹³ is one of the components of phallogocentric view. Lacan founds his psychoanalysis on the argument that “*jouissance* is prohibited to whoever speaks... or whoever is subject of the Law, since the Law is founded on that very prohibition” (*Ecrits* 696) in his *The Subversion of the Subject and Dialectic of Desire in the Freudian Unconscious* (1960). Then he argues counteractively that pleasure limits *jouissance* rather than the Law because pleasure holds the incoherency of life together up to another process of prohibition (696). The absence of the phallus in the “desired image” (697) is emblematic of the locus of *jouissance*. What is more, episteme is correlative of *jouissance* because Lacan enunciates master’s robbery of slave’s knowledge as stimulating *jouissance* for the master. Whether this robbery is a privilege or a belittling of status is another logos for Lacan (*The Other Side of Psychoanalysis* 22) because both the Law and the master correspond to the phallus. Alain Badiou relates Lacan’s interpretation of the theft of the slave’s knowledge by the master

¹² Agency, urgent force, a power of authority (*Encore: On Jouissance: notes*, 3)

¹³ For Lacan, *jouissance* is obtained with “the enjoyment derived from the usage of something in its legitimate (intended) way – the pleasure that comes with the functioning of the physical or the psychological apparatus associated with a drive. This distinguishes this type of enjoyment from the pleasure obtained from the satisfaction of a need...” (Bailley, 220-221).

and his notion of the inaccessibility of truth to his anti-philosophy (Harman Review of *Lacan: Anti-Philosophy* 3). Apart from knowledge, for Lacan, the Truth is *jouissance*'s sister (*The Other Side of Psychoanalysis* 55).

Jouissance also functions to cause repetition. "A dialectic of *jouissance*" (*The Other Side of Psychoanalysis* 45) registers the interest that leads to repetition. Then, it becomes one of the life cycles for need and satisfaction. The repetition is nominated as the return of *jouissance*. However, Freud claims that these returns cause defects which is a loss for *jouissance* (46). Lacan, on the other hand, pinpoints the articulation of the signifier when a subject is represented for another signifier. And he takes that point as his "starting point" for the repetition of *jouissance*. For Lacan, the loss in returns of *jouissance* is supported by the function of *objet petit a*. Ultimately, Lacan reveals that this working of knowledge which also possesses the process of the returns of *jouissance* yields entropy, and a web of signifiers (*The Other Side of Psychoanalysis* 48). He also assesses the owner of *jouissance* as an intruder to one's private life which can never be refused. This owner is the Other. The Other as an intruder encounters *jouissance* (49).

Jouissance also corresponds to Freud's pleasure principle but it is beyond pleasure, as Sarup argues it is the unconscious: the end of pleasure. The conscious form of *jouissance* is the pleasure (99). *Jouissance* takes place with the feeling of pleasure obtained from physical pain. Its boundaries can never be pulled through like death (100). The equation of meaning for *jouissance* and unconscious may further be associated with the discourse of the Other, or the Oedipal law, or the phallus¹⁴. Then, this equation may further implicate that *jouissance* corresponds to the discourse of power as well. Bailly's explanatory term of legitimacy of the usage of something for *jouissance* (220-221) distinguishes the discourse of power from corruption and repression because

¹⁴ is a "supposed 'perfect object', which becomes the object of primary repression..." (Bailly 221-222) so the meaning of the phallus can also be interpreted as omnipotence in a Lacanian sense.

jouissance never coincides with perverse sadistic, or masochistic tendencies. It is related to the senses and drives, which are in the imaginary but Lacan examines it in the symbolic probably to draw connections between desire and *jouissance* (Bailey 119). Fink states that, “[t]he encounter with the Other’s desire constitutes a traumatic experience of pleasure/pain or *jouissance*, which Freud describes as *sexual über*, a sexual overload, the subject coming to be as a defence against that traumatic experience” (*The Lacanian Subject* 63).

As far as the distinction between desire and *jouissance* is concerned, Mellard argues that *jouissance*, which is a later Lacanian notion is more dangerous than desire. In this respect, Mellard reminds that the drives are generally related to narcissistic stories with metaphoric extensions, and they have connotations of *jouissance*, whereas desire is related to the Oedipal law with metonymic extension due to its insatiability (*Beyond Lacan* 58). Forster’s characters generally undergo a psychic split due to some traumatic event which is impossible to put into words, in other words, they encounter the real so their drives exceed their desires. They either experience the lack of lack or the ambivalence between their unconscious and consciousness as a result the truth is reversed which marks Badiou’s explication of Lacan’s anti-philosophy. The phenomenon leads to change not only in the lifestyles but also in the perspective of the characters within Forster’s dualistic systems: coloniser/colonised, civilised/uncivilised, definable/undefinable that prevail during the pre-war, and post-war periods of England in *A Passage to India*. The drives of fear, suspicion felt by the English citizens and the foreigners pave the way for supernatural traumatic events that put them in tension. The characters’ encounters with the real lead them to experience *jouissance* in the exteriority of their unconscious and the interiority of their consciousness, so these terms become the key terms to analyse the novel.

2.2. The registers of the Imaginary, the Symbolic, and the Real

Lacanian three registers, the imaginary, the symbolic, and the real account for the infant's separation from its mother's body, misrecognition, incompleteness, the law of *objet grand A*, and the unrepresented ruptures of the real rejecting the imaginary, and the symbolic. These three registers foreground the identity formation, and the subject's interaction with the symbolic law, notwithstanding the impossibility of the real (Elliot *Psychoanalytic Theory: An Introduction Second Edition* 102). The Lacanian Real is related to the subject's need, the Imaginary is related to the demand, and the symbolic register is related to the desire.

If imaginary register is related to the subject's demand, what it demands is essential to grasp its function. Thus, Lacan relates the imaginary and the symbolic in *Ecrits* by drawing attention to the nurturing effect of imaginary for thought and its subordination to the symbolic register as follows:

[T]he imaginary is not illusion and it gives food for thought. But what allowed Freud to track down the treasure in it, treasure that made his followers rich, is the symbolic determination to which the imaginary function is subordinated and which in Freud's work is always powerfully recalled, whether in discussions of the mechanism of forgetting a word or the structure of fetishism. (*Ecrits* 388)

Lacan explicitly differentiates between the imaginary and illusion and puts forth the supremacy of the symbolic over the imaginary function. The imaginary register, on the other hand, nurtures thinking. The imaginary register is never an illusion. Lacan further interprets Freud to define the symbolic as follows: "the imaginary in its symbolic concatenation, for the symbolic order requires at least three terms, and this forces the analyst not to forget the Other that is present between the two who, since they are there, do not envelop the one who speaks" (*Ecrits* 388). This presence of the Other in a dialogue of two subjects results in the inter-subjectivity between the two.

Lacan defines the imaginary as “artificially reproduced” (*Names of the Father* 52) so that may be the reason for its subordination to the symbolic order. Then, imaginary is also a repetitive process of a man-made production. Its artificiality corresponds to its lack for authenticity but it also corresponds to a creativity process for the psyche. Lacan elucidates the mirror stage as a dynamic that affects the primary identification of the subject with the mirror image of his/her body. In the mirror stage, the subject identifies with the other through the roles and the interactions such as slave and master, actor and audience... (*Ecrits* 92). Regarding psychoanalytic fictional analysis, these registers would demystify the psyche and its interactive communication by raising consciousness to the normativity of the being and its relations. Lacan reasserts the imaginary condition as follows:

The imaginary condition with which the preceding section culminates must be understood only as an ideal condition. But if we realize that the fact that something belongs to the imaginary does not mean that it is illusory, we can say that being taken to be ideal does not make it any more dereistic. For an ideal point and even a solution that is called "imaginary" in mathematics, because it provides the pivotal point of transformation, the node point of convergence of figures or functions that are entirely determined in reality [reel], are clearly constitutive parts of those figures and functions. (*Ecrits* 290)

Lacan refers to mathematics and states that imaginary transforms functions in reality in mathematics so he clearly distinguishes the illusory from imaginary in that respect. The imaginary functions to transform the subject’s identification with the other through the roles and the interactions, such as slave and master, actor and audience. These categories for roles are also defined in the empirical reality so transformation from one role to the other is the function of the imaginary according to Lacan. Nevertheless, the imaginary has nothing to do with the illusory in this respect. Lacan’s reference to Descartes can also be associated with his categorisation of the domains of imaginary, which sustains thinking, narcissistic attitude of the self with the mirror stage, and the symbolic, which amplifies the language because it is structured like unconscious for Lacan: “I think therefore I am” changed to Lacan’s “I am where I am not thinking

therefore I think where I am not” (*The Instance of the Letter in the Unconscious or Reason since Freud* 430). Consequently, it may be stated that the lack in the Other, or the Oedipal law or the symbolic order leads to conflicts within the imagoes of the self or the imaginary register. That is why the consciousness of the locus of “I am” is discontinuous when the being enters the symbolic register, or the discourse of the Other.

The presence of the Other is essential to achieve intersubjectivity between two people in the symbolic register while speaking. This means that there is always an interaction between these registers as they need one another because the symbolic order is “constitutive for the subject” (*Ecrits* 7).

Krips interprets Lacanian notions of the imaginary and the symbolic registers in terms of their nominations of narcissistic desire for imaginary and the injuring symbolic law. Lacan asserts that the symbolic defeats the imaginary, notwithstanding imaginary’s resistance to the efficiency of the symbolic law (Krips 160). However, as Lacan articulates in his *Seminar on “Purloined Letter”* the symbolic order with its locus entails “blindness” (*Ecrits* 27). What Lacan means here is that, the place of the symbolic would connote the meaning of the supremacy or the privilege, equating it to the highest of signifiers though he also points to the mocking effect of words, causing parody. Because abiding by what the man enunciates with his position is being blind to act truthfully (*Ecrits* 27) although blindness may be interpreted as being objective, which is another Western logocentric categorisation. Thus, Lacan foregrounds his post-structuralist or rather anti-philosophic aspect by referring to the symbolic order as metonymic by being blind.

Symbolic register manifests the notions such as the unconscious, language, law, or the big Other. Lacan elucidates the endless, baseless signification from a Freudian vantage point of symbolic term: the name of the father, or the “no” of the father, or the law of the phallus (unlike Freud, it is not an organ for Lacan, it

means omnipotence), or the law of *objet grand A*. Thus, phallus is a signifier, designating the gamut of the effects of signified. Phallus, in other words, conditions those effects (Emig 186). Lacan, on the other hand, assesses the determinative aspect of the symbolic order explicating how it goes beyond the mastery of man to constitute the “human industry” as follows:

This is a healthy rectification, however offensive it may be to psychological bias. And to defend it, it does not seem excessive to recall all the loci in which the symbolic order finds its vehicle, were it only in the peopled silence of the universe that has arisen from physics. Human industry, which the symbolic order determines far more than it serves, exists not merely to preserve it but already visibly extends it beyond that part of it that man masters; and the two kilos of language whose presence I can point to here on the table seem less inert when we find them carried on the crisscrossing airwaves of our broadcasts—
(*Ecrits* 392)

That is, language even if it is two kilos or even if it is measurable by human beings “determines” “human industry” as a means to preserve and extend beyond (hu)man capabilities. That is, language precedes the subject. It constitutes the subject, instead of serving its master.

Lacan asserts the dominance of symbolic register, and Emig elucidates its reason as follows: Lacan claims that ego is delusive. Ontologically, he explains his aim as to “come into being” (186). That is, Lacan reinforces the cultural imperative unlike Freud, who supports ego as an equivalent to id. Lacan refuses ego-psychology which is a metonymy of the humanist tradition, based on Socrates’s motto “know thyself” (186). His prioritization of signifier over signified culminates from the agency of the big Other for Lacan.

Lacan’s focus on the Real starts during the 1960s. This time Lacan claims that the symbolic opposes the Real insofar as the structures of contrariness result in opposition to the symbolic system’s limitations in the Real (Krips 160). Thus, Lacan’s process entails first a totalised form in the imaginary, then the phallic law in the symbolic, and the limitation of the symbolic due to the inaccessibility

and impossibility of the Real. The notion of the real for Lacan is “distinct from the symbolic and the imaginary... the real makes sense... the real is grounded in that it bears no meaning, in that it excludes meaning, or, more accurately, it settles in a deposit on account of being excluded from meaning... What is imagined, in its form that is devoid of meaning, is consistency” (*Sinthome* 50-51).

The real never anticipates anything from words, or speech contrary to the symbolic order, or the law, for Lacan, so the real never waits for some privileged signifier. Moreover, he resembles the real to a noise revealing all the things of the outside world constructed by the reality principle. He further argues that reason causes the right functioning of judgement because even when the subject outframes with a healthy scale of objects such as the primordial signification “the real is already there” (*Ecrits* 324) not the privileged signifier. Then it may be stated that if the unconscious is pre-ontological, the real is pre-epistemological.

Lacan situates the Real against the imaginary and the symbolic with an attitude of rejection. Lacanian Real is never a truth, or an objective reality. It is the unrepresented, or it is the ruptures during representation. Lacan theorizes that mimesis and realism of literature are means to master reality out of text and evidence of failure. This failure to experience the Real is the origin of traumas for Lacan. The quality of the Real is understood as the creative principle in literary theory (Emig 187). The impossibility of the Real emerges as a quest to reach that impossibility in fiction.

Soler, on the other hand, suggests that Lacan’s hypothesis is that language transforms the Real. Language acts like an operator to produce the drive, and it also causes *Das Ding* which is a hole in the Real. It is a will to *jouissance* and satisfaction: symptom implies repression (*Histeria in Scientific Discourse* 90).

Then, it may be stated that the impossibility of the Real is negated with Lacan's assertion that language transforms the Real.

Miller interprets the Real of the twenty-first century as a combination of capitalism and science: "to make nature disappear. And what is left by the vanishing of nature, what is left is that which we call the real, that is, a remainder. And, by structure, disordered. The real is touched on all sides by the advances of the binary capitalism-science, in a disordered way, randomly, without being able to recuperate any idea of harmony" (Miller *The real in the 21st century*). Miller also refers to another definition of the Lacanian Real:

when Lacan taught the unconscious as a knowledge in the real, when he said *structured like a language*. And in that epoch he sought laws, the laws of speech on the basis of the structure of recognition in Hegel – 'recognise in order to be recognised' – the laws of the signifier, the relation of cause and effect between signifier and signified, in metaphor and metonymy". (Miller *The real in the 21st century*)

Miller's explanation of the interconnection between the unconscious, real, language resonates in Borromean knot of the symbolic, the imaginary and the real registers, which are figured as rings knotted. The intersection of the imaginary and the symbolic registers produces meaning for the subject. Lacanian registers are figured out in Borromean Knot¹⁵, resisting any form of hierarchisation, and priority regarding the relationship between three registers, and the subject (Sarup 118). In addition to this, Lacan puts forth "button ties" or *points de capiton* for the meaning of the letter. He acknowledges that these ties are not only needed to dominate the letter, but also to form the dialogue which the subject is influenced by (*Ecrits* 419). Then, it may be stated that these button ties fix and totalise free floating signifiers and this is the totalisation of discourse. Whether the signification is done for recognition or communication or domination, or transmission of knowledge these button ties help the process to be totalised under some kind of discourse. What is more, Sarup elucidates the *points*

¹⁵ It binds three rings, two of which never intersect, and Lacan adopts them to his three registers: imaginary, symbolic, and real.

de capiton or upholstery buttons as the means to the accessibility of the subjectivity. The failure of attachment leads to psychosis (108). The three Lacanian registers: the imaginary, the symbolic and the real are linked with these upholstery buttons. Likewise, Žižek's interpretation of Lacan is from the vantage point of ideology and politics, so he refers to ideological quilting. A nodal point, named as *point de capiton* by Lacan, quilts¹⁶ many floating signifiers to structure a total domain. This totalisation founds a structured network of meaning, probably to avoid split in the psyche. For Žižek, these floating signifiers can be fixed either by democracy, feminism, peace movement, ecologism, totalitarianism, or communism... (338). Žižek suggests that this process is an ideological struggle to fix the nodal points to totalise the free-floating signifiers (*Che Vuoi?* 339). Lacanian three registers operate with each other, and the psychoanalytic terms such as narcissistic desire, symbolic stigmatization, and inaccessible real operate with the linkage of *points de capiton*.

It is also essential to clarify the positions of unconscious, the Big Other, and *objet petit a* in Lacanian three registers. Mirror stage foregrounds these key terms and their interplay in Lacanian psychoanalysis through narcissistic identification. For Lacan, the mirror stage brings out the frustrated desire which originates from the infant's response at this stage. Lacan claims that at this stage of psyche, the child becomes aware of its detachment from the mother's body, and limited control on its body. However, the child also encounters misrecognition which is also caused by the mirror which reverses and flattens the body. The image is an incomplete self, so it always identifies with an ideal-I. This incomplete self also goes through a distortion of definition. This process produces a chain of significations with a force of desire. The incompleteness and distorted definition of self is lack, which produces text. Lacan, with this poststructuralist model, also focuses on the visual, and gaze from a constructive vantage point of misrecognition, and recognition which generates theories of

¹⁶ They stop sliding of floating signifiers, and fix their meaning

visual arts and film (Emig 186). The misleading mirroring effect obstructs the interaction between the big Other or the symbolic order and the subject.

Charles Shepherdson, on the other hand, argues that the function of Lacanian signifier is to reduce the subject to the status of a signifier. Then, the unconscious closes which is the aphanisis of the subject. Thinking and being never accord, contrary to Cartesian thought. The symbolic and the real constitute rupture but the symbolic register can never invade the subject in psychoanalysis due to the irreducibility of the subject's being to the symbolic, and the imaginary representations. Cartesian thought undercuts Freudian representation theory and limits the linguistically interpreted psychoanalysis (Shepherdson 121).

This priority of the symbolic justifies Lacanian psychoanalytic criticism favourable for fiction. Accordingly, Emig argues that the non-existence of the phallus yields first desire, and then the text. This paves the way for textual impasse. Lack and desire, interpreted in texts manifest absence of *objet grand A*, reflecting various *objet petit a* (signifiers) to make sense. These signifiers, or *objects petit a* culminate from the subverted subject's desiring, frustrated gaze and its desired return. According to Emig's interpretation, Lacan's approach is an "interpellative concept of ideology", with his suggestion that it is like Althusser's subject that comes into being with ideology and apparatuses (187).

At this point, the function of *objet petit a* is to substitute what lacks in the text because *objet grand A* is absent. Furthermore, Lacan pinpoints its relation to the subject as follows: when the subject is anxious, the subject's cause of desire falls away from the subject. *Objet petit a* is that cause of desire but it is doomed to be weakened at times of subject's anxiety (*Names of the Father* 58). What is more, Lacan enunciates that *objet a* supports desire. Subject attains desire intensively during consciousness. Since consciousness is a state of self-realization for the subject, there comes out the moebius strip effect on the other and the Other and consciousness and unconscious with Lacan's utterance that desire depends on

“the Other’s desire” (59). Because of this, this thesis explores not only the correlation between imaginary ego and the Other but also *objet a* and the Other counteractively to underscore moebius strip trajectory of consciousness supported by *objet petit a*, and its reversed image which appears with a rupture: bringing out the unconscious, or the Other’s desire.

Lacan’s disavowal increases the significance of the symbolic domain in the absence of the phallus which involves “no” negatively, and uncertainty of the name of the father. These are the Lacanian terms that are used to reveal the lack and its significance (187). Emig reminds the term “algebra” as a symbolic notation for this abstraction. The symbolic register separates literature and psychoanalysis, ending its relationship with the psyche. Textuality and signification become the basic focus of this symbolic domain (188). This breakthrough from referential attitude to psyche is a poststructuralist notion.

Lacan also correlates the real and *objet a* with his notation of algebra while defining *objet a* within his phallogocentric standpoint as follows:

[T]he interest the subject takes in his own split is bound up with that which determines it – namely, a privileged object, which has emerged from some primal separation, from some self-mutilation induced by the very approach of the real, whose name, in our algebra is *objet a*. (*The Four Fundamental Concepts of Psychoanalysis Book XI*, 83)

The subject’s split emerges with Lacan’s algebraic, prioritised object from the mutilation of self within the register of the real as *objet a*. The point here is that the encounter with the real is essential for the separation to take place. Then, *objet a* appears throughout this abstraction. The constitutive effect of the real seems to be less than the other two registers of the Borromean knot.

Shepherdson, on the other hand, acknowledges Lacan’s philosophical features by referring to various theorists. “Early seminars of Lacan reflect Hegelian influence with his focus on imaginary, relation to the other (jealousy and love,

intersubjective rivalry, and narcissism), negation, desire, and the logic of the signifier” (116). Psychoanalysis mediates between Heidegger’s the man of care and the subject of the absolute knowledge of Hegelian phenomenology (117). Then it may be stated that this Hegelian influence further brings out the notions of master and slave duality into Lacanian terminology, that are mainly based on rivalry, jealousy, and narcissistic gratification. Lacan reveals his notion of dialectics in Hegelian master and slave conflict with his emphasis on recognition, that is correlated with intersubjective communication. “The master’s sterile tyranny or ... the work’s productive tyranny” negates the natural value of this recognition (*Ecrits* 98-99). Lacan puts forth the machine service as a possible solution to “narcissistic tyranny” or “democratic anarchy of the passions” (99), that boosts the ego.

Furthermore, as far as the symbolic register is concerned, its investiture of Lacan’s doctrine of the signifier is as follows: Lacan declares that his doctrine is a discipline, in which “the signifier effects [sic] the advent of the signified” so that the interpretation is prone to new dimensions (*Ecrits* 496). In addition to this, he situates the backdrop of spoken natural languages, in which the unconscious interplays as the ground for interpretation rather than “divine archetypes” (496). Then, Lacanian interpretation of unconscious centralises not only religious archetypes but also spoken natural languages, which are apropos of authenticity for ontic structures. This approach non-totalises and denaturalises the implementation of symbolic domain to a global scale, going beyond the limits of its locality.

As far as the significance of the signifiers is concerned, Lacan claims that it is impossible for the signifiers to invade the gamut of the subject although they will map out symbolic identifications, forming, and organising the life of the subject. This Lacanian distinction is alienation: this alienation is neither the imaginary alienation when ego formation takes place with alter ego identification in the mirror stage nor it is the symbolic alienation when the subject is repressed to

abide by the rules of language and its representations. Lacanian alienation is the subject's feeling of lack and deprivation of a measure of its being when it enters the symbolic order (Shepherdson 120).

First with a reference to the primary order to glorify *objet petit a* with a hope to fill in the lack of the subverted subject, Lacanian ego or imago addresses the other in empty speech. Sarup's emphasis is on lower case "o" indicating imaginary ego, or as Sarup states "imaginary counterpart". Jaanus illustrates that passions and feelings are in the imaginary register. These abstractions are specified by Lacan as "love, hate, and ignorance" (333). The imago fuses the imaginary other and the self (336). As far as empty speech is concerned, the imaginary other alienates the self or the subject. Thus, image or thinking attracts the subject to the imaginary register. This interaction with the other alienates the self or the subject. Speech addressing the Other, or the symbolic order, on the other hand, enables the accessibility of the unconscious with the truth about knowledge.

2.3. The Key Concepts

2.3.1. *Sinthome* as the Fourth Ring

Lacan states that *sinthome* functions as long as "*sinthome* is tied up to the unconscious and the imaginary is tied up to the real" (*Sinthome* 42). How *sinthome* functions, distinguishes this term as a precious notion because it enables subjects to sustain equilibrium for the Borromean knots in tension: the imaginary, the real, and the symbolic. Fink explains the function of *sinthome* as follows: "A *sinthome* may have been found or constructed by the individual at one point in time, but it gives way or begins to come undone under the pressure of certain life circumstances that threaten the stability of the individual's solution to the problem of keeping body and soul together, so to speak" (*Fundamentals of Psychoanalytic Technique* 265). This explanation brings to mind whether the

term refers to the character's personality in relation to the unconscious or not. Lacan elucidates these points as follows:

The *sinthome* is at issue not as a personality but as that which stands out, with respect to the three orders, as *sinthome* and as neurotic... What is involved in the unconscious... *sinthome* specifies it, in so far as there is a term that is attached to it in a more specific way. This term enjoys a privileged relationship with what is involved in the *sinthome*... There is a pair inasmuch as there is a link between the *sinthome* and something particular. (*Sinthome* 42)

In the Borromean knot as Lacan suggests “there is *mimesis* in the fact that the three rings partake of the imaginary as consistence, of the symbolic as a hole, and the real ex-sisting as relative to them. Thus, the three rings *mimic* one another” (*Sinthome* 44). Lacan later foregrounds that more than mimicking these rings are “composed in a triple knot” (44). If “the three have remained lose from one another, then a triple knot playing out a full application of its texture, exists, which is well and truly a fourth. It is called the *sinthome*” (44).

2.3.2. Lacan's Otherness

Lacan develops his main exploration on otherness from the vantage point of intersubjective communication as follows: “in language our message comes to us from the Other ... in an inverted form” (*Ecrits* 3-4). That is, Lacanian notion of intersubjective communication situates the Other as the primal agent to invest a discourse (4). Then, Lacan reiterates that symbolic order constitutes the subject with the continuous instigations of the signifier, actualising a locus for fiction (7). Then, it may be stated that the correlation between intersubjective communication and the Other is the main projection of fiction. The inversion of the message, on the other hand, may be interpreted topologically as the structuration of the intersubjective communication between the Other and the other apropos of the moebius strip analogy of the projected reversed image of the Other's message. That is, Lacan's quotation manifests the link between the

imaginary and the symbolic insofar as the upside-down form of the message from the Other is like the construction of the mirror stage.

As far as psychoanalysis and its praxis is concerned, Lacan enunciates that the analyst should seek the Other for interactive communication in the other's (analysand) speech. "The Other is, therefore, the locus in which is constituted the I who speaks along with he who hears, what is said by the one being already the reply, the other deciding, in hearing it, whether the one has spoken or not" (*Ecrits* 358). Lacan plausibly situates the Other as a space for speech, or language, and as a mediator between the speaker and the interlocutor. In this space the enunciations are always replies (358).

Lacan's Other is the relation between ego talk (everyday talk about what we think and believe about ourselves) and the Other. Ego talk is conscious, intentional, knowing what it feels. The Other's discourse is the words that come from unconscious: it is unintentional, something foreign to us, it is intruding, it involves slips of tongue because the brain works faster than the mouth.

With this respect, Lacan's big Other is defined either as the symbolic order, that figures out the intersubjective interactions or it can also be defined as the authoritative power or knowledge, which embodies, God, Nature, history or science, that takes the role of phallic order. Lacan's small other, on the other hand, is the imaginary ego or the accompanying alter egos with their alienating status. They share the same thoughts, that can be understood by the self. Lacanian moebius strip marks the non-differential feature of its non-spherical surface.

The subject's various relationships to the Other from different clinical structures can be examined as neurosis (hysteria, phobia, obsession), psychosis, and perversion. Lacan argues that "the unconscious is the Other's discourse, in which the subject receives his own forgotten message in the inverted form suitable for

promises” (*Ecrits* 366). In this enunciation, the most essential part is the “inverted form” of the message again. This form suggests the upside-down image of the message in the unconscious, a reminiscence of unremembered images. If the silence of the analysand encourages the Other to speak, the unconscious comes out as a promise from the past, which may also be interpreted as the return of the repressed. Inverted message may further be interpreted, within the trajectory of the moebius strip: this inverted form is actually what appears with the rupture; forming the background of the subject. The suitability for promises causes expectation for the subject. That is, the unconscious incorporates past, present, and future acting on the same unilateral space with the consciousness.

Within the context of otherness, the agency of *objet petit a* plays a crucial role. The desire of the Other arouses anxiety in the subject with the question of what kind of *objet a*, the subject is for the desire of the Other. Not knowing what he is for the Other results in the uncertainty (Fink *The Lacanian Subject* 143). The status of the subject is ambiguous until this uncertainty is a crack in the substance, that defines the subject. The Other’s demand dominates the satisfaction of the subject’s need (144).

Identification with the unknown or the empty signifier leads to the symbolic identification. The desire of the Other is ambiguous, but it dominates the status of the subject. That is, a lack of identity is what the subject identifies with. Likewise, the Name of the Father is a signifier without a signified for Lacan. The Oedipal gesture substitutes the Name of the Father for the desire of the mother (Fink *The Lacanian Subject* 150). As far as the symbolic identification is concerned, Žižek interprets Lacan’s Name of the Father against the backdrop of difference between the two sexes. He recalls man’s full adherence to the phallic function in contrast to woman’s partial adherence to it so Žižek proposes that this paradox of phallic function can be solved through its exclusion as an operator. The exclusion of the Name of the Father obstructs the symbolic extension of

kinship and the father. Žižek argues that Lacanian big Other, or the symbolic order designates the meaning of names insofar as a reference to objects. This implication is self-referentiality or circular momentum of common language (*Che Vuoi?* 343).

Žižek further underscores historical and referential aspect of the name of the father by explicating an example of a tribe, whose members are prohibited from speaking about the dead. The rule of the dead father's Name is foreclosed, creating a lack in the big Other, that Žižek refers to as anti-descriptivism, missing the small other in the domain of the real, and flocculating the difference between the real and reality (344). The truth is in anti-descriptivism because anti-descriptivism never foresees its result, its unknown production (345).

At this point of the argument it is essential to underscore the distinction between the imaginary and the symbolic identification. The imaginary identification is constituted, whereas the symbolic identification is constitutive. In imaginary identification, or the ideal ego, we seem likable to ourselves as it is the identification with the image, or what we would like to be. The symbolic identification is the identification with the image of us from where we are being observed so that we are likeable (Žižek 354). Our identification with someone is generally concealed. "Imaginary identification is always identification on behalf of a certain gaze in the Other" (354). When the subject identifies himself with an image, an imitation of a certain image involves the question of who the subject plays the role for (354). Subject's role is played generally for the Other, or the characters are generally in quest of the phallus to obtain power.

Likewise, the Other surpasses the other and Žižek elaborates on the dominance of the Other as follows: The gap between imaginary and symbolic identification is essential for the hysteric because s/he outbursts for the Other, and it is important that s/he offers her/himself as the object of the Other's desire. The analysis would entail searching for who this Other is. This may be a masculine,

paternal identification as she demonstrates herself as fragile, and feminine. S/he is identified with the paternal gaze on the symbolic level. The hysteric desires to be approved by the authority (Zizek 355).

Shepherdson's argument on Lacan's inextricable notion of femininity and masculinity goes hand in hand with what Zizek implies about Lacanian subject and its fixed status with a signifier in representation for the other. Therefore, the statements of both critics are an epitome of this fixation, which mandates symbolic effect. The subject is positioned in "intersubjective network of symbolic relations" (360). Exasperatingly, the Other questions the subject with a specific "*Che vuoi?*" as if the subject knows why he has this mandate loaded by the signifier, but the Other's question can never be answered. Instead, Lacan points to the hysteric's question as an answer to the Other's question promptly: why do I have this mandate? Why am I supposed to be what the Other wants? The psychoanalysis ends when the analysand accepts that the Other non-justifies his being (Shepherdson 361).

Lacan, on the other hand, verifies his phallogocentric standpoint against the backdrop of ego-psychology, which may explain the subject's self-questioning about the Other as follows:

The fact that the phallus is a signifier requires that it be in the place of the Other that the subject has access to it. But since the signifier is there only as veiled as a ratio of the Other's desire, it is the Other's desire as such that the subject is required to recognise – in other words, the other insofar as he himself is a subject divided by the signifying... (*Ecrits* 582)

The authority, then may be in the place of the Other because of its status as signifier so the subject may reach the Other as the power. But the Other's desire is in the form of that signifier with a curtain displaying the measure of the Other's desire. The subject acts according to this measure, so the signification of the power, or the authority divides the subject. As far as the intersubjective

communication is concerned Lacan reconceptualises the subject's desire as the Other's desire, and the unconscious as the Other's discourse.

The identification of the subject has further associations during the signification process. Lacanian intersection between the signifying chain and mythical intention produces meaning effect retroactively. The intersection is also the function of the big Other. The place of the Other, the energy of the signifier ($s(O)$); the imaginary ($I(o)$) and the symbolic ($I(O)$) conditions the intersection. This retroactive production of meaning establishes the identification of the subject. A pre-symbolic wave of enjoyment penetrates the domain of the signifier's order; what is more, the signifier's network traps the pre-symbolic substance, the materialised body, enlivened enjoyment.

The name reinforces the identity of the object as a signifier. Not being positively consistent, *objet petit a* is the objectification of a null through a signifier in reality, or the surplus of the object. Naming builds up its reference retroactively (*Zizek Che Vuoi?* 345).

“The barred A means that there is no Other of the Other, that is to say nothing stands in opposition to the symbolic, the locus of the Other as such. Thus, there is no jouissance of the Other because there is no Other of the Other” (*Sinthome* 43). The jouissance of the Other is found outside the symbolic ring and at the intersection of the real and the imaginary in the Borromean knot. Lacan's dictum “there is no Other of the Other” also explains the difference between the Other and the other: The Lacanian Other is never “the compliment or the negation of the subject” and it is never a subject. Here subject means subjectivity. The subject can take “actual persons beginning with the father” as the Other. This occurs “as the incarnation of the Other, the Other functions only in the symbolic register, only on the context of language, authority, law, transgression, and sanction. All this makes it impossible for the Other to have an Other of its own (*Desire and the Interpretation of Desire on Hamlet* 25).

2.3.3. Lacan and the Notions of Master and Slave

Lacan reflects Hegelian influence in his notions of the big Other, the other, *objet a*, and specifically in one of his four discourses: master's discourse. An examination of this influence would highlight Lacanian approach of this thesis. Hegel puts forth the nature of human desire, the struggle for recognition, and the master-slave relation (Sarup 32). Lacan explains this dialectic in *Ecrits* as "the totalitarian rivalry" of semblable regarding Hegelian murder (56) that satisfies consciousness of the other (80). Ontologically, Hegel defines aggressiveness within the conflict between Master and Slave. He synthesizes the Western man in his highest status. However, the individual is nothing "before the absolute Master that death is for him" (98). According to this dialectic, the other's desire and labour lead to the satisfaction of human desire. Although man recognizes the other within the dialectic of Master and Slave, there is negation (98) of natural values regarding master's tyranny and productive tyranny of work (99). Reality generates with the unfolding of thesis, antithesis, synthesis (115).

Lacan takes the subject's alienation as the first effect of the imago. The subject identifies and encounters himself in the other first. Both for Hegel and Lacan, man desires his desire to be recognized. Other's desire is the mediation for man, and without that mediation man has no object. This comes to the fore with the conflict between master and slave and the dialectic of labour. Man becomes more conscious of himself, the adequacy of his service limits his freedom (*Ecrits* 148). Lacan associates this dialectic with the primordial ambivalence in the subject, who "in his feeling of Self, with the other's image" feels to be "mirrored" (147). He further illustrates that this imago has founded the basis for psychoanalysis with the notion of unconscious, which has its root in the Oedipus complex (148). Then he questions his phenomenology and dialectic with his objection to totality in the individual because there are divisions in the subject. Lacan claims that it is psychoanalysis, that states "mirages" for the one and the other for their status (242).

Regarding the dialectic of the master and slave, forced labour controls every aspect of the slave's life, then he starts to wait for the master's death (*Ecrits* 258). This intention foregrounds his work, and he feels alienated. He would begin to live after the master's death but for now he thinks the master as dead and he is also dead himself (259). Desire is responsible for the connection between the subject and "Antiquity's knowledge". That is, subject knows what he wants from the beginning (679).

Hegel's master and slave dialectics signal the emergence of individuality with desire regarding the dialectics between the self and the other. This proposes the negation of action by the satisfaction of desire with the destruction, transformation, and assimilation of the desired non-I. At this point human directs its desire to the other and this desire is for recognition. Master destroys the other's autonomy by enslaving him. Slave wishes to transcend himself by negation of his given state. Being influenced by Hegelian dilemmas of self-consciousness and its resolutions, Lacan's desire is connected to the desire of the Other (Sarup 53). Lacan revisits this dialectic particularly in his master's discourse to actualise the interplay between social strata of capitalism with the agency of slave's knowledge, which is exploited by the master:

What does philosophy designate over its entire evolution? It's this—theft, abduction, stealing slavery of its knowledge, through the manoeuvres of the master ... The entire function of the *epistēmē* in so far as it is specified as transmissible knowledge ... is always bestowed from the techniques of craftsmen, that is to say of serfs. (*The Other Side of Psychoanalysis: Production of the Four Discourses* 21-22)

Lacan here locates the touchstones of his anti-philosophy as he defines the progress in philosophy as the theft of the master from the slave's knowledge. Sharpe, on the other hand, explicates the issue as follows: Socrates' "craft"-analogies are Lacan's first reference point. Philosophy starts with "slavish knowledge" or "the medicinal craft of doctors" (59). Secondly, Lacan prioritises Plato's *Meno* for its theft and spoliation that marks the beginning of philosophy.

Socrates questions and the slave recalls “mathematical knowledge that he did not know that he already had... Not least of these is that the slave is given back ‘his’ knowledge, by way of a geometrical demonstration, in the form of a formalized, theoretical epistēmē very distant from his lived savoir-faire” (59). Savoir-faire is know-how and episteme is built up after an interrogation, which purifies knowledge. This shift from know-how to “theoretical episteme” “spoliates the slaves working knowledge” and its essence becomes the master’s knowledge (59).

2.3.4. *Objet Petit A*¹⁷

This Lacanian term may belong to subject or other, or both or neither. Lacan defines it as what falls away from the subject when it is anxious. It causes desire in the subject. It is the object what the subject believes his desire aims at. It is also the intersection of image and the word. It refers to the Freudian term *Das Ding* within a system of signifiers. For Žižek, *Objet petit a* is what remains of the Thing after the process of symbolization. It is “undetermined” and it is both connected to the bodily structures and it is far away from them. For Lacan, it is the subject’s most intimate part. It may appear outside the subject but cannot be grasped. It can be represented in all three Lacanian registers. With its constitutive effect on the subject, it becomes retroactive. It functions as the primordially lost or lacking cause of desire. Its absence precedes its presence as it is emblematic of the lack of the phallus. The drives rotate around this stimulus of *objet petit a*. Since it is a symbol of the lack, it is related to negativity. It signifies impossibility for both living with or without it. For the experience of the real, it functions as a frame (Boothby 160). For Žižek, on the other hand,

¹⁷ “a” in “objet petit a” stands for ‘autre’ (other)/ the concept of other is developed out of the Freudian ‘object’ and Lacan’s exploitation of ‘otherness’. The ‘petit a’ (small a) differentiates the object from (while relating to it) the ‘Autre’ or ‘grand Autre’/ However, Lacan refuses to comment on either term, leaving the reader to develop an appreciation of the concepts in the course of their use. Furthermore, Lacan insists that ‘objet petit a’ should remain untranslated... thus acquiring, as it were, the status of an algebraic sign. (Jacques Lacan: *The Four Fundamental Concepts of Psychoanalysis: Translator’s Note* 282)1

*objet petit a*¹⁸ is a small feature, which changes Thing into another thing (*Troubles with the Real* 67). That is, this Lacanian term carries out retroactive effect for the subject or the other with its constitutive lack, which is a profound agency for the analysis of fiction.

Objet petit a is the object that is depicted as “the cause of desire” (*The Names of the Father* 58). The anxiety of the subject causes weakening of *objet petit a* so the subject apprehends the Other’s desire (65). The subject may sometimes misrecognise his object cause of desire. Lacan calls this misrecognition as *Agalma*¹⁹. The subject completely mistakes the object for the cause of his desire (*The Names of the Father*, 70).

Furthermore, Zizek differentiates *objet petit a* from the object of desire. He explicates *objet petit a* as the cause of desire. This cause of desire is the characteristic of the desired object insofar as it presides over the detail which the desiring subject is unaware. The desiring subject sometimes misperceives this object so much so that it may appear to the subject as a hindrance, nevertheless it is what the subject desires. The object of desire, on the other hand, is the object which is desired. That is, the feature of the desired object causes subject’s desire (*Troubles with the Real* 67), and Lacan names it as *objet petit a*. Thus, he names it in every sense that asserts fixation. It may be stated that in this way, Lacan enunciates an identity to the feature of the object cause of desire.

¹⁸ Zizek, in his article *Lacan as a Viewer of Alien*, elucidates the sign of human taken over by aliens as a weird glimmer in eyes. He associates this detail with Lacanian *objet petit a* (Zizek *Troubles with the Real* 67).

¹⁹ It is the object which the subject believes his desire aims at.

Zizek further argues that a common object becomes sublime with something which Lacan calls *l'objet petit a* (66). This *objet a*²⁰ is consistent and confusing. The subject's perspective determines the fears and desires that the subject designates in the object (69). Likewise, the closer the subject is to the object of desire, more distant and elusive it becomes paradoxically. Zizek refers to the desire graph to elucidate the object cause of desire and desire's curved space. The agent of curving is *objet petit a*, for Lacan. Satisfaction is obtained through the curve what Zizek resembles to dancing around the object. Rather than a straightforward approach, dancing around the object yields satisfaction to the subject (*Troubles with the Real* 77). Ragland asserts that the primary referent of *objet petit a* is the real's primordial thing (*The Practice of the Letter and Topological Structure* 226), adding that the feature of it is always present, notwithstanding its veil of various linguistic masks (232). Then, as both Zizek and Ragland suggest, it may be stated that the primordial thing of the real, or *objet petit a* maintains dance for satisfaction around the object palpably rather than direct approach to designate fear and desire in the object through the subject's point of view affected with his lack or loss.

Alain Miller, on the other hand, claims that Lacan's main aim of invention of *objet petit a* is for the integration of drives into language structure. Lacan had to invent something new, like *objet petit a*, that is unlike signifiers and meanings to achieve his aim. Because in doing so, drives would be reduced to the language structure. This approach emerges from Lacan's prospect of both Freudian study and psychoanalysis towards a common target (Miller *An Introduction to Seminars I and II* 19). That is, the coexistence of psychoanalysis and linguistics causes Lacan's effort to reify features of object's cause of desire, and to specify another agency for discourse and interaction.

²⁰ The subject writes itself in the domain of objects which is delineated like the painting of *Ambassadors*. The image of the skull is observed from a different angle (Zizek *Troubles with the Real* 69).

Nasio delineates the coexistence of *objet petit a* and the subject of the unconscious in continuum on one surface. Lacan uses disk as *objet petit a* to illustrate that the subject of unconscious reinforces itself on *objet petit a* as a disappearing point. Furthermore, Lacan acknowledges that the subject of the unconscious as moebius strip or the divided subject and the world relation is punctual and without a centre²¹. However, the relationship between the ego and the world is spherical with one centre. The moebius band cannot be oriented as a surface, associated with the subject of the unconscious; and a surface of a disk, *objet petit a*, that can be oriented (103).

Nasio later elucidates this topology as the repetition of engendering a new subject and a residue (108). When the disc and the residue move together after the cut, the phallic function pinpoints *objet a* (110). The point of intersection marks a hole, which makes it consistent for Lacan. This hole manifests the two parts after the cut. The conch and the moebius strip are positioned in such a way to imply privileged points. The central point is the phallic signifier of the experience of castration, or the signifier of the desire of the Other (Nasio 111). The conch's slant paves the way to perceive *objet a* from the view point of the phallus, which provides the meaning of *objet a*, transforming it to an object of desire (112). *Objet a* can be assimilated to disc so it is prone to deformation. Deformation may either occur with the mirror or the nature of disk. If a point is added to the strip, the strip designates itself around that point. But the point is external not only to the strip but also to external usual space. Thus, the subject of unconscious reinforces itself with *objet a*, which is a disappearing point without a centre (112).

What is more, *objet a* is "nonspecular" because the image of the disc in the mirror disappears when the object meets the disc. When the disc deforms itself, its image vanishes in the mirror (113). The image of the disc opposes its

²¹ Nasio uses the oppositions excentric and concentric to categorize the spatiality of mathemes within the topology and psychoanalytic twist in meaning.

position so that is why *objet a* is invisible. Contrastingly, moebius strip is visible. Nasio analogises the invisible aspect of *objet a* to the nature of drive, which cannot be imagined. Metamorphosis in the mirror reflection occurs as *objet a*, within a libidinal economy without an image (Nasio115).

2.3.5. Moebius Strip

One of the key concepts of this dissertation is Lacan's topological figure of mathematical object. Lacan represents forms without limits or separations with mathematical objects like Kleinian bottle, torus, cross cap, and moebius strip. They create a general space for inner world and outer reality for psychoanalysis. Sarup elucidates Lacan's main aim in using topology as to represent forms without boundaries or simple separations (113). Nobus, on the other hand, suggests that topology contributes to the analytical discourse primarily. Topology is the structure rather than a guide. It is not a metaphor of linguistics. It has non-spherical applications. Topological transformations are applied to objects without a centre (64). As Arrigo suggests, the moebius strip elucidates the subject's internal dialogue (165). Lacan's topology theory manifests that language and desire cannot be separated. It also demonstrates the unconscious of cultural fragilities specifically in court cases (167).

Moebius strip is a one-sided strip with "a unilateral surface" and a 180° twist. Its twist is not a knot but a curved line (Steinhaus 357). Bruce Fink refers to moebius strip to explain conscious and unconscious: "I" splitting into ego as false self and unconscious is explained by Fink as the splitting, or as strip's twist, which refers to a traumatic event in psychoanalysis. This split or twist is used to distinguish psychosis from neurosis for Fink (*The Lacanian Subject* 46). Arrigo, on the other hand, depicts it as a rectangular strip with a modification of one twist. It illustrates the relation between the interpersonal or conscious, and spoken, and the "intrapsychic" (159) unconscious. Moebius strip patterns the continuum of inside or unconscious with an outside, the conscious. It elucidates

metaphor, phenomena, internal dialogue of the subject, and the domination of the legal events. Lacan suggests that message sender receives his message from the replier “in an inverted form” (Arrigo 159). This is the subject’s internal dialogue as a repetition. It is also a question addressed to the Other of the subject, or the unconscious. The question involves the desire and *object petit a*. The articulation of demand includes desire. The demand also engenders a drive such as fear, loath, suspicion, and then comes recognition and social action, that is performativity in psychic sphere. The inverted message manifests “ideological constructs” of mental state, reasonableness, faultiness, hazardousness, will and so on.

The moebius strip also demonstrates “how a master signifier crosses the bar to the unconscious and is replaced with another, less substantial signifier” (159) with a metaphor. The subject is reduced with each metaphor. Consequently, the subject’s wholeness is distracted with language. The abstractions negate the wholeness of the subject (160). These are exchange values or categories that subvert the subject’s identity and life. Traversing the moebius strip and crossing the bar generate meaning. Thus, the relationship between subjectivity and discourse becomes verifiable (Arrigo 160).

Mellard, on the other hand, uses moebius strip to explain Lacanian Oedipal structure of birth and subjectivity, subject and family (*Using Lacan Reading Fiction* 137). The cutting of the strip from the middle may form other repetitions of moebius strip, thinner and thinner each time so that it becomes another analogy for the notion of subject: “I am where I do not think” and “I think where I am not”. This analogy of the strip and the subject indicate that Lacanian subject cannot be located by anyone (Lacan *Of Structure as an Inmixing of an Otherness* 192), that opposes the Cartesian subject: “I think therefore I am”.

I will use moebius strip as an analogy of unilateral surface to explore the traditionally dualistic systems, such as consciousness and unconscious, the other

and the Other, the notion of master and slave in Forster's *A Passage to India* on a different plane of argument. For instance, the ambivalence between consciousness and unconscious via hystericisation will be analysed, regarding the traumatic event Aziz, Mrs Moore and Adela encounter in the Marabar caves contingently. But when we think of consciousness and unconscious on a unilateral surface, Lacanian real interferes, paving the way for the split of moebius band with that traumatic event and this interference demonstrates that the dualities are never opposites structurally.

2.3.6. The Ambivalence

Lacan's *Freud's Papers on Technique 1953-1954* reveals his notion of consciousness through its retroaction with body. That is, the location of desire and the recognition of desire are maintained with the subject's body image and the other's body image. This moment of recognition is the self-consciousness or human being's consciousness for Lacan (147). The interplay occurs when the recognition through the desire of the other's body takes place. Thus, the subject is assimilated as the body of the other, and he recognises himself as the body, as his desire is transferred to the other side (147). Lacan reinforces his notion of unhappy consciousness in terms of its distinction with body on the condition of a pregiven status. This distinction curbs any possibility of detachment of consciousness from the body which is an artefact. "The distinction between consciousness and body is set up in this abrupt interchange of roles which takes place in the experience of the mirror when the other is involved" (*Freud's Papers on Technique* 147). Lacan further illustrates the point that the mirror image of the other prepares a recognition and fixation process of the subject's fragmented desire (*Freud's Paper on Technique* 148). Subjectivity is achieved through this process of desire, the recognition of consciousness and body via the mirror image of the other.

Lacan elucidates preconscious and unconscious with reference to the notions of the virtual image and the real image of the mirror as follows:

[w]hatever is accessible through the simple mobility of the mirror in the virtual image, whatever you are able to see of the real image in the virtual image should be located rather in the preconscious. Whereas the parts of the real image which can never be seen, those places where the apparatus seizes up, where it blocks up... that is the unconscious. (*Freud's Papers on Technique* 158)

As the above extract reveals, this definition underscores the limited capacity of vision to see the real image in the virtual one, and its position in the preconscious. The most essential feature of the unconscious, on the other hand, can be interpreted as its non-retroactivity with the virtual image. That is, the unconscious is in interplay with the real image through negation, in the sense that, the unseen parts of the real image, which are blocked, constitute the unconscious.

Lacan also launches the ambiguity of unconscious implicitly recalling its inaccessibility, and negativity. His other synonym for unconscious is “quasi real” (158). It is recognised in the symbolic, and it occurs in symbolic progress during analysis (158). Then, he further elaborates the fact that, for the subject, the unconscious acts like a “schism” (196) in the symbolic register. This symbolic register causes a limit, an alienation, or in other words, unconscious for the subject. This symbolic register is recognised through language which the subject is prone to (196).

Regarding the retroaction between time and unconscious, Lacan suggests that unconscious is positioned outside time. He intertwines this point to the problem of time in analysis (*Freud's Papers on Technique* 243). His reference may be interpreted as his free attitude to time limit during analysis. What is more, the analyst should bring out the original speech in the symptom, dream, or the slips of tongue to reach unconscious through interpretation rather than observation (*Freud's Paper on Technique* 267).

The unconscious notion of the ego of the subject is constituted of “what the subject essentially fails to recognise in his structuring image, in the image of his ego – namely those captivations by imaginary fixations which were unassimilable to the symbolic development of his history – this means that it was traumatic” (283).

[I]n analysis there is no ‘no’ to be found in the unconscious, but recognition of the unconscious on the part of the ego demonstrates that the ego is always failure to recognise [*meconnaissance*]: even in knowledge [*connaissance*], one always finds, on the part of the ego, in a negative formula, the hall-mark of the possibility of being in possession of the unconscious in refusing it all the while. (*Freud’s Papers on Technique* 297)

Lacan pinpoints his evidence to reach the unconscious as the moment when the analysand states that he has never thought of that (297). Nobus, on the other hand, explicates how Lacanian topology acknowledges the lack of “a nodal point in the unconscious” (64). The subject is real, but the being is absent in the unconscious. The absence of being in the unconscious manages knowledge’s organisation and transformation. Non-spherical topology manifests this lack in the unconscious for Lacan (64).

Recognition, misrecognition; accessibility, inaccessibility; artefact, quasi-real all prevail the ambivalence between the consciousness and unconscious, in their strife to achieve subjectivity through conscious ego and unconscious desire. Because unconscious which is structured like language for Lacan represents self as narcissistic misrecognition. The unilateral space of moebius strip can be accorded to the ambivalence between conscious and unconscious since conscious recognition of desire is based on the pre-given status of the body as an artefact. Then conscious is like unconscious as both involve artifactuality or quasi-reality in their domains. The imaginary and the symbolic registers enforce their distinctive status and their ambivalence. Their ambivalence also prevails in the impossibility of the real.

Non-spherical topology for the consciousness and unconscious is in association with moebius strip's split which denounces a traumatic event. That is, Lacan non-totalises the spherical fixation of any kind of opposition which polarises and differentiates. Lacan backs up this argument in his definition of moebius strip as:

[f]ormulating our experienced division as subjects as a division between knowledge and truth, and to accompany it with a topological model, the Moebius strip; this strip conveys the fact that the division in which these two terms come together is not to be derived from a difference in origin. (*Ecrits* 727)

That is, moebius strip never differentiates but marks the coexistence of two terms on a unilateral surface with the intrusion of a split referring to a traumatic event. Lacan implicitly portrays the ambivalence of consciousness and unconscious as a notion to illustrate their co-existence, with his claim that the misrecognition of the subject's structuring image constitutes his unconscious. Or the unassimilable imaginary fixations in his/her history in the symbolic domain constitute the unconscious which is traumatic like the traumatic split in the moebius strip (*Freud's Paper on Technique* 283) whereas consciousness prevails the recognition of desire in the imaginary domain. The *points de capiton* which hold these two registers together may be any form of object cause of desire quilting the notions for the coexistence despite their differences.

This ambivalence may further be interpreted as the unreliability of language. When the repressed unconscious interferes in language, man is unable to control it. This ambivalence leads to the unreliability of language and the unreliability of the subject position. "The unconscious materiality of language" (Cuellar 105) results from the battle of ideologies, and battle of words, so the enunciating subject, is torn between reality principle and the pleasure principle of the Other. The "unconscious alienation in the enemy signifier" (Cuellar 141) can be resolved through the subject's "conscious identification" with "the signifier representing the subject" (141), then the enunciated divided subject approaches the reality principle.

The ambivalence of consciousness and unconscious also emerges from the division of subjects through repression and externalization, regarding conscious identity and unconscious alienation (Cuellar 141). This may also be interpreted as the unreliability of the subject due to the interference of the unconscious in a hysterical situation causing ambivalence. This involves positive constitution of the subject for Lacan despite its bad consequences. Or in broader terms, the ambivalence of consciousness and unconscious may be suggested as what the Other cannot recognize about the real which is impossible. Because the big Other simply lowers the status of the subject, unknowing s/he can only achieve consciousness with the other's body image which is the recognition of his/her desire.

Since unconscious is the desire of the Other and since conscious ego and unconscious desire constitute subjectivity, the unconscious is constituted in a way that creates an impossibility to justify the real, that founds the ambivalence between consciousness and unconscious. Unconscious is structured like the language of the Other. With this interference both the subject and the language become unreliable. Unconscious of the subject is repressed with a traumatic event so it becomes inaccessible, limited and alienated which means that both the unconscious and the consciousness are acting on the unilateral surface of moebius strip. That is, the repressed unconscious will return at an unspecified time of dream or the slips of tongue.

Sarup, like Žižek's analogy pinpoints Lacan's aim to use topology because moebius strip as the unconscious is structured with neither an outside nor an inside. What is inside and outside of that space marks the differentiation between two things. An inner world and an outer reality are a means to categorise. Lacan believed that this spherical conceptualization curbs psychoanalysis. That is, as both critics indicate, thinking resists totalisation, differentiation, or oppositions, that operate only on non-spherical spaces, blurring the boundaries of inside/outside.

2.3.7. The Saidian Other

One of the key concepts of this dissertation is the Saidian Other because *A Passage to India* is mainly based on the binary opposition of coloniser/colonised, that is constructed by the Western modernity to produce an identity for themselves and which emphasizes their privileged and omnipotent status regarding the Eastern world. Said declares the Western categorisation of the East as follows: “There are Westerners, and there are Orientals. The former dominates, the latter must be dominated, which usually means having their land occupied, their internal affairs rigidly controlled, their blood and treasure put at disposal of one or another Western power” (Said *Orientalism* 1978 36). But why must the East be dominated by the West? The Western constructed Saidian Other is the answer to this question. This Saidian Other needs to be dominated because it is the lower leg of the binary formulated as a projected image, that needs education and civilisation. The cultural essence of the East is never taken into consideration at all. What is more, the West tries to erase this essence by imposing its own rules and language as a means of forced upon co-existence in the Easterners’ land as a coloniser.

Newton’s explanation for the Saidian Other further implies the Westerners’ superiority: “Said's Orientalism was particularly influential in exposing the biased representation of the Orient in Western writers, who either regarded it as an inferior 'Other' or projected onto it characteristics Westerners do not accept as typical of themselves, such as inhuman cruelty and pathological sensuality” (283). The Orient or the inferior Other is just the opposite of civilised rational white European man. That is, the Saidian Other is the incarnation of “inhuman cruelty and pathological sensuality” for the Westerners but this definition provides them with an ontic ground to lead their lives in the abundant Eastern lands and minds. Wier’s definition of the Saidian Other foregrounds the features of exoticism, danger, sensuality and unrecognizability of the Easterners, for the Westerners. Thus, the Westerners need to translate the Easterners to ‘make’

themselves better. First, they categorise them according to their ethnicity and culture:

The Orientalised 'Other' can be seen an exotic, inscrutable, potentially dangerous, yet sensual and fundamentally unrecognisable concept to the Western mentality. Said posits the idea that the Oriental world is inevitably read as inferior to the West, in need of education and general 'improvement' by the superior worldview. Maintaining a distinction between the Western and Eastern worlds has been an important facet in upholding this illusion of superiority; that is, underlining the otherness of the Other indicates a necessity for translation, for 'bettering' the unrecognised. For Said, this distinction is what generates the "inhuman" aspect of Orientalism: For that is the main intellectual issue raised by Orientalism. Can one divide human reality, as indeed human reality seems to be genuinely divided, into clearly different cultures, histories, traditions, societies, even races, and survive the consequences humanly? (Wier 117)

Wier's Orientalised Other is the Saidian Other and her definition puts forth the exotic, inscrutable, dangerous, sensual, unrecognisable feature of the Indians for the Westerner's in *A Passage to India*. Although Wier denotes the necessity for translation, the two symbolic registers of the Indian and the Anglo-Indian community are far from understanding each other. That is, there can be no bettering as long as the two fight for their ontic presence in the fictional realm of Chandrapore. Ironically the colonised is never a mirror image of the colonised in this sense. This absence of the shared Other results in the eradication of intersubjectivity between the two groups.

CHAPTER 3

THE INTRICACY OF THE INSIDE AND THE OUTSIDE THROUGH THE TROPE OF MOEBIUS STRIP: A *PASSAGE TO INDIA*

E. M. Forster's *A Passage to India* revolves around a complicated encounter between the East and the West. This encounter is complicated because the Westerners take the Indian Other as the other constitutive, which both includes and excludes the empirical other. The Westerners take the Indians on an ontological ground, that is, the East is necessary for them to be able to come to terms with their identity markers on a stable ground. The course of things is different in the case of the Easterners as the English act as a coloniser in their country and their co-existence is forced upon them and they are necessary only for exclusionary practices for the English. Therefore, for the Westerners, this encounter implies an intricacy of the internal and the external because of its constitutive elements. It is because of this reason that this encounter necessitates consulting the Lacanian idea of the moebius strip to be deciphered. The chapter will also consult other Lacanian terms like the Other and the other, master and slave discourse within the context of the coloniser and the colonised, and *objet petit a*. The chapter aims to reveal how the locus of the Other becomes a space of undialectical endless continuum of the transformation of the Other and the other, as the projected reversed images of one another in Forster's *A Passage to India*.

Another aim of this chapter is to explore the dissimulated truth for identity markers within the brute reality of India for the Western women, and the Other within the praxis of Lacanian psychoanalysis in *A Passage to India*. Neurotic and psychotic outbreaks of the characters, and their non-linear intersubjectivity, and the intra-subjectivity eradicate an unproblematic relationship between self and other. That is, the dialogues in the text become complicated due to the

problematic intra-subjectivity of characters which is taken for granted for the positions of the Westerners and Easterners as the Other, and the other. To achieve this aim, I will also explore the Westerners' approach to the Indians in terms of the Saidian Other to specify the surface fixity of identity markers, which the Anglo-Indians use for the Easterners as colonisers in *A Passage to India*.

To start with, the Anglo-Indian group is the City Magistrate of Chandrapore Ronny Heaselop, his mother Mrs Moore and his future fiancé Adela Quested, who wishes to see Ronny at work, the tax Collector Mr Turton, Mrs Turton, the schoolmaster of government college Cyril Fielding, and Mr McBryde. Some of the Easterners are the Mohammedan doctor Aziz, Mahmud Ali, Deccani Brahman Prof Godbole, Hamidullah. When the newcomers Adela and Mrs Moore want to see the real India, the lack of intersubjectivity between the Easterners and the Westerners triggers an intra-subjectivity. The different norms of groups are unknowable to each other due to their intra-subjectivity so the way each group perceives the other becomes problematic. Adela and Mrs Moore's main aim is to visit Ronny Heaselop to decide whether they would be engaged to be married or not, but the patterns of intersubjective relations become pathological and transform with their wish to see the real India with Fielding's advice. This advice rotates the chain of symbolic relations, foregrounding the interaction between the Easterners and the Westerners, the relationship between Ronny and Adela loses its significance. However, the intra-subjectivity between the Westerners and the Easterners problematises the truth of what has happened in the Marabar caves and the inside outside intricacy appears within coloniser/colonised duality psychoanalytically.

3.1. Imaginary other, or the Lacanian other and Mimicry: the Ambivalence between Consciousness and Unconscious in *A Passage to India*

Lacan's mirror stage foregrounds a process that is like a theatrical performance, demonstrating a source of insufficiency as in Aziz's case, which paves the way

for anticipation in the novel. Aziz anticipates a kind of identification in search for the totality of his fragmented image spatially. However, this shield of totality for the alienating identity would form a fixed structure psychologically, which are nothing but the continuum of phantasies for that fragmented image of himself. The images and the phantasies evolve during his relationship with the others. We can say the same thing for Adela in the novel; preverbal structures, such as the caves, and the echo, the primal phantasies, like Adela's presumed assault are prevalent in the imaginary register of their encounter. The irrationality of the phenomena in the caves explicates this preverbal structure which resists signification. For Punter, the uncanny experienced in the caves may have different interpretations in Forster's *A Passage to India*. This uncanny atmosphere leads to anxiety and fear (Punter 130) for the characters in the caves which raise curiosity and anger among other characters. The irrationality of the supernatural also goes hand in hand with the primitive phantasies of Adela Quested, resulting from her approach to Aziz from the vantage point of a Westerner. These images problematise Aziz's recognition of himself because the images totalise him. The same thing occurs to Adela after her confession because her image is distorted totally so she is excluded from the Anglo-Indian community.

The English are a mystery to sort out for the Indians. They cannot understand why the English act politely towards the Indians in their homeland but change their behaviour when they become the Anglo-Indians or the colonisers. The result of this unknowability leads to the characters' reactions in neurotic breaks. Sheppard interprets this conundrum as the disillusion of the humanist selfish subject, who is decentred (22), and demythologized on his own land. In Forster's novel, the "Anglicised English" (Peppis 60) undergoes conversion in the name of civilisation. Likewise, Aziz states his findings of the Anglo-Indians to Mahmoud Ali before going to the Mosque as follows: "They all become exactly the same – not worse, not better. I give any Englishman two years, be he Turton or Burton.

It is only the difference of a letter. And I give any Englishwoman six months. All are exactly alike. Do you not agree with me?" (34).

Aziz's speech indicates how the Anglo-Indians move into herd psychology when they start to live in India. The sameness of their behaviour indicates their common attitude, which is triggered by the conflict inside the city of Chandrapore, from within the Anglo-Indian colony. This colony is an embodiment of the Western civilisation. The Anglo-Indians constitute their own identity through the Indians, but they never understand them. Their internal reaction or intra-subjectivity displaces the angle of vision so like a moebius strip, the intersubjectivity between the two symbolic orders of the East and the West creates a new relation. "Hamidullah's right: they are much nicer in England. There is something that doesn't suit them out here" (Forster 130). They are more civil to the Indians in their homeland most probably because in England, the Indians meet the real "English" not the representatives of Empire. To Abu Baker, "Anglo-Indians, the experienced colonists, force their own stereotypes of the natives upon newcomers." Therefore, "individuality is problematic in a colony because the people there should adopt the same ideologies" (73).

The Westerners' "angle of vision" in Bhabha's terms changes and its results appear with the eradication of the intersubjectivity between the Easterners and the Westerners in India. The change of locus creates the imaginary register of the coloniser/colonised ideology for the Westerners. Likewise, the moebius strip subverts the representation of space in terms of a metaphorical shift, emblematic of the shift in paradigm, which takes place in India. This paradigmatic shift is similar to Bhabha's term, the shift of "the angle of vision" in this sense. Thus, this paradigmatic shift traverses the binary oppositions in the novel. Hegelian master and slave relationship, the other and the Other, the East and the West become inseparable considering the structure of moebius band with one surface. The oppositions become continuous with each other. The two years' time interval after the trial dissociates the coloniser/colonised, the other and the Other,

the East and the West in “Temple” part of the novel. This dissociation also appears in the Krishna Festival as it lays bare the Apollonian and the Dionysian principles, emblematic of the differentiation between the East and the West. Aziz and Adela’s standings in the novel also manifest how the signified, the subject shifts under the bar and how the signifier totalises them. The oppositions in the novel are inside/outside, love/hate, signifier/signified, truth/appearance, coloniser/colonised. This chapter explores the symbiotic relation of these categories and the continuity of the two through the Moebius strip. Crossing over from inside to outside is possible because the two sides of the band become continuous to one another with the twist (Evans 119).

The Indians' alienating identity searches for the armour of totality in India as they are forced upon coexistence by the Anglo-Indians with their exclusionary practices. The Indians cannot locate the English in their psychodynamics, or they can exist without taking the English as their reference point. As a result, there is no hybridity between the characters. Another way of putting this point is, the English need the Indians for ontological reasons so when they look at the Indians their identificatory processes are at work, however, we cannot say the same for the Indians. Therefore, in this master (coloniser) and the slave (colonised) relation, it is the coloniser, who needs the colonised to define himself.

The dialogue between the Indians uncovers this web-like, complex relation of the two as they share the instances of their symbolic gratification with the English. These instances manifest that the Indians would like to mimic, not only the mutual recognition of the English but also Anglo-Indian's "sly civility" (Bhabha *The Location of Culture* 132) as they appreciate Mrs Turton's skill at taking bribes without performing the acts. Therefore, the herd psychology of the Anglo-Indians has some credibility as they try to constitute their mastery by positioning the natives as slaves through their civilisation in another country. Mahmoud Ali explains the intricacy:

'Bribes?' 'Did you know that when they are lent to Central India over a canal scheme some rajah or other gave her a sewing machine in solid gold so that the water should run through his state?' 'And does it?' 'No, that is where Mrs Turton is so skilful. We poor blacks take bribes, we perform what we are bribed to perform, and the law discovers us in consequence. The English take and do nothing. I admire them.' (Forster 34)

The above quotation reveals the notion of recognition, which foregrounds itself in Lacanian notion of master and slave dialectics. The rajah recognises Mrs Turton as someone to resolve his business matter although he thinks bribery would solve the need for water in his state. As in Lacanian master's discourse, Mrs Turton depends on the Rajah because she wants recognition from him to constitute her identity as superior. However, this process entails the idea that Mrs Turton can never be free as she should force upon a co-existence with the Rajah in order not to lose her status as a coloniser. There is no recognition on the part of the Rajah who offers bribe, which probably humiliates Mrs Turton. As a result, she excludes Rajah's favour by taking the sewing machine, and not doing what was wanted from her. His attitude never puts his existence into danger. The Rajah's identity affirmation of humiliating Mrs Turton frees him from dependency (Homer 24).

The ambivalence is on the side of the Anglo-Indians in this sense. The ambivalence of the Anglo-Indians is that their existence is totally dependent on either the Hindus or the Moslems. They try to constitute their identity within those fractions in the Indian culture. Furthermore, since the Anglo-Indians never bother to deal with the Indians' rejection or indifference to identify themselves with the Saidian Other, this leads to ambivalence for the Anglo-Indians, who regard the Indians in the signification of the Saidian Other. The members of the Indian community, except for Aziz, refuse to position themselves either as the Saidian Other or the Lacanian other and this refusal creates an impasse in the identificatory processes of the Anglo-Indians. Among the Indians only Aziz expects narcissistic gratification, that is, acknowledgement from the Anglo-Indians.

Both Aziz and the Anglo-Indians struggle for recognition. They need this acknowledgement although an antagonism between the two emerges. This dialectic of the two pervades the imaginary. It also starts a conflict between the self, and the other with aggressivity: "Each human being is in the being of the other" (*The Seminar of Jacques Lacan, Book II: The Ego in Freud's Theory and in the Technique of Psychoanalysis* 72). The Westerners are unable to totalise their images as an imaginary other for the Indians because the Westerners are incapable of achieving recognition for mastery. Therefore, their alienation is due to the distortion of their image for the Indians as they never seem to care much about the Westerners apart from Aziz.

India is divided between Moslems and Hindus and the Westerners do not comprehend the Indians because they are broken into dissenting sects. The Indian culture is confusing. The Western humanism cannot define India. Humanistic reasoning is insufficient to reconcile the opposite aspects of human existence with good intentions; humanistic virtues never connect the gulf (Bear 220). Mahmoud Ali's speech manifests the unknowability among the Hindus, Moslems, and the Westerners. This unknowability triggers the admiration, separation and conflict among the groups.

The early chapters in the novel elucidate the perception of the Indians for the Anglo-Indians as a Lacanian other or an imaginary other. The Indians, on the other hand, admire the image of Mrs Turton as they desire to become corporeally like her. That is the "ideal body ego" (Bracher 32), which is the image of oneself. It is an identification with the other. This imaginary other, Mrs Turton manifests a "structural ambivalence" (Bracher 33) with her behaviour because she is the embodiment of civilisation, but she is identified with a briber. This ambivalence may further be interpreted as the unreliability of language. When the repressed unconscious interferes in language, man is unable to control it. This ambivalence increases the unreliability of language and the unreliability of the subject position. "The unconscious materiality of language" (Cuellar 105) results from

the battle of ideologies, and battle of words so the enunciating subject is torn between reality principle and the pleasure principle of the Other. The "unconscious alienation in the enemy signifier" (Cuellar 141) can be resolved through the subject's "conscious identification" with "the signifier representing the subject" (141) then the enunciated divided subject approaches the reality principle.

The Westerners and the Easterners struggle for recognition but this act cannot become similar to master and slave relationship, in which the Westerners and the Easterners become each other's enemy but they fail to become each other's constitutive other. The imaginary permeates within this dialectic of the Anglo-Indians. The speech among the Indians and their use of language manifest their intersubjectivity. Specifically, the verb "admire" (Forster 34) foregrounds identification, and desire for recognition, but they are aware of the fact that the two different symbolic orders and their clash create an absence of shared logos in India. In Lacanian terms we can say that the Indians perform intersubjectivity but the Anglo-Indians perform intra-subjectivity in this dual relationship. It is the Anglo-Indians, who need the Indians to come to terms with themselves.

3.2. Moebius Band and the Inside/Outside for o/Other

Moebius band with its three aspects: first its unilateral surface, second its non-spherical feature and third its 180° curve that distinguishes the element of time when the split occurs, delineates the continuum of the dual relationship between the Easterners and the Westerners in *A Passage to India* topologically. Time is an element which traverses the strip, or the mastery of the coloniser and the colonised. It is when the twist occurs the continuity of reversed images of each character creates a web-like intricacy for the characters. Duration, on the other hand, changes from individual to individual because it represents different intensities, contents and meanings (Childs *Modernism* 58). Therefore, the deceleration of the speed with other characters' comments, and other events

cause polyphony and multiplicity in the interpretation. Thus, the binary logic of inside outside is problematised through the moebius strip: the inside-outside intricacy manifests that they do not have a shared Other in their dual relationship but still their relation is continuous. This continuity takes place both in the imaginary register and the symbolic order.

There are two distinct realms that refer to the Lacanian imaginary other and the Saidian Other from the point of view for the Western colonisers. However, since the two parts are mostly the unknowable Other to each other, they come to terms neither to accept the mastery of the privileged binary leg nor the cultural plurality and fluidity of the Eastern discourse. Therefore, the discourse of the Westerner's mastery is continuous with the Eastern pre-extra linguistic realm until the time when the moebius band twists with the traumatic phenomena in the Marabar caves. But the exact time when the twist occurs is not clear and this points to the interaction spatiotemporally. That time is the moment when the pre-symbolic traverses the Western binary logic and reverses the dual relationship between the coloniser and the colonised. The traversed fantasy of the coloniser produces a non-linear intersubjectivity and a problematic intra-subjectivity with the colonised.

Thakur comments on encountering the real of the colony:

in a state between... the conscious and the unconscious, is the extimacy of the Other space. Lacan coined this term by synthesising the words 'exterior' and 'interior/intimacy' in order to collapse habitual inside outside distinctions and thereby render subjectivity, society, and political power ex-centric. This recognition of the exterior as an intimate inside, however, is not similar to the idea of the 'stranger within'. (*Necroecology* 206)

Rather the exterior is "inside" as a strange "caricature of the outside" (207). Thus, the real of the Indian colony is "the extimacy of the Other space" for the Anglo-Indian ladies and the logic of what has happened in the caves. Spivak refers to Derrida to comment on the Other and the interior voice of the other as follows: "To render thought or the thinking subject transparent or invisible

seems, by contrast, to hide the relentless recognition of the Other by assimilation. It is the interest of such cautions that Derrida does not evoke 'letting the other(s) speak for himself' but rather invokes an 'appeal' to or 'call' to the 'quite other'... or rendering *delirious* that interior voice that is voice of the other in us" (Spivak *Can the Subaltern Speak?* 328). That is, the voice of the echo in Adela, and Mrs Moore is the voice of the other who they seem to be totally indifferent to, the real India within their ethnocentric "European science of writing" (328). Spivak also acknowledges the validity of "interior (self-knowledge) and an exterior (ecology) sanction" (332) for "the working of the economy of Nature and Universe" (332). That is the English ladies' logocentric self-knowledge is sanctioned with the ecology or the exteriority of the Marabar caves. All this puts forth Nature as a sanction to the subject's self-knowledge and that sanction mirrors the narrowness of subjects' self-knowledge. Thus, the extimacy and the intimacy can never be comparable to one another as the images of one another in Lacanian terms. Spivak defines outside in the "autonomous domain for it neither originates from elite politics nor did its existence depend on the latter" and inside with its continuity "to operate vigorously in spite of colonialism" (323). This inside/outside intricacy in Spivak's terms adds up to the metapsychology in psychoanalysis by bringing out Nature as an exterior to limited self-knowledge of the Other.

The effect of the imaginary cuts the relationship between the Indians and the symbolic order forbidding the Indians to do what Mrs Turton does as in the example of the Rajah because they are totally affected by the Saidian Other imposed upon them. What Mrs Turton does is also against the colonising principle. The symbolic is outside, and beyond the individual and neither of the two groups has access to it. It is because each party is an unknowable Other. This desire to act against the symbolic is triggered by the Indians' imaginary other, or the Indians' image in the mirror, Mrs Turton. The imaginary other, Mrs Turton, in other words, blocks the intersubjectivity between the Indian symbolic and the Indians. The rotating positions or the intersubjective relations between the Indian

symbolic and the Indians problematise the chain of symbolic relations or the pattern of intersubjective relations of the characters in the novel. There are no exclusionary practices or hierarchisation in terms of the Indians' symbolic. The Indians' speech about the Anglo-Indians determines the subject positions of the Westerners and the Easterners in their homeland:

‘I do not.’ replied Mahmoud Ali, entering into bitter fun... ‘For my part I find such profound differences among our rulers. Red-nosed mumbles, Turton talks distinctly, Mrs Turton takes bribes, Mrs Red-nose does not and cannot, because so far there is no Mrs Red-nose.’ (Forster 34)

Mahmoud Ali's former speech about his admiration for Mrs Turton also delineates the intersubjectivity between the English and the Rajah (Forster 34). Depicting the positions of the English for the Indians, his speech is beyond the individual or “the extimacy” (Evans 47). The Indian discourse is opposite the Anglo-Indian discourse and it establishes “a symbolic network regulating intersubjective relations” (Evans 47) in the novel. The intersubjective feature of speech or language marks the unconscious as “transindividual” (47). The inside outside intricacy starts with the intrusion of the imaginary which inverts the message and blocks the unconscious. The oxymoronic term “bitter fun” (Forster 34) for the inside/outside intricacy foregrounds the “recognition of the exterior as an intimate inside” (*Necroecology* 206) recalling its pain and enjoyment for the Indians.

Mahmoud Ali's response to Mrs Turton is a result of the effect of the imaginary. His unconscious seems interior, this is an effect of the imaginary, which blocks the relationship between the subject and the Other and which inverts the message of the Other. That is, the main purpose of the Anglo-Indian message which is to bring civilisation is inverted in Mrs Turton's image to create mastery over the Indians. The imaginary coloniser/colonised binary logic inverts and problematises the situation. The manners of Mrs Turton in this sense are “the bad manners, the contemptuous rudeness, of the British as colonial managers of India” (Patterson 24).

The inside-outside intricacy is a psychoanalytic problematisation of the intersection between the East and the West by pointing that the unconscious is not the interior. It appears like the interior with the block of the imaginary other, or the Anglo-Indians. The unconscious goes beyond the Anglo-Indians' image of the white civilised European (hu)man. Over the body of the English identity, a mastery is forced upon to be achieved according to the Indians, but the non-locus of this mastery for the Rajah spatialises and temporalizes his consciousness in the topological figure of moebius band. Both Mrs Turton and the Rajah act on the same linear surface changing positions for recognition, but Mrs Turton realises that she is never recognised in the way she expects.

What is more, this mastery is outside the bodily image of the Anglo-Indians, it is the projected reversed image of the Indians. This instance reflects the Indians' ego boundaries and the imaginary function of ego boundaries. Mastery is achieved in an image outside the Westerners so that image is somewhat illusionary. Mrs Turton's mastery of her bodily image, which is devoid of any recognition manifests itself through her relationship with the Rajah.

Aziz's thoughts about the two English ladies, on the other hand, manifest how his perception positions them because the bodily images of the English ladies are against the reversed images of Indian ladies forming a binary when the two groups are compared:

How fortunate, that it was an 'unconventional party', where formalities were ruled out. On this basis, Aziz found the English ladies easy to talk to, he treated them like men. Beauty would have troubled him, for it entailed rules of its own, but Mrs Moore was so old and Miss Quested so plain that he was spared his anxiety. Adela's angular body and the freckles on her face were terrible defects in his eyes, and he wondered how God could have been so unkind to any female form. (Forster 85)

The bodily image of the Western ladies elucidates how the Westerners would never be the imaginary other for Aziz. Aziz dislikes Adela's appearance. His standards for beauty mismatch with European standards. What is more, their

English identity is never a positive feature for Aziz that is why he can communicate with them informally in their first meeting. There is no act of mimicry.

The two English ladies Miss Quested and Mrs Moore are curious about the real India. Fielding's relation to his Symbolic Order or the order of the Anglo-Indians is problematic as he disapproves of the way they treat the Indians in the Club. Fielding makes a distinction between India and the Indians by his suggestion to the English ladies: "try seeing Indians" (Forster 48). Fielding implies that there is no single India to see or observe. He thinks that meeting the Indians would satisfy the newcomer English ladies' desire to see real India. However, he is sure that any kind of occasions prepared by the Anglo-Indians would not fulfil the ladies' desire to learn about the Indians. As a result, Mrs Moore and Adela Quested visit Cyril Fielding, the schoolmaster of the Government College in Chandrapore to meet Dr Aziz and Professor Narayan Godbole. As Crews asserts, this union is a hope for friendship between Aziz and Fielding but "the national barriers" (145) and the binary logicity of coloniser/colonised prevent it.

The Anglo-Indians have founded a colony, but India is more than that as there are different symbolic registers, such as the Mohammedans and the Hindus. They cannot totalise India, thus, cannot have a unitary image of it that might function as the imaginary other or as the locus of recognition. They cannot define or totalise the Indians to have a coherent view of themselves, either. The image in the mirror creates anxiety in the Westerners. As a result, the Anglo-Indians repress the Indians since the Easterners become unknowable other to the Westerners. After all, the diversity and the plurality of the Indian culture obstruct the Western understanding to grasp the non-hierarchical aspect of their symbolic order.

The formalities of the West are absent among the English ladies, Aziz and Fielding in this meeting because the newcomer English ladies have not situated

themselves within these rules yet. Beyond the restrictions of formalities, Aziz compares and contrasts the bodily image of the Western ladies with his perspective for beauty. Plainness, freckles, the shape of the body and ageing are defects according to Aziz. This comparison is also a shred of evidence that neither of the ladies is an imaginary other for Aziz. His intra-subjectivity refutes any imaginary narcissistic gratification for their bodily image. In a way, he feels superior by criticising them in his stream of consciousness. This free association or contemplation is never a *Gestalt* or exteriority, which is "constituent" (*The Mirror Stage as Formative of the Function of the I* 127) for the meaning of beauty according to Aziz. Even the Westerners' bodily image lacks a totalising effect for Aziz. His critique of their bodily image particularly manifests his wish for wholeness in terms of his sense of beauty. He is not attracted to the specular image of the English ladies. Thus, he displays no signs of aggression towards the ladies throughout the novel. That is, Aziz is disintegrated from Chandrapore, after the trial but this disintegration is not a result of his "narcissistic infatuation" (Evans 123). English ladies in general, never create a surplus meaning or, enjoyment for Aziz. That is, they are not coupled with his ego as a specular image.

Aziz's thoughts of the Western ladies' bodily image would reveal how the Easterners see the Westerners in *A Passage to India*. As the quote elucidates the image in the mirror or, the way the Indians see the Anglo-Indians is more "constituent" (*The Mirror Stage as Formative of the Function of the I* 127). The Westerners are elements of a component rather than the dominant hegemony, which constitutes for the Indians. However, this image creates an inverted form for the Easterners because the image is symmetrical but inverted, which stands in contrast to the liquidity of feelings. That is, the ambivalence is on the side of the Westerners. This ambivalence problematises the perception of the Indians' plurality, as a result, the Westerners take the Easterners as the constitutive other by producing fixed metaphors for them. The Indians have put aside the assumed constitutive power of the Anglo-Indians long ago, so they have become

indifferent to them. For instance, Aziz is absent in the Bridge party, which "was not a success" (Forster 58). The indifference of the Indians in the party manifests itself as they "stood massed at the further side of the tennis lawns, doing nothing" (58). This act of the Indians also shows that there is neither recognition nor desire for it. As Childs states, the Bridge party is the metonymic extension of the "passage between Europe and India" with the implication of Walt Whitman's 1871 poem which celebrates the Suez Canal (*A Passage to India: The Cambridge Companion* 189) for the Anglo-Indians. These cultural implications between the East and the West foreground the impasse and the attraction of polarisation. Both seem to be excited about being the continuum of the other, but the indifference of the Easterners may also be interpreted as their lack of desire to create an ontological space for themselves in their homeland through the coloniser. The indifference of the Indians and the name and aim of the party manifest the inside outside intricacy of the Indians' thoughts and the desire of the Anglo-Indians. Thus, the glove reversed by the Anglo-Indians does not fit the Indians.

As the party scene reveals, the Indians think that the Westerners are metaphorically dead, but the English react against it in reverse and to obtain sovereignty they struggle to exclude the Indians as colonisers. The Indians, on the other hand, would like to create their own ontic space so they never offer o/Other position to the Westerners in their ontological locus, apart from Aziz. The Westerners, on the other hand, are on a shaky ground to be the master of the Indians, as a result, they have anxiety. For instance, at court, the lawyer knows the Western education and law, but he never mimics, instead, he uses it to protect the Indians from the Westerners:

'I am not defending a case, nor are you trying one. We are both of us slaves.'
'Mr. Mahmoud Ali, I have already warned you, and unless you sit down I shall exercise my authority.'
'Do so; this trial is a farce, I am going.'
And he handed his papers to Amritrao and left, calling from the door histrionically yet with intense passion, Aziz, Aziz—farewell for ever.' (Forster 227)

The Westerners, on the other hand, are unable to see the camouflage of Aziz as a guide because the Indians have thrown them out of their ontological space.

Postcolonial term mimicry finds its conceptual counterpart in Lacan's idea of camouflage. "Camouflage" is the main feature of mimicry which affiliates the Easterners' positioning in their intersubjectivity with the Westerners in the novel. This feature of mimicry is a resonance of Roger Caillois' suggestion about the insects' assumption of their environmental appearance as a kind of assimilation of themselves to that environment. Regarding the idea that every distinction can be assimilated, Calloise claims to move beyond the distinction between organism and environment, so that the insects lose themselves within that space. Lacan adapts Caillois's idea about fascination and capturing traits of the image. For Lacan (hu)man designs him/herself according to that image. Thus, Lacan fuses the phenomenological difference between subject and ego within the function of images for the "constructed nature of self" (Homer 22).

Likewise, the Indian wasp image in *A Passage to India* lowers the intricacy of the inside and the outside to camouflage itself in Mrs Moore's cloak as follows: "... no Indian animal has any sense of an interior... birds, insects will as soon nest inside house as out; it is to them the normal growth of the eternal jungle, which alternatively produces houses trees, houses trees. There he clung, asleep, while jackals in the plain bayed their desires and mingled with the percussion of drums" (Forster 55). This wasp symbolisation later resonates with its metonymic extension to the displacement of imitation of God by Godbole in Krishna Festival, remembering Mrs Moore. To quote Lacan: "Mimicry reveals something in so far as it is distinct from what might be called an itself that is behind. The effect of mimicry is camouflage... It is not a question of harmonising with the background, but against a mottled background, of becoming mottled – exactly like the technique of camouflage practised in human warfare" (*The Four Fundamental Concepts of Psychoanalysis: 'The Line and Light, Of the Gaze'* 99).

Concerning the novel, camouflage at first seems to be prevalent when the silent Indian ladies speak in English with the Western ladies during the meeting, which is supposed to represent the Western dominant hegemonic constitutive Other for the Easterners. However, the Indian ladies never harmonise with the English ladies in the background. Lacan's metaphor for the act of mimicry or camouflage is mottling for the ones who mimic in order to practice intersubjectivity, which becomes warlike for Lacan. The Indian ladies never care to camouflage themselves with the English in the act of mimicry as they are indifferent to them. They stay there during the meeting doing nothing. That is, for the Indian ladies the Westerners have no psychic significance. They suppose that they are ontologically dead. They take the colonisers as empty, null. Then, the below quotation manifests not an instance of mimicry of the Indian ladies as they speak English competently with the Anglo-Indians because they never care for their reactions:

'Perhaps we speak yours a little', one of the ladies said. 'Why, fancy, she understands!' said Mrs Turton. 'Eastbourne, Piccadilly, High Park Corner,' said another of the ladies. 'Oh, yes they are English-speaking.' 'But now we can talk; how delightful!' cried Adela her face lighting up. 'She knows Paris also,' called one of the onlookers. 'They pass Paris on the way, no doubt,' said Mrs Turton, as if she was describing the movements of migratory birds. Her manner had grown more distant since she had discovered that some of the group was westernised, and might apply her own standards to her. (Forster 62)

This quotation is rich with implications as it underlines the meta messages in their dialogue. The Indian ladies are knowledgeable about Europe (may be more than the English) as their knowledge is not limited to Britain. However, this possibility is scary to the English as this intellectual image of the Indian women spills over the hierarchical positioning of them. Thus, one of the onlookers makes a reductionist remark about how they might possibly know about Paris. However, this reductionist attitude also gives away their anxiety to totalise the Indians. The stereotyping of the Indians by the Anglo-Indians in India ironically marks the plurality of the educated Indians, who refuse to camouflage to resent the colonising attitude of the Anglo- Indians. This is: "a close up view of the

then modern state of India, England's prized possession, from the perspective of certain educated Indians, both Moslem and Hindu, who deeply resent their country's subordinate position and crazy patchwork of governments. It also, of course, registers the statements and reactions of the colonizing class..." (Patterson 24).

The emphasis fixes both the identity and the geographical space for the Indian ladies. The act of passing from Paris to England has associations with movement, travel but as Forster indicates this movement is never for a hobby, it can only be for migration for the Indian ladies. This aspect reminds us also of the uncivilised status of the Indian ladies in the eyes of the Westerners that is why they objectify them. Forster asserts that they are like migratory birds for the Western ladies. He implicates the Indian ladies a fixed metaphor, that separates them from the English ladies, on the other hand, they say nothing apart from mimicking the Westerners' language. Whether the English ladies act like "onlookers" or not is of no interest for the Indian ladies. The English ladies, on the other hand, objectify them for their Eurocentric analyses. The Indian ladies nullify their objectification by being indifferent to them.

In addition to these, the Indian ladies are familiar not only with the English culture but with other European cultures as well, but they do not bother to reveal their familiarity. That is, they do not strive for narcissistic gratification or acknowledgement that might possibly come from the coloniser. Mrs Turton tries to map or stabilise their subjectivity in the quoted text "as if she was describing the movements of migratory birds" but the indifference of the Indian women is like a passive resistance and defeats Mrs Turton in her attempt to define their identity markers. She grows distant knowing that some of these English-speaking Indian women might be superior to herself in terms of the criteria she applies to them. This hysterical intrigue implies both her energy to hegemonize them and her insecurity in the face of these Indian women.

Despite the forced upon co-existence of the Westerners, the Indian ladies speak English words with the Westerners but since they have no significance for the Eastern ladies, they never react to what they say or do. The Westerners' fragmented image creates uncertainty for the Indian ladies as they understand that the Westerners refuse to recognise them as their equivalent when they speak with their husbands: "There was a curious uncertainty about their gestures as if they sought for a new formula which neither East nor West could provide. When Mrs Bhattacharya's husband spoke, she turned away from him, but she did not mind seeing the other man" (Forster 62). The Indian ladies do not take Mrs Turton, Adela, and the other Westerners as the imaginary other because their images are misleading. The Indian lady's husband interestingly acts as an onlooker and similarly speaks about his wife with the Western ladies, so the Indian ladies are confused not knowing how to act. The Indian lady's husband experiences a movement of exchange with the imaginary other, the English ladies. Therefore, the Indian man becomes aware of himself as a body. His desire demonstrates itself in "the other's body language" (Bracher 34) acting as onlookers. The Indian ladies look for a new way of acting.

The problematic gender positioning of the Indian ladies later resonates in Aziz's poems in Mau after his trial at court as follows: "Free our women and India will be free" (Forster 314). Fielding then becomes ironic about freedom and family life with his utterance, criticising Aziz to draw his attention to the probable consequences of freedom on his family life as follows: "Free your own lady in the first place, and see who'll wash Ahmed, Karim, and Jamila's faces" (314). As Crews argues, Fielding never suggests anything ontologically because he does not recognize the Anglo-Indians' "common impasse in trying to understand India" just like Adela (158).

The ladies' dialogue validates that the colonised groups' imitation of the coloniser's mother tongue limits the authority of the coloniser as in the case of Mrs Turton, who becomes more distant from the Indian ladies. The term

ambivalence denotes the conflict or opposition felt when the subject wants something and wants the opposite, or does not want that thing in psychoanalysis (Burney 58). Psychoanalytically, the Anglo-Indians' attitude towards the Indians reflects this ambivalence in *A Passage to India*. That is, the Anglo-Indians position the Indians as barbarians, rude, dumb, irrational, violent but they are also aware that the Indian ladies at the party might be “more” than themselves. In a Saidian sense, the Westerners construct their own identity by creating the binary opposition of the East and the West. It is the Anglo-Indian's burden to civilise the Indians' so-called brutality, which is constructed by the Westerners. This is paradoxical because the Indians in India can speak English perfectly but none of the Anglo-Indians learns Indian native language, and Ronny uses imperatives while addressing the Indians. On what grounds can the stereotyped image fit the natives then if the coloniser never bothers to learn about the plurality of Indian culture? The created stereotypes refuse to mimic the Westerners to camouflage themselves. The Anglo-Indians harmonise themselves with the Western stereotyping background. The Indian ladies take the stereotyping for granted but do not camouflage themselves. Then the oppositions start acting on the same plane indicating the continuity of one and the other.

Lacanian imaginary other coordinates the direction of the intra-subjectivity and the intersubjectivity between the Easterners and the Westerners against the backdrop of the Oedipal Law, or the Law of the Father for each group. That is mainly because both the Easterners and the Westerners can never fully grasp the meaning of the material reality of each group. Therefore, they try to recreate the connections of an impossible unity with the arrival of new guests Adela Quested and Mrs Moore. By being intimate with Aziz, the Westerners interpellate him, but they fail to see his subjectivity as Aziz approaches them in his camouflage. That is, the Westerners do not notice Aziz's camouflage. Mimicry, camouflage and its positioning in Aziz's dressing while biking is an example of this act of "mottling", a Lacanian term (*The Four Fundamental Concepts of Psychoanalysis* 99) as follows:

'Why in hell does one wear collars at all?' grumbled Fielding as he bent his neck. 'We wear them to pass the police.' 'What's that?' 'If I'm biking in English dress – starch collar, hat with ditch – they take no notice. When I wear a fez, they cry, "Your lamp's out!" Lord Curzon did not consider this when he urged natives of India to retain their picturesque costumes. – Hooray! Stud's gone in. - Sometimes I shut my eyes and dream I have splendid clothes again and am riding into battle behind Alamgir. (Forster 83)

This instance in the novel indicates that the collar stud is another "mottle" (*The Four Fundamental Concept of Psychoanalysis* 99) to camouflage oneself against the mottled background of the colonised India and its colonisers. That is why Indian mimicry is distinct from what is behind. The Easterners may mimic the Westerners even though the Easterners are against the forced upon co-existence of the Westerners. Aziz nevertheless achieves *jouissance* through the daydreaming of his traditional clothes with a nationalistic attitude. These two examples of the Indians' mimicry also mark the transformation process of their cultural subjectivity, concerning the Westerner's abstinence from learning Indian language, and their "picturesque costumes" (Forster 83), which attract the attention of the police. Camouflage is the effect of the Indians' mimicry but it never shows that they accept the norms of the Anglo- Indians. Rather, it manifests protection and resistance against the unknowable other.

3.3. The Alien Moon in England versus the Sun that never Sets on the British Empire and the Hostility of Earth in India:

The implications of the moon, the sun and the earth are intertwined with a universalising effect on the characters in the novel. Aziz, Mrs Moore, and the narrating voice acknowledge these implications as "hostile" for the earth in Chandrapore, "gentle" for the Indian moon, and "alienating" for the moon in England. Peppis argues that there is a tension between the earth and the sky in the novel (115). The narrating voice foregrounds the juxtaposition between the bodily image of Aziz as "an athletic little man" and the fatiguing effect of the soil through the presence of "something hostile in that soil" (Forster 40). The binary opposition between the earth as hostile and the sky as "benevolent"

(Peppis 115) maintains a cosmic effect through the imagery of the moon during Aziz's visit to the mosque:

The covered part of the mosque was deeper than is usual; its effect was that of an English parish church whose side has been taken out. Where he sat, he looked into three arcades whose darkness was illuminated by a small hanging lamp and by the moon. The front—in full moonlight—had the appearance of marble, and the ninety- nine names of God on the frieze stood out black, as the frieze stood out white against the sky. The contest between this dualism and the contention of shadows within pleased Aziz, and he tried to symbolize the whole into some truth of religion or love. (Forster 41)

The implication of the moon manifests the image of illumination which enlightens the “arcades”. The black ninety-nine names of God are on the white frieze, which is located against the sky. Aziz's contemplation on the dualism of the white and dark colours and the illuminating effect of the moonlight in the mosque are metonymic extensions of love. Beer acknowledges that the imagery of the moon is “gentle” enlightening (119) the mosque as a unifying imaginary space:

He [Aziz] had seen the quatrain on the tomb of a Deccan king, and regarded it as profound philosophy— he always held pathos to be profound. The secret understanding of the heart! He repeated the phrase with tears in his eyes, and as he did so one of the pillars of the mosque seemed to quiver. It swayed in the gloom and detached itself. Belief in ghosts ran in his blood, but he sat firm. Another pillar moved, a third, and then an Englishwoman stepped out into the moonlight. (Forster 42)

The first appearance of Mrs Moore in the Mosque coincides with the unifying image of the mosque in the “gentle” moonlight of Chandrapore. The image of the moon illuminates the universality of the Indian culture, which brings together Aziz and Mrs Moore. She, in a sense, enlightens the former gloomy atmosphere, Aziz felt.

The famous map of the British colonies in 1886 foregrounds freedom, fraternity, and federation through the British Empire with the ironical motto: “The sun never sets on the British Empire” (Burney 70). But in Forster’s novel, the implication of the sun contrasts to the implication of the sun used for the British Empire. The sun is emblematic of reason, rationality, with a metonymic extension of Apollonian masculinity for the British Empire. Apollonian implication of the sun also stands for the greatness of the British Empire. Yet, the sun has “an oppressive and hostile” (Beer 119) effect in Chandrapore as the narrating voice indicates:

April, herald of horrors, is at hand. The sun was returning to his kingdom with power but without beauty—that was the sinister feature. If only there had been beauty! His cruelty would have been tolerable then. Through excess of light, he failed to triumph, he also; in his yellowy-white overflow not only matter, but brightness itself lay drowned. He was not the unattainable friend, either of men or birds or other suns, he was not the eternal promise, the never-withdrawn suggestion that haunts our consciousness; he was merely a creature, like the rest, and so debarred from glory. (Forster 127)

Thus, the sun that never sets on the British Empire is “debarred from glory” because it is also associated with the colonisation process in Chandrapore. However, the moon with its radiance embraces Mrs Moore with warmth combining earth, night, and other stars when she walks out of the English Club at night:

Mrs Moore, whom the Club had stupefied, woke up outside. She watched the moon, whose radiance stained with primrose the purple of the surrounding sky. In England the moon had seemed dead and alien; here she was caught in the shawl of night together with earth and all the other stars. (Forster 50)

The moon in India has a unifying effect on the English lady. Whereas the never setting sun has the implications of colonisation, extending the borders of “the beloved homeland” (71). Again, Bhabha’s colonial ambivalence of “admiration and denigration” (58) resonates in Mrs Moore’s encounter with the Indian image

of Nature²². She unintentionally problematises the conflict between the East and the West when she compares the image of the moon in India to the one in England. In England, the image has an alienating effect whereas in India, the implication of the image has a totalising effect, which moves away from the Western logocentric tradition, coming closer to a new space of signification. That is, the centralised Cartesian space of Western metaphysics is alienating, and devoid of any meaning whereas the Indian space implies the originary in the novel. There is also “a feeling of cosmic harmony expressed by an echo of the language of Buddhist Enlightenment” (Roeschlein 87) outside the Club and beneath the lovely moon for Mrs Moore: “A sudden sense of unity, of kinship with the heavenly bodies, passed into the old woman and out, like water through a tank, leaving a strange freshness behind” (Forster 51). This “cosmic harmony” (Roeschlein 87) blurs the inside/outside distinction as she feels the delight of “freshness” (Forster 51) inside.

The colonial ambivalence finds its equivalence in Mrs Moore’s consciousness outside her symbolic order, the Club. The specular image of the moon in India enables Mrs Moore to go beyond her egotistical boundaries. To further elaborate on the point, she recognises that the Western metaphysics is metaphorically dead for the Indians as she contemplates that the moon is dead in England.

Mrs Moore’s optimistic ideas about the Indian images break the pessimistic atmosphere in the novel. Mrs Moore thinks that India is a God created universe. The image of the moon is stained with primrose and it stands out as a metaphoric extension of Nature as she compares it to the image of the moon in England. She is not an alien to India. Thus, as the above quotation delineates through various implications of the image of the moon, Mrs Moore moves away from her symbolic boundaries during her encounter with the moon in Chandrapore. Realising the metaphorical death of the Western ontology, she is in pain, and delight, or rather she experiences *jouissance* outside the Club, away from her

²² mOther Nature

symbolic register. Furthermore, this encounter with the moon implies a new linguistic encoding, or acculturation through the transgression of logocentric Western discourse. Without doubt, the moon has blissful implications in India for Mrs Moore. The reversal of images of the moon also brings out the topological figure of moebius band on which both the Apollonian image of the sun of British Empire and the Dionysian image of the moon in India constitute a continuum and an equilibrium or a balance for the ontic positionings in India.

Consequently, the sun light disappears and leaves its place to the darkness of the night lit up by the gentle moonlight in Chandrapore. The moon and the sun become the metonymic extensions of a sense of wholeness, or continuum for one another in a universe which challenges the Western metaphysics, and the colonial ambivalence because the direct sun light causes “hostility” for the earth. The moon’s reflected light of the sun enlightens the Indian nights more gently than the direct light of the sun, which is the metaphoric extension of the British imperialism.

3.4. Mosque as an Imaginary Space

The mosque represents the imaginary space for Aziz, it is a space where he enjoys a sense of wholeness, where the idea of a transcendental Being promises to fill in his sense of Lack. Aziz's sense of wholeness is distracted as he thinks that Mrs Moore's shoes are on when she steps into this space. Shoes might be taken off as remnants of the symbolic, or a symbolic intrusion to the imaginary space. It is a space for intra-subjectivity for Aziz, not the kind of space where the coloniser and the colonised meet, another space to interact, free from the hierarchy outside. Aziz contemplates on "the quatrain on the tomb of a Deccan king" (Forster 42) on philosophical grounds as follows: “The secret understanding of the heart! He repeated the phrase with tears in his eyes, and as he did so one of the pillars of the mosque seemed to quiver” (Forster 42).

This imaginary space involves high spiritual reminiscences for Aziz. That is why the existence of an Englishwoman in the mosque leads to his sudden, aggressive reaction. Inside the mosque, Aziz feels at home and the existence of an English woman there implies a threat to his sense of wholeness: "an Englishwoman stepped out into the moonlight. Suddenly, he was furiously angry and shouted: 'Madam! Madam! Madam!' 'Oh! Oh! the woman gasped. 'Madam, this is a mosque, you have no right here at all; you should have taken off your shoes; this is a holy place for Moslems'" (Forster 42).

Taking off shoes is the symbolic acknowledgement that Aziz expects to be obeyed. He is not willing to give any o/Other position to the Westerners specifically in his imaginary space. This is the space, where the colonisers are dead, metaphorically. They have not been attached any constitutive functions for the Indians and they have no rights to be there and they are not well-come.

After his interaction with Mrs Moore, Aziz contemplates on his imaginary space and how he has become indifferent towards the Hindus and the English as follows: "As he strolled downhill beneath the lovely moon, and again saw the lovely mosque, he seemed to own the land as much as anyone owned it. What did it matter if a few flabby Hindus had preceded him there, and a few chilly English succeeded?" (45) Aziz reconceptualises his patterning of Indian land from "hostile" (40) to "lovely" (45) after his visit to the imaginary space, the mosque. Aziz is also indifferent to either the English or the Hindus. In other words, the English and the Hindus are positioned neither as imaginary other nor as the metonymic extension of the Other, as a coloniser in the mosque. Mrs Moore, in the play of her unconscious constitutes a bridge between the East and the West with her utterance in the Other's locus: "That makes no difference. God is here" (Forster 42). Her enunciation creates meaning for Aziz as the imaginary and the symbolic intersect.

Mrs Moore's remark about the holy space reinforces her acknowledgement of the Indian symbolic but Aziz is disinterested in the English unless they appeal to his intra-subjectivity. Mrs Moore can offer Aziz what he demands. However, Mrs Moore emphasises the reason why the English are in India to Ronny as follows:

'The English *are* out here to be pleasant.'
'How do you make that out, mother?' he asked, speaking gently again, for he was ashamed of his irritability.
'Because India is part of the earth. And God has put us on the earth in order to be pleasant to each other. God... is ... love.' She hesitated, seeing how much he disliked the argument... (Forster 70)

The notion of being pleasant to each other implies granting passive narcissistic gratification to the Indians. This attitude of Mrs Moore specifies her role as a unifying element for the East and the West in the novel.

Mrs Moore also embodies the imaginary mOther as the "primary caretaker" (Fink *Lacanian Psychoanalysis Theory and Technique* 232), for the Indians because she has spoken to Aziz in an egalitarian way although her language is constituted under the Law of the Western coloniser. Thus, Mrs Moore's speech with Aziz in the Mosque implies granting symbolic gratification to the Indians as she takes off her shoes as a sign of her symbolic acknowledgement. Their short conversation in the mosque cherishes the gratification between the two as follows:

'Would you care to see over the Minto Hospital one morning?' he inquired...
'Thank you, I have seen it already, or I should have liked to come with you very much.'
'I suppose the Civil Surgeon took you.'
'Yes, and Mrs Callendar.'...
'She was certainly intending to be kind, but I did not find her exactly charming'
...
She [Mrs Moore] had proved her sympathy by criticising her fellow country-woman to him, but even earlier he had known. The flame that

not even beauty can nourish was springing up, and though his words were querulous his heart began to glow secretly. Presently it burst into speech. 'You understand me, you know what I feel.' (Forster 44-45)

Mrs Moore's speech comes closer to the discourse of the Indian symbolic. It is unlike Mrs and Mr Callender, the Civil Surgeon's speech which is constituted within the Law of the Western coloniser. Since the Western symbolic cannot comprehend the Indians, they tend to repress them through their speech and language. This language further alienates the Indians after the misleading images of the imaginary other. However, the newly arrived Mrs Moore will never encounter the radical alterity of the Anglo-Indians during her short stay in Chandrapore. The alterity in the speech of the Anglo-Indians goes beyond the imaginary otherness as it never aims at identification with the Indians. Then, compared to the Anglo-Indians' speech, Mrs Moore's speech never reflects her position as a metonymic extension of the symbolic Other for Aziz because she identifies herself with the otherness of the imaginary. Then stereotyping, or colonial discourse is based on conflicts. Narcissism and aggressivity are simultaneous. The positive and optimistic tone in the mosque prepares a psychic space where the East and the West meet. Aziz points to the hostility in India before he meets Mrs Moore but after meeting her, his attitude changes for some time.

CHAPTER 4

SYMBOLIC

It is difficult to define a specific symbolic register in India due to the plurality manifested in the novel. Therefore, this part explores how the different symbolic realms are problematised within the non-linear intersubjectivity, the non-hierarchical Indian symbolic and the hierarchised Western binary oppositions in the novel. Melfi says within this context that the characters in the novel “turn to the East and return to the West figuratively and literally with or without enlightenment, the East being the opportunity to integrate unsettling mystery into one’s life and the West being the more habitual forms of quotidian life to which Adela retreats” (115).

4.1. Non-Linear Intersubjectivity: Horses do not want them to be Friends!

The fellowship between Aziz and Fielding demonstrates the problematic and the short-lived intersubjectivity between the two. Aziz shows his wife's photograph to Mr Fielding and their relation moves beyond mimicry to friendship. There is no rivalry or aggression in their relation at first:

He [Fielding] was astonished, as a traveller who suddenly sees, between the stones of the desert, flowers. The flowers have been there all the time, but suddenly he sees them. He tried to look at the photograph, but in itself it was just a woman in a sari, facing the world. He muttered, 'Really, I don't know why you pay me this great compliment, Aziz, but I do appreciate it.' (Forster 128)

Melfi comments on this nature of friendship in the novel as follows: “The struggle to experience empathy can become, as we shall see in Forster’s primary characters, at first disorienting and then paradoxically stabilizing as maintaining connections with others becomes increasingly primary” (115). In

psychoanalytical terms, the compliment in the quotation reveals Aziz's "narcissistic gratification" to demonstrate that he feels secure with Fielding. Aziz would like to sustain his "integrity and mastery" within this narcissistic gratification with Fielding. Aziz is not dogmatic about his nation as his relation with the Westerners show, so he acts according to how they behave. He explains his attitude to life to Fielding as follows: "'All men are my brothers, and as soon as one behaves as such he may see my wife'" (Forster 128). He is not dogmatic in the sense that he never racializes, naturalises, or sexualizes (hu)man within the operating mechanisms of his culture because his culture is not hierarchical like the Westerners'. Aziz is fascinated by Fielding's image at the beginning of the novel. Whereas at the end of the novel, Aziz recognises that Fielding's image has its own peculiarities which threaten his narcissistic mirroring which has been damaged by Adela's accusations. Fielding is a rational educator acting in the symbolic without any ups and downs whereas Aziz is a neurotic, caught up in his anxiety, and being a poet, he is captivated by the elements of the imaginary mostly. Having lost his sense of security and self-worth, Aziz hesitates to continue his friendship with Fielding in the end. Aziz's narcissistic self-injury leads to his self-effacement.

Aziz's desire is Fielding's desire to share privacy or as a male hysteric, he tries to live up to Fielding's expectations. He also reflects the inside-outside intricacy of what is inside him, his feelings as a consequence of the outside influence because Aziz's desire results from outside, or Fielding's desire. Therefore, he situates this relation on feeling as a solution to the conflict in India stating that the measures taken by the government are void of any effect for the establishment of a new India. Aziz's enthusiastic passion to connect manifests his desire to be desired by the symbolic Other, the Anglo-Indians, through "kindness" as follows:

'It is because you can say and feel such a remark as that I show you the photograph,' said Aziz gravely. 'It is beyond the power of most men. It is because you behave well while I behave badly that I show it you. I never

expected you to come back just now when I called you. I thought, "He has certainly done with me; I have insulted him." Mr Fielding, no one can ever realise it ourselves. But we know when it has been given. We do not forget, though we may seem to. Kindness, more kindness even after that more kindness. I assure you it is the only hope.'... he said: 'We can't build up India except on what we feel. What is the use of all these reforms, and Conciliation Committees for Mohurram...' (Forster 128)

Aziz takes Fielding as his imaginary other in the beginning. He does not sense any danger towards his bodily integrity from Fielding so there is no aggressive attack by Aziz on Fielding until Fielding visits him in Mau where he misrecognises that he's married to Adela whom he calls his enemy.

Fielding, on the other hand, is a liberal humanist, who hates mysteries. He is quite logical, being positioned in the symbolic, he is just the opposite of Aziz. The difference between Aziz and Fielding is that Fielding is after intersubjectivity but Aziz is after intra-subjectivity. Furthermore, he is not neurotic. Fielding also believes in mutual understanding, and goodwill in relationships:

Neither a missionary nor a student [Fielding] was happiest in the give-and-take of a private conversation. The world, he believed, is a globe of men who are trying to reach one another and can best do so by the help of goodwill plus culture and intelligence – a creed ill-suited to Chandrapore, but he had come out too late to lose it. He had no racial feeling because he had matured in a different atmosphere, where the herd-instinct does not flourish. (Forster 80)

Aziz sees his projected image in Fielding's yearning for mutual interaction and communication in a non-hierarchical world. Aziz also approaches Fielding with good intentions when he gives his collar-stud to him and shows his wife's photo to him. Neither Aziz nor Fielding has racial feelings. Fielding is the only balanced character in the novel as he is positioned in the symbolic and he keeps his position in that register. The others are all speaking from the imaginary register or the intra-subjective position. Therefore, it is only Fielding who can achieve intersubjectivity. The textual details indicate that Mrs Moore could do the same if she lived. Lacan refers to intersubjectivity in relation to truth as

follows: "we shift here from the field of accuracy to the register of truth. Now, this register—I dare think I need not go back over this—is situated somewhere else altogether: at the very foundation of intersubjectivity. It is situated where the subject can grasp nothing but the very subjectivity that constitutes an Other as an absolute" (*Ecrits* 21). The talks among Aziz and Fielding, Mrs Moore and Aziz form the pattern of intersubjective relations in the novel. Lacanian terminology for intersubjectivity is about the rotating positions or the intersubjective relations which are a chain of symbolic relations, or the pattern of intersubjective relations of the characters in the story (Homer 46-47).

The real, on the other hand, is just as much inside as outside, and the unconscious is not a purely interior psychic system but an intersubjective structure ('the unconscious is outside'). Again, the Other is 'something strange to me, although it is at the heart of me' (Lacan *The Ethics of Psychoanalysis* 71). Furthermore, the centre of the subject is outside; the subject is ex-centric. Moebius strip manifests this structure of the centre of the subject (Evans 59). Lacan first states that speech is intersubjective but later he takes into consideration the negative connotations. The dual relations, or the imaginary order also express the intersubjectivity. The transference harms the intersubjectivity (Evans 91). That is, the intricacy of the inside and the outside depends totally on the intersubjective positionings in the novel. For instance, the ex-centric centre of Aziz in Chandrapore is the Club while he speaks to Mrs Moore to refuse her invitation to the Club. Therefore, he replies as follows: "'Indians are not allowed into the Chandrapore Club even as guests,' he said simply... What did it matter if a few flabby Hindus had preceded him there, and a few chilly English succeeded?" (Forster 45). The microcosmic world of the Anglo-Indians refuses to give symbolic gratification by not allowing any Indians inside the Club even as guests but after his encounter with Mrs Moore, Aziz feels at home in the location, does not care about the English supremacy. As Bracher argues "cultural artifacts can operate on this unconscious desire in various ways, offering surreptitious gratification of it, or evoking it as a threat to one's identity

and narcissistic gratification. They do so by engaging the metaphoric and metonymic connections that the unconscious network establishes around this repressed desire" (51). Anglo-Indians see the Indians as a threat to their identity, so they refuse to share their cultural artifacts such as *Cousin Kate* with the Indians, they watch the play behind barred windows. That is, they keep their image in the mirror. Thus, the intersubjectivity between the Easterners and the Westerners becomes non-linear in Chandrapore because somehow transference intrudes and harms their intersubjectivity.

What is more, the Westerners never share their culture with the Indians on equal terms. The Collector in the Club acknowledges that they never socially meet the Indians (Forster 49) when Adela insists on seeing the natives. An English lady at the Club, on the other hand, declares that "Natives don't respect one any the more after meeting one, you see" (Forster 48). This enunciation is the same as what Aziz and his friends were saying about the English. It is clear that both the Anglo-Indians and the Indians neither yearn for nor expect symbolic gratification from one another. Aziz and Mrs Moore's intersubjectivity is an exception. Aziz's aggression in the mosque towards Mrs Moore demonstrates his desire for symbolic gratification from an English person and he is given what he wants.

Aziz warns Fielding about the enviousness of the Indians by emphasising the presence of spies that report everything to every other person. Aziz pinpoints that the rivalry for espionage further deepens the repression on either the Indians or the Anglo-Indians. However, that is the imaginary in the symbolic for Mr Fielding, and he is disinterested in the matter, he never cares about this espionage. Aziz's words about Fielding's way of speaking reflect his bitter view of Indian material reality as follows: 'You can't be too careful in every way, Mr Fielding; whatever you say or do in this damned country there is always some envious fellow on the outlook. You may be surprised to know that there were at least three spies sitting here when you came to inquire. I was really a good deal upset that you talked in that fashion about God. They will certainly report it'

(Forster 132). Fielding's carefree attitude to his warning mesmerises him and positions Fielding as his alter ego once again as he states: "So this was why Mr Fielding and a few others were so fearless! They had nothing to lose" (132). However, it is more than that. Fielding is a liberal humanist of the Western bourgeois ideology although he seems to have gone beyond his egotistical boundaries. His liberal humanism resonates as follows: "I can't be sacked from my job, because my job's Education. I believe in teaching people to be individuals, and to understand other individuals" (Forster 132-133). Having been positioned in the symbolic, Fielding's intersubjectivity with Aziz demonstrates the significance he attaches to being an individual. That is, Fielding situates (hu)man at the centre of his life to make them knowable to one another. Unlike Aziz, Fielding is positioned in the symbolic, he is a mature man: "After forty years' experience, he had learned to manage his life and make the best of it on advanced European lines, had developed his personality, explored his limitations, controlled his passions – and he had done it all without becoming either pedantic or worldly..." (Forster 197). Having a thorough knowledge of the Eurocentric world view, Fielding is the embodiment of the Western bourgeois ideology. His intersubjectivity with Aziz, on the other hand, is non-linear because Aziz's idealisation of Fielding is dependent on an ideology, which is contrary to Indian plurality and fluidity. Aziz is unable to position himself in the Western symbolic as Fielding does because Aziz is not born into a Eurocentric discourse, unlike Fielding. However, Aziz desires to satisfy the Westerners' desire, but Fielding's wish is just to be friends. In psychological terms Aziz treats Fielding as a whole, unified, coherent being which [he assumes] is a reflection of himself giving him a sense of completeness.

The novel also establishes a binary opposition between the East and the West, Aziz and Fielding, emotions and reason. For instance, Aziz generally acts according to his emotions whereas his friend Fielding acts according to his reason. The narrative voice expresses this dual relationship between them: "Aziz had no sense of evidence. The consequence of his emotions decided his beliefs

and led to the tragic coolness between himself and his English friend" (268). During Aziz's quarrel with Fielding, Aziz reacts to being called "little rotter" (270): "Oh dear East, and West. Most misleading. Will you please put your little rotter down at his hospital?" (271)

The two different logics of the signifiers sometimes mislead or even threaten to eradicate the intersubjectivity of Fielding and Aziz as follows:

Tangles like this still interrupted their discourse. A pause in the wrong place, an intonation misunderstood, and a whole conversation went awry. Fielding had been startled, not shocked, but how convey the difference? There is always trouble when two people do not think of sex at the same moment, always mutual resentment and surprise, even when the two people are of the same race. (Forster 271)

How Fielding relates to the symbolic represented by the Club is problematic. It is actually a space where the Anglo-Indians re-establish the imaginary in the Symbolic. The codes of the coloniser group the Anglo-Indians never interest him much, and he doesn't have a sense of belonging to the Club. His identificatory ties to the Indian symbolic has not much to do with how it is represented at the Club. Having lived with the Indians for a long time, he is somewhat Indianized unlike the Anglo-Indian group, who exclude themselves from the Indians. Specifically, after the accusation of Aziz, he never goes there: "He was glad that he had broken with the Club, for he would have picked up scraps of gossip there, and reported them down in the city, and he was glad to be denied this opportunity" (Forster 198). He can see through the sociopathology in the practice of the Club, so he protests against the decisions of the Anglo-Indians about Aziz by quitting the Club. He sees that the Westerners in the Club do not recognise his words for Aziz. He is a mature man who can control his passions. The language the Collector uses manifests his aggressivity through the hierarchised rules of the Westerners when Fielding resigns from the Club with his statement for the innocence of Aziz: "'You have sunk to the level of your associates; you are weak, weak, that is what is wrong with you –'" (Forster 196). The collector's

aggression results from Fielding's refusal of narcissistic gratification, or recognition of the Club's declaration about Aziz's guilt. External force or impulse might harm the shield formed by the image representing a threat to the self; and opposition and aggressivity appear as reactions to it. Thus, "aggressivity [is] one of the intentional co-ordinates of the human ego", and at its most fundamental level, aggressivity is motivated and directed by "imagos of the fragmented body": "images of castration, mutilation, dismemberment, dislocation, evisceration, devouring, bursting open of the body" (Evans 67). Sickness, physical injury, or other incapacity embody both the fear of what can happen to oneself and the aim of the aggressivity, motivated by this fear, that is directed toward the other. The collector's aggression emerges from Adela's injured bodily image and Fielding's unwillingness to acknowledge this as a threat to the existence of the Anglo-Indian community in India.

Fielding becomes the unknowable other for the collector because he cannot understand why Fielding stands up for the rights and innocence of Aziz. The collector hierarchises Aziz as an inferior with the signifier "associate" ideologically. The truth is inessential for the Club members at that point because the injured bodily image of Adela, and the thought of Aziz and Adela together in the caves, just before the presumed assault creates the aggression against Aziz. That is, the appearance is more important than the truth for the Anglo-Indians. Again, the exact time when appearance becomes more essential than truth is unclear. Nevertheless, appearance and truth are continuous with each other. Adela has lost her egotistical unity and lies unconsciously without knowing how the truth was dissimulated outside in the Club after her illusionary encounter in the caves.

She lay passive beneath their [Miss Derek and Mrs McBrydes'] fingers, which developed the shock that had begun in the cave. Hitherto she had not much minded whether she was touched or not; her senses were abnormally inert, and the only contact she anticipated was that of her mind. Everything now was transferred to the surface of her body, which began to avenge itself, and feed unhealthily. (Forster 199).

Adela's thorny bodily image observed by Miss Derek and Mrs McBrydes projects itself in the reaction of the Anglo-Indians' aggression in the Club. Adela is both a "guarantor" and "a rival" (Homer 26) for Aziz after the incident in the caves. Aziz becomes totally dependent on Adela's witnessing as the guarantor of his existence, and a "bitter rival to that same other" (Homer 26). The cactus spines on Adela's sunburnt skin become a bodily image for the Anglo-Indians' rage for the presumed assault.

The ambivalence in the coloniser undercuts the stability of a relationship of mastery, and its predictability for the coloniser. This instability is the result of the lack of a shared Other for the Westerners and the Easterners and the residue of the imaginary O/other. After the cave incident, Aziz clings to his *objet petit a*, or to the culture and history of India to keep his psychic unity intact rather than attaching to his alter ego Fielding as he loses all interest in him, thinking that Fielding is married to his enemy Adela. Elizabeth Langland in *Forster and the Novel* marks Aziz's illusion that Fielding married Adela. This illusion is fostered by Mahmoud Ali, as a result, Aziz withdraws and refuses all communication with his former friend although Fielding corrects the misunderstanding (100). Once more, the moebius band structure problematises the coloniser/colonised binary opposition for Fielding and Aziz, no matter how intimate their relationship is. The cut of the strip in the middle makes it with two sides (Evans 209) which modifies Aziz's discourse for Fielding radically which becomes "a discontinuous transformation" (209). Fielding's specular image disturbs Aziz's intra-subjectivity with an inversion of message for Fielding when he thinks that Fielding has married Adela. This specular image blocks (Evans 92) Fielding's discourse and eradicates the intersubjectivity between the two. In the last part of the novel, Fielding also talks to Aziz in "an imperative tone" (Abu Baker 81) like Mr Turton: "Away from us, Indians go to seed at once... Look at you... Look at your poems'..." (Forster 314).

Ultimately, the non-linear intersubjectivity is a result of the non-locus of the shared Other in Chandrapore. Apart from the effect of Adela's bodily image on the Anglo-Indian community, the locus stands out as a credential to mark the Apollonian and the Dionysian principles hidden in the different symbolic orders in India. Adela's bodily image triggers the aggressivity of the Westerners to enforce their coexistence with vengeance. In this respect, the Anglo-Indian imperial colony of Chandrapore undergoes a muddled process in which pure reason of the Westerners try to separate the Easterners from other reality, such as the passionate, dynamic and unpredictable real India. The non-linear intersubjectivity resonates itself like the echo in the caves in the last paragraph of the novel. Aziz and Fielding cannot be friends at the end of the novel because "... the horses didn't want it" (Forster 316). Their horses, which "swerved apart" (316) are the metonymic extension of the Indian logic which refuses to be exploited and transformed by the pure reason of the binary logic of the Saidian Other, which eradicates both the symbolic and the imaginary narcissistic gratification between Aziz and Fielding. Aziz's position comes closer to Nietzsche's overman as he chooses to remain lonely very much apropos of the idea that "[t]he friend you can create out of yourself cannot be anyone but yourself" (Seung 175). The horses, on the other hand, are also the metonymic extension of the Dionysian principle in the sense that there is never a single reality to totalise various discourses. Thus, the horses lead Aziz to "self-love" (Seung 179) to obtain his sovereignty.

Fielding, on the other hand, represents the rationality of modernity but he is not a part of the ideology of modernity as he behaves respectfully towards the Indians and their culture within his sense of humanism. In this sense, he never takes Aziz as the Saidian Other. Fielding is as much Indianized as Aziz is "Anglonised" (Peppis 60). Aziz senses that Fielding's rationality would eradicate the symbolic gratification between the two.

4.2. The Non-Hierarchical India, the Metaphysics of Becoming and Dionysus

The Eastern non-hierarchical metaphysics of becoming stands out as a Dionysian feature, unfolding in liberal humanist Fielding's thoughts about the Mediterranean, India, and Aziz. Fielding's visit to Aziz in *Mau* further implies that the humanist Fielding stays in his symbolic and he is incapable of conceiving the beauties of India, which also remains a closed book, although he has been there for quite a long time: "in poor India everything was placed wrong. He [Fielding] had forgotten the beauty of form among idol temples and lumpy hills; indeed without form, how can there be beauty?" (Forster 278) He cannot conceive the plural beauty in India.

The Dionysian, according to Nietzsche in *The Birth of Tragedy*, is the spirit that feels the oneness of all things, and which consequently shares in all the pain and ecstasy in the universe. This Promethean seizure of forbidden experience quickly becomes unbearable and must be succeeded by the spirit of Apollonianism. The Apollonian is the principium *individuationis*; it recognizes forms, borders, and categories, and imposes the image of finite humanity upon the disorder of experience. (Crews 98)

Fielding's question "without form, how can there be beauty?" (Forster 278) foregrounds his recognition for the Apollonian as he stands in contrast to the Dionysian principles which include both pain and ecstasy. Fielding's thought somewhat excludes the strange aspects of material reality. Fielding is closer to the spirit of the Apollonian because he looks for forms and borders according to which humanity gives shape to and regulate the disorder of the universe.

As opposed to the Dionysian involvement in excess, the Apollonian insists on measure and morality; it substitutes the ideal of knowledge for that of participation. Tragedy, the highest of the arts, ideally transfixes experience at the moment when the Dionysian consciousness, tormented by its too inclusive grasp of chaos, creates for itself an image world in which its vision is "sorted out" into strange conflicts... (Crews 98)

Fielding's belief in the rational (hu)man as the measure of all things paves the way for his departure from Chandrapore because he is aware of some kind of Indian hostility against him after the trial due to his protective attitude to Adela. During Fielding's trip to the Mediterranean, on the other hand, he sees that the Mediterranean is the human norm in which the oppositions between Apollo versus Dionysus, form versus formlessness, symmetry versus the monstrosity rule out as the following quotation indicates:

[t]he joys of form, and that this constituted a serious barrier. They would see the sumptuousness of Venice, not its shape and though Venice was not Europe it was part of the Mediterranean harmony. The Mediterranean is the human norm. When men leave their exquisite lake, whether through the Bosphorus or the Pillars of Hercules, they approach the monstrous and extraordinary; and the southern exit leads to the strangest experience of all. (Forster 278)

This trip brings a new revival in Fielding, so he takes "the train northward, and tender romantic fancies that he thought were dead for ever flower when he saw the buttercups and daises of June" (Forster 278). The rational, reasonable character traits of Fielding delineate his Western metaphysics of being but he cannot understand the metaphysics of becoming which is present in the Indian symbolic.

The Apollonian principle is the principle of light, rationality, order and clear boundaries and this principle supports Fielding's line of thinking which goes hand in hand with modernity and humanism. Whereas the Dionysian is the principle of darkness, irrationality, the collapse of order and boundaries. Godbole views chaos as a means to obtain order and he also thinks that all the people are responsible for the disorder and chaos: "The distinguishing characteristic of the Gokul Astami celebrations is chaos" (Singh 271). Aziz explains Gokul to Fielding as follows: "Gokul is the village where Krishna was born—well, more or less born, for there's the same hovering between it and another village as between Bethlehem and Nazareth" (Forster 313) but the Apollonian Fielding insists that Hindus remain an unknowable Other for him.

The Apollonian views an individual as separate from other reality and hence someone, adhering to the Apollonian principles, is seen dispassionately as rational. On the other hand, the Dionysian views things as a living whole where one is a part of a larger reality. The Apollonian therefore involves no passion or emotion but pure reason with order whereas the Dionysian is passionate, dynamic and unpredictable. Nietzsche believes that a balance of the two principles is essential to have some meaning in life. Art, artistic works, painting, drama, literature or music exhibit a lot of Dionysian principles in the form of creativity. His later work expresses clearly the importance of the Dionysian principle in living a life with high values and meaning. Conceiving the Dionysian idea of the overman can help one achieve the highest state in life. That means one must realise and accept his Dionysian nature and use it appropriately. (<<https://ccrma.stanford.edu/~pj97/Nietzsche.htm>.> 06/12/2019)

The Dionysian images of monstrosity, extraordinariness, and strangeness are present in “the southern exit” (Forster 278). Nevertheless, Fielding never succumbs to a discursive change to be in the metaphysics of becoming with a pseudo centre which never bothers to hold. Fielding’s Western phallogocentric view places the white European (hu)man at the centre with his/her adherence to form and borders. As the quotation indicates, Fielding becomes aware of the dominating Dionysian principle emerging in the Mediterranean as “the human norm” (278). That is, he feels that he is also part of a larger reality.

Aziz, on the other hand, is in touch with the imaginary, translates it to the logic of the symbolic as he is a poet: "He could only express pathos and venom, though most of his life had no concern with either. He loved poetry – science was merely an acquisition" (265). As the following quotation indicates, this is Aziz's point of maturity and turning point: "He vowed to see more of Indians who were not Mohammedans, and never to look backward" (265). The Dionysian ideal of overman sometimes appears in Aziz's character as he tries to survive with his self-effacement in Mau. His loneliness brings him closer to the

Dionysian ideal of overman. He desires independence for the Indian women and men in his poems, which appeal also to Hindus: "Aziz is affected by Gandhi, he is also being affected by an ideology deriving from Hinduism" (Singh 268). However, this is presented as the "local consequence of the trial" which "was a Hindu-Moslem entente." Mr Das visits Aziz at hospital asking for a poem (Forster 264) in the novel. The function of this entente, according to Gandhi, was "to secure Mohammedan friendship for the Hindus and thereby internal peace also, and ... transform ill will into affection for the British." This second goal was "subsequently developed into a concept of partnership or friendship based on equality" (Singh 267).

On the other hand, Babur's hospitality and modesty elevate him as his ideal king, so he writes poetry, and desires independence for his country to produce some meaning in his life. In this way, Aziz transgresses his egotistical boundaries. He achieves this by moving away from Chandrapore, the assimilated locus of pure reason because he is unable to be a part of a whole there and he remains isolated from the plurality of India, that involves hospitality and modesty. He would like to perceive things as a living whole in Mau.

Peter Childs, on the other hand, in his book *A Passage to India*, marks the differences between the second and the third sections of the novel, in which Temple part takes place two years after the Caves part. According to Childs, the novel seeks sympathy and goodwill, trying to connect the East and the West although the result is the liberal impotence of the West (190). Conversely, the non-hierarchical norms of the Krishna festival emerge through the narrative voice in the Temple part of the novel:

In normal years, the middle hours of this day were signalized by performances of great beauty in the private apartments of the Rajah. He owned a consecrated troupe of men and boys, whose duty it was to dance various actions and meditations of his faith before him. Seated at his ease, he could witness the Three Steps by which the Saviour ascended the universe to the discomfiture of Indra, also the death of the dragon, the mountain that turned into an umbrella,

and the saddhu who (with comic results) invoked the God before dining. All culminated in the dance of the milkmaidens before Krishna, and in the still greater dance of Krishna before the milkmaidens, when the music and the musicians swirled through the dark blue robes of the actors into their tinsel crowns, and all became one. The Rajah and his guests would then forget that this was a dramatic performance, and would worship the actors. (Forster 299)

Phillips also explicates the Dionysian aspect in the Krishna Festival in Mau with its mythical associations. According to Phillips, the Dionysian imagery emerges as the Shrine of the Body within Aziz's garden when Aziz and Fielding meet in Mau in the Shrine of the Head two years after the cave incident. The dying god is “dismembered”, and his marriage rite recurs year after year (Phillips 131). The dismemberment of the body is associated with Lacanian castration. Aziz sees that the God has lack in his omnipotence and regeneration:

“With his head and body distributed to separate shrines... the saint resembles Dionysus chopped up by the Titans. He also resembles the hero Orpheus, whose cult probably derives from that of Dionysus. When the Maenads tear the Greek musician limb from limb, his head goes on singing as it floats away. If Krishna with his flute is the Hindu Orpheus, this saint with his head under his arm, calmly persevering to his mother's house, is a kind of Moslem Orpheus” (Phillips 132).

Forster draws similarities between Hinduism and Islam for reconciliation of faiths (132). Prison castrates Aziz, and this brings him closer to the dismembered gods, and consequently his suspicions separate him from his friend Fielding in the end (Phillips 133).

The mediation of events in Mau comes through images. But in Chandrapore there is no centrality or a fixed origin and the centre cannot regulate the structure between the coloniser Westerners and the colonised Easterners. The coloniser's discourse produces the Saidian Other to organise and form a structure to constitute its own identity. The coherence in the Western episteme is not present in India because it is a land of plurality. That is, the non-linear intersubjectivity between the Westerners and the Easterners depends on the unfunctioning teleological drive that aims at filling the centre with an origin/telos. The

Easterners never bother to fill in the lack for the sake of the Western binary logic. They never care for a functioning epistemological centre, based on the Western metaphysics of presence or being in which the signifier and the signified overlap. There is no clear definition of gods in the Western sense, there is no clear binary logic, so the West cannot understand the East:

‘Though art my father and mother and everybody.’...This approaching triumph of India was a muddle (as we call it), a frustration of reason and form. Where was the God Himself, in whose honour the congregation had gathered? Indistinguishable in the jumble of His own altar, huddled out of sight amid images of inferior decent, smothered under rose-leaves, overhung by oleographs outblazed by golden tablets representing the Rajah's ancestors, and entirely obscured, when the wind blew, by the tattered foliage of a banana. Hundreds of electric lights had been lit in His honour (worked by an engine whose thumps destroyed the rhythm of the hymn). Yet His face could not be seen. Hundreds of His silver dishes were piled around Him with the minimum effect. (Forster 282)

The Ruler of the State, the Rajah is ill, but he comes to see the birth ceremony. The Krishna celebration demonstrates the non-hierarchised status of the Eastern logic which is the opposite of Christianity – there is no hierarchy in India; for instance, during the celebration no one greets the Rajah and he never wishes to be greeted. The particular attention, on the other hand, is essential to the chronometric measurement of time for the Birth: “He had not to wait long. In a land where all else was unpunctual, the hour of the Birth was chronometrically observed. Three minutes before it was due, a Brahman brought forth a model of the village of Gokul...” (Forster 284).

The Indian culture crosses out the Western metaphysics of being for the sake of the ontology of becoming. In India man gives birth to God, which means that man and nature are taken as one as the following quotation illustrates: “How can it be expressed in anything but itself? Not only from the unbeliever are mysteries hid, but the adept himself cannot retain them. He may think, if he chooses, that he has been with God, but, as soon as he thinks it, it becomes history, and falls under the rules of time” (285).

This sense of spirituality cannot be verbalised, and it is unthinkable when it is compared to the Western metaphysics. The Western metaphysics of being or presence stabilises the being through the Western history of logocentric tradition based on a functioning centre. Thinking is associated with time and its rules which place (hu)man at the centre of measurement. As far as the below mentioned Krishna festival is concerned, Hinduism is based on myth which is dispersed and limitless unlike the Western metaphysics of being. That is, the Indian logic is close to the metaphysics of becoming in the sense that every myth has a pseudo centre, which does not bother to hold. In the Indians' world, beauty replaces science and history, but the Westerners' cannot see these beauties of the East:

The napkin was God, not that it was, and the image remained in the blur of the altar. It was just a napkin, folded into a shape which indicated a baby's. The Professor dandled it and gave it to the Rajah, who making a great effort, said, 'I name this child Shri Krishna,' and tumbled it into the cradle. Tears poured from his eyes because he had seen the Lord's salvation. (Forster 285)

In Mau, in the Guest House, Ralph Moore and Aziz get closer as they hear the song coming from outside, repeating the names of deities: “Radhakrishna Radhakrishna/ Radhakrishna Radhakrishna...” (Forster 305). The repeated words indicate “tolerance and universal acceptance” (Fisher 189), which are the qualities of Swami Vivekananda, disciple of Ramakrishna Paramahansa and Hindu Universalism, for the definition of Hinduism for the World Parliament of Religions in Chicago on September 11, 1893. The indication of Radhakrishna affects Aziz, he remembers the mOther, Mrs Moore and offers the same intimacy to Ralph by addressing him in the same way he addresses Mrs Moore: “Then you are an Oriental” (306). This identification with Ralph constitutes a cyclic pattern of manners for Hindu pluralism and its tolerance. Although there are various sects which remain unknowable to other groups in India, “the gaze of early modern India” manifests “sectarianism and pluralism” not as opposites but as “fundamentally intertwined” (Fisher 192).

The two Indian religious groups represented in the novel might eye one another suspiciously but Forster senses the affinity between the Hindu celebrating in Gokul Ashtami, the return and departure of Krishna and the Moslem celebrating in Mohurram, the martyrdom and saving presence of Husain as “Krishna's and Husain's legends” have “parallels with vegetation myths” (Phillips 124).

Aziz guides this time, Ralph Moore, Mrs Moore’s son on a boat in a fashion which forms a cyclic pattern with his guidance of Mrs Moore and Adela in Kawa Dol. This time, he is in Mau, and they come across with Rajah’s death. The Dionysian notion of mythos is further implied in the novel through Krishna, which goes back to the repressed. Krishna reverses the traditional boundaries, trapped in the Dionysian image of half-goat, that stands for the unconscious without any centre:

Krishna appeared from behind a ruined wall and descended the glistening water steps. On either side of it the singers tumbled, a woman prominent, a wild and beautiful saint with flowers in her hair. She was praising God without attributes – thus did she apprehend Him. Others praised him with attributes, seeing Him in this or that organ of the body or manifestation of the sky. (Forster 308)

Specifically, the singers indicate the Dionysian aspect of the ceremony. The Rajah has become the part of Nature now. It marks emotion, and beauty adds to artistry and aesthetics which implies creativity, passion, and dynamism. Overman ignores ideas of herds such as the secularized Christianity and enlightenment. Overman is lonely but happy because he is beyond clichés which blind people. Nietzsche states that main cultural arguments were never resolved, so the cycle of tradition is flawed. Ralph and Aziz encounter the same cyclic pattern of the trip to the caves. Enlightenment discourse would continue within this cycle. Whereas in Dionysian way of thinking there is no centre (Kramer <https://literariness.org/audiolectures/>).

There is an absence of a functioning logos in India, colonisers are there to fill in that gap. Different cultural groups are either indifferent to each other or they

remain the unknowable Other to each other. Aziz cannot live up to all the character traits of an overman because in his *sinthome* he yearns for freedom for each and every citizen of his country but some of his character traits resemble an overman as he tries to be the one who can survive in the absence of a functioning logos or the one who can deal with this anxiety through his artistry and his devotion to his cultural past.

4.3. Coloniser/ Colonised: The Dissimulated Truth for Identity Markers

The Anglo-Indians' pragmatic use of the signifier in the novel insists on the dominating framework of colonisation, and the free play with the signifiers to constitute the Indians in the material reality, created by the colonisers. Because one day they let Adela go on a trip to the Marabar Caves with Aziz, but the other day they blame him brutally without taking into consideration his account of the events. This problematisation of the nature of reality shifts the positivist episteme to faulty knowledge or, in Lacanian terms, a lack in the symbolic order. Cross binaries, such as master and slave manifest how the colonisers achieve mastery over the colonised Indians through hierarchisation. The desire of the Westerners is to be recognised by the Easterners as the source of civilisation, so the Westerners assume that whatever they enunciate is true for the Easterners. They are unable to realise the non-hierarchised Indian culture, so they repress the Indians, and fuel their narcissistic desire to eradicate the relationship between the self and the other.

The binaries, appearance and truth, are also present in Aziz and Adela's interaction. The need for a common symbolic, or a shared Other also manifests itself in Aziz and Adela's conversation, but Aziz questions the truthfulness of his dream when Adela speaks about it as follows:

'But wasn't Akbar's new religion very fine? It was to embrace the whole India.'

'Miss Quested, fine but foolish. You keep your religion, I mine. That is the best. Nothing embraces the whole of India, nothing, nothing, and that was Akbar's mistake.'

'Oh, do you feel that, Dr Aziz?' she said thoughtfully. 'I hope you are not right. There will have to be something universal in this country – I don't say religion, for I'm not religious, but something, or how else are barriers to be broken down?'

She was only recommending the universal brotherhood he sometimes dreamed of, but as soon as it was put into prose it became untrue. (Forster 156)

Aziz's insistence on the existence of "nothing" to embrace the whole India is, in fact, a mark for the religious, cultural, teleological plurality of India. That is, both the Westerners and the Easterners yearn for a common symbolic to embrace them or break the barriers between them. Adela's desire is the desire of the Saidian Other for Aziz. The image of universal brotherhood is a dream for Aziz which becomes untrue when Adela enunciates it. She sounds insincere to Aziz because the Westerners create the Saidian Other through the Indians and they are the unknowable other for the Easterners. The plurality of India resists the hierarchization of the West. Therefore, the fixity of the Western signifiers for the Orient never aims at a universal brotherhood and Aziz knows this aspect of colonisation. Adela is incapable of transgressing bourgeois epistemology, based on pure reason. Therefore, she cannot create a balanced way to survive in Anglo-India or Chandrapore as Rony's wife.

The plurality of the Indian culture and their unknown character traits delineate themselves through a Hindu couple who promises to send their carriage to Mrs Moore and Adela to take them to Mr Fielding's house. Mrs Moore, Adela, and Aziz make judgements whereas Fielding tries to change the subject, but they cannot find out the reason for it. Adela reacts to the situation as follows: "' I do so hate mysteries,' Adela announced. 'We English do.' 'I dislike them not because I'm English, but from my own personal point of view.' she corrected. 'I like mysteries but I rather dislike muddles,' said Mrs Moore" (86). These declarations of Mrs Moore and Adela demonstrate that the English hate phenomena which

they cannot rationalise. They should find a reason for the muddle. Fielding puts forth the disorder in Indian society as follows: "Aziz and I know well that India's a muddle" (Forster 86). The need for a common symbolic and the disorder in India cause physical and mental confusion later for the Western ladies of which they desperately try to make sense. The desire of Adela and Mrs Moore is to be recognised by the Hindu couple but Ronny and the Anglo-Indian group are aware of the fact that India is a muddle.

Thakur states that the fixity of the signifier consolidates otherness in British colonial discourse for the Indians. This act differentiates Indian selves from the Other and as Bhabha notes, it fails to gratify the Other as authentic (*Reading Bhabha Reading Lacan* 242). Thakur puts forth the reason as the plurality of the Indians, who are assembled as Other unsuccessfully. The idiosyncrasy of the abovementioned Hindu couple is never a singular phenomenon. That is why the Indians, specifically Aziz are outside "the binary logic of the colonial discourse" (*Reading Bhabha Reading Lacan* 243), whose rationale is to overcome the muddle of the Indians. On the contrary, they problematise the muddle which is a result of the plurality in India. The informal meeting in Fielding's house leads to an intersection of the East and the West in which the rupture about the muddle appears to be ineffective for the English. It is a foreshadowing of the muddle that the two ladies are going to experience in the Marabar caves. However, this empirical reality is taken for granted both by the Easterners who are disinterested in the Westerners, except for Aziz, and by the Westerners, who take the Easterners as the Saidian Other. Aziz is an exception because he takes the Westerners as the mirror. These two constitutive O/others never take the empirical other, or the muddle which foregrounds the authenticity of India into consideration on an ontological ground. Instead, each prefers to create epistemic categories for the O/other.

Ronny arrives at Fielding's house and he sees that his mastery is at stake when he encounters the intimacy between Aziz and the two English ladies. Ronny acts as

a master while he is complaining to Mr Fielding, stigmatising Aziz brutally. Aziz cannot hear because he is talking to Mrs Moore during the meeting in Fielding's house: "‘I'm the sun-dried bureaucrat, no doubt; still, I don't like to see an English girl left smoking with two Indians’ ... ‘Can't you see that fellow's a bounder?’ Aziz, flamboyant, was patronizing Mrs Moore. ‘He isn't a bounder,’ protested Fielding. ‘His nerves are on the edge, that's all’" (Forster 94). Ronny is a representative of the extension of British imperial ideology. His first reaction is coloured by his suspicion about the Indians, and he desires to be the master for them. This may also be considered as an "awry look" (Zizek *Looking Awry* 13) caused by his biased approach. However, he feels anxious, seeing that Indians would like to create their own ontological space and they resist giving the Westerners the positions of the o/Other. As in the case of Ronny, the Westerners try to be the master of the Indians. That is why Ronny is so anxious when he sees his mother and his girlfriend Adela informally chatting with Aziz. Aziz would like to create his own space of signification that is why he never gives Ronny the positions of the o/Other. He takes Mr Fielding, as his imaginary other, and Mrs Moore as the image of the mother before castration, or mOther.

However, Aziz's positioning of Fielding is problematised after he is arrested. Fielding's eagerness to help Adela who is excluded from all the symbolic orders in India paves the way for the eradication of intersubjectivity and intra-subjectivity between Fielding and Aziz. It becomes a crucial obligation for Aziz, and other Indians to found their own ontological space. Then, Aziz realises that it is never possible for an Indian to position the Anglo-Indians as his alter ego. Again, these shreds of evidence from the novel mark the Indian paradigmatic movements to create their own ontological spaces, so they never position the Westerners as the o/Other. As a result, this creates anxiety among the Westerners, who would like to establish mastery over the Indians.

4.4. Moebius Band for Truth versus Appearance

Truth and appearance make up the opposition which problematises the interrelatedness between the East and the West within a psychoanalytical perspective. Aziz appears to be guilty even for Adela until she receives a letter from Fielding indicating his innocence in his line of thinking. Her speech with Mrs Moore and the continuity of the echo or the boum sound warn her about her misrecognition. Her enunciation reverses both the dissimulated truth and the images suddenly at court, as a result, the most pitied Adela is hated and excluded by the Anglo- Indians. The moebius band again structures a path to illustrate that appearance and truth are problematised in the novel.

The split between Adela and the world is unknown as it creates discordance not only for Aziz but also for herself. Since enunciation can never be enunciated, Godbole's comments on the events about the Marabar Caves in a way manifest "Lacan's antiphilosophical metaphilosophy" (Sharpe 68) because he states several possibilities as an answer to what has happened in the caves. The reversal of truth at court demonstrates how Adela's enunciation can never be enunciated fully:

Truth concerns the subject of the enunciation, a *manque-à-être* that can never be fully objectified (or "enunciated") in a philosophical or scientific discourse. It is this "antiphilosophical" Truth that Lacan is guided by, and seeks a language for, in his engagement with the philosophers. Again in a path which has not been taken in literature on Lacan's antiphilosophical metaphilosophy. (Sharpe 68)

It is this truth that can never be "enunciated" (68) and it causes Mrs Moore's lack of lack and Adela's ambivalence in Marabar Caves. Then, it may be stated that alleged assault on a white woman who seeks narcissistic gratification from the other counter-actualises the eradication of the intercourse between the self and the other, and the stigmatization process reverses via the brute real and the end of *joui*: "Poor lamentable Adela... She remained at Government College, by Fielding's courtesy – unsuitable and humiliating, but no one would receive her at

the Civil Station" (Forster, 256). Adela, incapable of objectifying or encountering any form of *objet petit a* ends up in a neurotic psychic space and she cannot have an active relation with her desire, thus, is muddled. Echoes are also a source of *jouissance* for Adela because *jouissance* has traumatic dimension too as it implies an encounter with the real or the echo in the caves. Both Mrs Moore and Adela experience this *jouissance* in the caves.

Lacan draws on the opposition between *jouissance* and pleasure, an allusion to the Hegelian/Kojevidian distinction between enjoyment and pleasure. The pleasure principle limits *jouissance* through its motto 'enjoy as little as possible'. For instance, the Westerners try to transgress the limits imposed on their enjoyment, to go 'beyond the pleasure principle' in their relationship with Aziz when he proposes a visit to the Marabar caves to the Western ladies or when he gives his collar stud to Fielding. Ultimately, the transgression of the pleasure principle causes pain for Adela specifically when she encounters the real in the Marabar Caves. Lacan rationalises this feeling of pain through the limits of the subject who cannot bear excessive *jouissance*. Adela also cannot bear to encounter her desire to see the real or experience the echoes in the Marabar Caves. As she exceeds the limit, pleasure turns into pain or "what Lacan calls *jouissance*; '*jouissance* is suffering' (*The Seminar Book VII* 184). That is, Adela achieves a paradoxical satisfaction in her symptom of hearing echoes after the incident in the Marabar Caves.

As *jouissance* also involves pain, what they experience in the caves is painful but injects a different kind of energy to them. In its aftermath their attitude to material reality changes. *Jouissance* leads them to their lack of being in the real which is a traumatic kernel for them. The echoes in the caves objectify the real India for them, which is an unmapped territory, which is impossible to verbalise or integrate into their symbolic. The echo in the Marabar Caves reminds that "the Real does not refer to an autonomous reality independent of the mind, but simply

marks an impasse of formalization: a trauma that disturbs the symbolic order” (Harman Review of *Lacan: Anti-Philosophy 3*).

Mrs Moore decides to leave for England as she becomes aware that the muddle in India is impossible to translate into her linguistic codes. This inability leads her to an encounter with a psychic impasse or a lack of lack. Giving up on everything in India, she decides to go back to her functioning symbolic in England. This can be taken as an attempt on her side to get integrated into the symbolic once more. In the case of Adela, things work differently. She becomes delusional and she is evaded by her delusions for a while. Accusing Aziz of raping her, she is in touch with her body once more. Then, she is attracted to the athletic Indian at court:

The court was crowded and of course very hot, and the first person Adela noticed in it was the humblest of all who were present, a person who had no bearing officially upon the trial: the man who pulled the punkah... This man would have been notable anywhere; among the thin hammed, flat-chested mediocrities of Chandrapore he stood out as divine, yet he was out of the city, its garbage had nourished him, he would end on its rubbish-heaps. Pulling the rope towards him, relaxing it rhythmically, sending swirls of air over others, receiving none himself, he seemed apart from human destinies, a male Fate, a winnow of souls... Something in his aloofness impressed the girl from middle-class England, and rebuked the narrowness of her sufferings. (Forster 220-221)

The punkah-wallah is the metaphor for the Indian “natural vitality” in the novel (Bear 107). This “natural vitality” merges with the “divine” (Forster 220) bodily image of the man pulling the punkah. Adela becomes aware of the triviality of her sufferings through this bodily attraction. It is a kind of “captation” (Evans 21) in Lacanian terms for Adela. Through this “captation” Adela’s position in her symbolic changes so she finds a way beyond the imaginary to the symbolic plane. That is, she is fascinated by the power of the man’s image which disables her to focus on her troubles for some time (21). This is also a kind of awakening or the return of the repressed for Adela. Realising and confessing her mistake, she achieves keeping her ties with the symbolic intact. However, this comes at a

cost. She loses her position in the social network but regains her ties with the symbolic due to this return of the repressed. This also implies an active relationship with her desire for Adela.

The echoes in the caves can also be taken as the collective repressed material for the Anglo-Indians. Not only for Adela but also for other members of the community, they represent resonances of their communal unconscious or the real India, which the English linguistic codes cannot contain or exhaust. They sound like a muddle to the English but not to the Indians who do not get anxious when hearing them. The fact that the other members of the Club do not visit the caves might be taken as a kind of defence mechanism against the threatening Lacanian real to protect their ego boundaries.

4.5. The Western Binary Logic and the Saidian Other

In the novel there are interesting shifts in signification between the Lacanian o/Other and the Saidian Other. Ambivalence is on the side of the Anglo-Indians. The Indians have put aside the constitutive power of the Anglo-Indians long ago, so the Easterners have become indifferent to the Westerners and they live in their own ecosystem. Peter Childs foregrounds this shift in the Indians' attitude or the indifference of the Indians between the second and the third sections of the novel although there is only a two-year-time interval between the two parts (Childs *A Passage to India* 190). However, there is ample textual evidence in the novel like the example of the Indian ladies' short speech with the English ladies in English. Their refusal to camouflage has both a mirroring and a distancing effect. During the process of colonisation, even the so-called Westernised Indians are aloof to the English and they do not reflect a glorifying image of them. This ambivalence can be sensed best when the British ladies want to see the real India, to boost their teleological drive for pure reason but they are agitated and repulsed by its extraordinariness. This creates a non-linear intersubjectivity with Aziz who takes them in the imaginary register, which is eradicated at the end of the novel.

The novel traverses the fantasy of the coloniser as inside out so the mastery of the Anglo-Indians can become valid only through the Indians' participation. When Aziz tries to fulfil Adela's desire to see the real India, Aziz's endeavour would not mean anything for the Anglo-Indians, the below quotation illustrates this point:

India was certainly dim this morning, though seen under the auspices of Indians. Her [Adela's] wish had been granted, but too late. She could not get excited over Aziz and his arrangements. She was not the least unhappy or depressed, and the various odd objects that surrounded her – the comic 'purdah' carriage, the piles of rugs and bolsters, the rolling melons...they were all new and amusing, and let her comment appropriately, but they wouldn't bite into her mind. So she tried to find comfort by reflecting that her main interest would henceforward be Ronny. (Forster 146)

Rather than treating the Indians as (hu)man, the Westerners objectify them to act out their psychodynamics. This attitude explicates the notion of the Western binary logic, which is also present in Orientalism as a style of thought based upon an ontological and epistemological distinction made between "the Orient" and (most of the time) "the Occident". The purdah is comic for Adela. She also enjoys the luxury of being the Occidental as she does not give passive narcissistic gratification to Aziz's preparations. Concerning the Orient, its people, customs, "mind", destiny, and so on, Orientalism is a Western means of dominating, restructuring, and having authority over the Orient (Said *Western Conceptions of the Orient* 3). Orientalism is a discourse in which European culture manages and produces the Orient politically, sociologically, militarily, ideologically, scientifically, and imaginatively during the post-Enlightenment period (3). Concerning the novel, the logic of signifiers for the Saidian Other, or the Indians are kept within the frame of linearity, or teleological thinking, imposed by the Club, which is a metonymic extension of the British Empire into India. These Western concepts eradicate the possible intersubjectivity between the Easterners and the Westerners because they constitute an unfitting image (the Saidian Other) for the Indians. However, the discourse created by the West cannot cope with the real India, which insists on remaining outside the Western

metaphysics of being. As a result, instead of trying to grasp the unknown Other, they choose to repress it by transferring the extra-linguistic unknowability of the phenomena in the caves to the stereotyped image of the Saidian Other.

Meyers, on the other hand, asserts the inductive political reasoning of the novel concerning the Western binary logic because the relationships of the individuals are more intense at the beginning than the contexts of nations. Meyers explicates the difficulties Aziz experiences during the preparation of the trip to the Marabar Caves and his endless efforts to overcome those difficulties in the Indian social life. According to Meyers, the separation or rather the binarism of the West takes place due to these differences which are prone to individual and mutual misunderstanding (334). To further illustrate the point, the Saidian Other and the coloniser binary problematise this incomprehensiveness on the side of the Oriental. The following quotation reveals the psychodynamics of the differences and the difficulties before the trip to the caves and Aziz's anxiety: "He was getting nervous again, for it was ten minutes to the time, Still, Fielding was an Englishman, and they never do miss trains, and Godbole was a Hindu and did not count, and, soothed by this logic, he grew calmer as the departure of hour approached" (Forster 143).

The absence of Fielding causes the basic difficulty which triggers the difference between the Westerners and the Easterners. Aziz senses that Fielding would be a mediator between the English ladies and himself. The stereotyping among the Westerners triggers Aziz's desire to guide the ladies as he hysterically tries to prove that he is a responsible man unlike the feature of the Saidian Other which is imposed on the Indians. The darkness, on the other hand, foreshadows the extraordinary psychodynamics of the caves pessimistically. Aziz challenges the pessimism hidden as he believes in mutual understanding. The railway train which takes Adela, Aziz, and Mrs Moore to the Marabar caves also creates microcosms in inaccessible spaces for the performativity of colonisation, or power, or discourse. As Lacan elucidates, psychoanalysis of space then becomes

essential: “the subjective possibility of the mirror projection of such a field into the other’s field that gives human space its originally “geometrical” structure, a structure I would willingly characterize as kaleidoscopic” (*Ecrits* 99). This quotation delineates how Lacan corresponds spatial criticism into psychoanalysis with “the role of spatial symmetry in man’s narcissistic structure” (99). In this narcissistic structure, Aziz would never like to fail in his role as a guide during the trip to the caves. Likewise, Meyers’ comment on the personal relationship is essential to the Oriental because the individual should be successful personally, otherwise he is doomed to fail (334) in India as the following quotation states:

He [Aziz] felt Fielding was a loss personally, being a friend, increasingly dear, yet if Fielding had come he himself would have remained in leading strings. ‘Indians are incapable of responsibility,’ said the officials, and Hamidullah sometimes said so too. He would show those pessimists that they were wrong. Smiling proudly, he glanced outward at the country, which was still invisible except as a dark movement in the darkness... (Forster 145)

The Anglo-Indians are authoritative so their acts involve limitations of thought and action imposed on the Indians. They label Indians as irresponsible to make them work hard to prove their responsibility. In this respect, the Orient is not free of thinking and acting. European culture strengthens itself by defining the Orient as a surrogate and an underground self. Langland, on the other hand, highlights Said’s concluding remark on Nature’s reaction to the reconciliation between Fielding and Aziz “No, not yet,” (Forster 316): this shows that the Orient is totally estranged from the East(erners) as it signifies being foreign and “estrangement from the West” (Langland 101), despite the closeness between the East and the West. To quote Said, “all of Orientalism stands forth and away from the Orient: that Orientalism makes sense at all depends more on the West than on the Orient...” (*Western Conceptions of the Orient* 22) and “the Oriental is contained and represented by dominating framework” (40).

Langland points to Said’s argument on the Western standards of friendship and Said states that only the standards of the imperialism could accept reconciliation

at that moment, and there. *A Passage to India*, in this sense, challenges these standards of imperialism (Langland 101). As far as the psychodynamics of the characters are concerned, Aziz's hysterical preparations to guide the English ladies to the caves nullify his efforts because it is the Western discourse which problematises their desire to be satisfied. Concisely, whatever the colonised or the Orient does, the coloniser would never be satisfied with what he does. Godbole, the Hamidullahs, Mahmoud Ali would face Adela's indifference in a similar fashion, that Langland explicates.

The Saidian Other makes sense in the context of *A Passage to India* because it stands as the driving conceptualisation in the connection (or lack of it) between the West and the East. Due to the totalising attempt in the idea of the Saidian Other, the Westerners fail to relate to and understand what real India is like. For Mrs Moore and Adela, it remains on the level of the exotic other but for the other members of the Club, it remains as the unmapped polar opposite of the West. They even cannot play tennis with the Indians during the meeting in the so-called Anglo-India because they cannot take them on equal footing. Among them, only Fielding does not take India as the Saidian Other but even in his case, it remains unmapped. Things work rather differently in the case of the Easterners. The spell coming from the coloniser has long vanished for them and they are not willing to be totalised anymore. They do not accept the Westerners to their coordinates and lend themselves to be defined by them. The same situation continues in Mau, which is a Hindu city. The Indians live in their own imaginary and symbolic, which excludes the West. This means that neither of the two different Fathers of India, (Moslems and Hindus) is ready to reconcile with the Occident. The West fails to justify its narcissistic idealized images within the East, which remains a closed book to them.

It is worth noting that one of the major themes in this book is that we can replace the word Orient by the word Other, and this implies that thinking about the Other can be relevant to describing and analysing the marginalization of any category

of oppressed people, such as women, ethnic minorities, and indigenous peoples, in the Western societies as well. The process of marginalization (thus totalisation) usually happens through the exclusion of the Other from mainstream culture or distorting his or her image by the dominant discourse in society. Not recognizing the Other can be based on race, class, gender, and cultural differences, and this can take place within a school's curriculum, and other educational practices. Furthermore, Burney focuses on the replacement of the Orient with the Other, standing for the colonised people who need to resist "Eurocentric, logocentric, and ethnocentric grand narratives of empire" (62) because they dominate the discourses of education, media, politics, and culture. These discourses produce systems of hegemony. On the other hand, this exclusionary practice is ironic as the Other acts as an ontological other, that is, in fact, integral to the definition of the West itself. It is not other or outside, just the opposite, it is central to the West's conception of itself.

Likewise, the imaginary space, the mosque creates a reversed signification process as Aziz calls Mrs Moore an "Oriental" (Forster, 45). His intra-subjectivity with Mrs Moore manifests that Mrs Moore's desire is never to be the Indians' master so she never feels anxious with Aziz. Her anxiety comes out when she realises the bankruptcy of her religion and her Western bourgeois epistemology inside the caves. The below quotation indicates how the signifier Orient can be slippery in the signifying chain: "You understand me [Aziz], you know what I feel. Oh, if others resembled you!' Rather surprised, she replied: 'I don't think I understand people very well. I only know whether I like or dislike them.' 'Then you are an Oriental'" (Forster 45). This dialogue between Mrs Moore and Aziz deserves a Lacanian interpretation as Mrs Moore locates herself not on the side of "understanding" but the side of "liking or disliking". That is, she is not reasoning out things about the Indians, but she feels things about them. She is alienated from her own culture as its members appear to her as the unknown Other. That is, her identity is being totalised by her own culture as well. She constitutes another 'other' for the Westerners as she takes her feelings

as central to how she relates to others. Her attitude is the same for the Indians. She seems to be unbiased and inclusive. She never thinks of any hierarchical differences in her approach to the Indians inside the mosque when she reveals that "God is here" (Forster 42). That is, Mrs Moore never hierarchises the way the Anglo-Indian colonisers hierarchise the Indians. This manifests that she acts outside the ideological mechanisms of the West. The repetition of similar phrases by Godbole marks the non-hierarchical standing of India which is outside the Saidian Other of the Westerners and which nullifies their standing.

Forster problematises the coordinates of modernity because the linear logic of the Western binaries is at stake with Mrs Moore's entrance into the realm of the East as she never recognises any sanctions of the Anglo-Indians towards the Indians. "From the early scene with Aziz in the Mosque, Mrs. Moore has been a uniquely spiritual figure in the midst of the otherwise prosaic, pragmatic British" (Jackson 11). That is, Mrs Moore's spiritual, bodily, emotional, sensual features foreground a shared space with the East, which draws her closer to the Indian culture. As Aziz can integrate Mrs Moore to his psychic space in the mosque, the space of the collective imaginary, they can relate to each other and achieve intra-subjectivity. The interchange of feelings between Aziz and Mrs Moore moves beyond modernity which as an ideology takes the white middle-class Western man as the measure of everything by assigning a less than human status to the non-Westerners. Their intersubjectivity is, in fact, an alternative to the dead ends of rationality. However, the West needs these dead ends to construct its own identity within the hierarchical system of the privileged signifier, or the so-called white man's burden to reconstruct the East through its civilisation.

The Western epistemological impasse appears when the Westerners cannot hybridise the Eastern space of signification. As a result, they force some exclusionary practices upon the Easterners. The forced upon coexistence of the Anglo-Indian community inside India creates anxiety at the same time. Ronny overreacts to the meeting of her mother and Dr Aziz in the mosque and Aziz's

sensitivity about taking shoes off inside the mosque. This overreaction manifests his insistence on the hierarchical position of the Indians whether they are educated or not as he reacts:

'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 52)

Ronny positions Aziz as an impudent and as a trickster which is just the contrary to Mrs Moore's perspective. What is more, Ronny wants Mrs Moore to keep their conversation about Aziz as a secret from Adela, thinking that his hierarchical approach to the Indians would damage Ronny's image in Adela's eyes: "'In return please don't talk about Aziz to Adela'" (Forster 54). That is, Ronny would like to stick to his narcissistic idealised image the white European man in exile in India. He fixes the role of the Saidian Other for Aziz to justify his narcissistic idealised image. In other words, Ronny marginalises and totalises Aziz, by distorting his image through the dominant discourse of the coloniser.

Seeing the Indian ladies further implies how fixed the image of the Saidian Other is for the Westerners: "' Do kindly tell us who these ladies are,' asked Mrs Moore. 'You are 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 61). Mrs Turton's hierarchisation of the Indian ladies is to fix the image of herself as an authoritative master, whose mission is to define the Indian ladies as the Saidian Other. They become surrogate or underground selves. These aggressive positionings of Ronny and the Westerners explicate their "agnology or enforced structural ignorance" (Braidotti 28) by keeping them away from their Club, and by never going into a decent mutual relationship with the Indians.

Said insists that neither the term Orient nor the concept of the West is stable ontologically. They are man-made, affirming and identifying the Other. They

may be manipulated (*Orientalism* xvii). He adds: "History is made by men and women, just as it can also be unmade and rewritten, always with various silences and elisions, always with shapes imposed and disfigurements tolerated, so that "our" East, our Orient becomes "ours" to possess and direct" (*Orientalism Introduction* 1979: xviii).

The fictional realm of Chandrapore has layers of frames which can be categorised as the Occident/the Other. The Occident is the British imperial Law and order and the Other is the Saidian Other or the Indians in the novel. At first, there seem to be two cultures and two symbolic orders in India. However, apart from the colonisation process, India involves the Hindus, and the Mohammedans. That is, India is already a land of cultural plurality of non-hierarchical differences. Thus, as Derrida states, the difference is in fact *différance* which delays the interplay of signification process and the meaning through the juxtaposed images and words that create the British imperial ideology and intra-subjectivity. This deferment of meaning which first points to the Western binary logic such as the coloniser/colonised, rational/irrational, inside/outside constitutes or rather differentiates to create an ideology. The different ways of seeing things lead to new representations like Orientalism (Burney 68) which builds up the ideology of the coloniser in India. This sense of differentiation mirrors the intersubjectivity between Aziz and Fielding when Aziz shows his wife's photo to Fielding. However, Fielding senses the incarnation of the Lacanian Other in the photo in relation to the coloniser/colonised binary logic and the two distinct cultures and two symbolic registers in India as follows:

'It's the beginning at the wrong end of the world, isn't it? I know, but institutions and the Government don't.' He looked again at the photograph. The lady faced the world at her husband's wish and her own, but how bewildering she found it, the echoing contradictory world! (Forster 129)

With respect to this “echoing contradictory world”, Santanu Das draws attention to the inheriting and the interrogating discourses of the Raj and their relation to Amistar massacre of 1919 and India's contribution to the First World War. He argues that the novel has shocking aspects of modernity (355) and these aspects may be hidden in the absence of how Aziz’s wife faces the world bewilderingly. Her absence causes Aziz’s vulnerability to these aspects of modernity. The change in colonial relations and the abuse of Aziz’s good intention by the Westerners echo in “the contradictory world” (Forster 129) of the Easterners.

What is more, the mystery of the caves’ bou-oum or ou-boum cancels all meaning and value in Chandrapore for every symbolic order (Das 355). The repetition of the echo throughout the novel resonates with the contradiction, the muddle, the difference, or the *differance* based on the constitution of the Western imperial ideology which uses representation through images, and references to other texts and contexts that imply a different way of seeing and making meaning. “The echo of the contradictory world” is also similar to what Said says about the territorial "reductive polarisations" or binary oppositions like 'Islam vs the West' (*Orientalism* 1979: xxiii) or man versus woman. The continuity of the happenings in the world rejects the effect of "the echoing contradictory world", however, Fielding senses that the contrariness in the photograph is caused by the outside influence, which paves the way for the rise of reductive polarization. That is, the image of the lady in the photo appears confused as she submits to her husband’s wishes together with her own wishes which may be confusing.

This reductive polarization of the Westerners is sensed most effectively after the incident in the Marabar Caves. What is more, the Easterners are also ready to resist the effects of this stereotyping of Aziz as a criminal with a Westernised force at court counteractively. That is, the Easterners mimic the Westerners' symbolic, or the law of language to defend and enunciate their rights for egalitarianism and act in their terms. The enforced co-existence unleashes the desire of the Saidian Other, or the Indians to react against the exclusionary

practices. Through this strategy, they refuse to acknowledge the 'master' position of the colonisers and create even more anxiety in them. The slave (colonised) in Hegelian terms proves to be stronger than the master and defeats the master. The slave bewilders the master by looking at him in the eye, speaking the master's language and defeating him in this game of defining the other. The colonised, in other words, refuses to be colonised 'in the mind' and this muddles the mind of the coloniser.

The Western gaze hegemonizes and objectifies the Other by giving no symbolic recognition to the Indians (Burney 18). This act eradicates the intersubjectivity between Orient/Other and the Westerners. An incidence in the novel explicates the lack of symbolic gratification for the protest of the ladies, who know that they are unseen by the colonisers as follows: "And a number of Mohammedan ladies had sworn to take no food until the prisoner was acquitted; their death would make little difference, indeed being invisible, they seemed dead already, nevertheless it was disquieting" (Forster 218). The absence of these ladies in the symbolic order of British imperial law and order is an example of the absence of symbolic gratification given to them as they are taken to be the Saidian Other, materially there but symbolically dead. This image of the ladies is a reversed image of the English ladies, Mrs Moore and Adela Quested who are quite noticeable by everyone in India because they are modern, rational, civilised, advanced, and scientific, unlike the natives who are static, irrational, remote and primitive from the gaze of the Western hegemonic discourse. That is, the Orient represents an image, which is unlike "the diversity and difference of actual reality" (Burney 29). The hegemonic gaze of the Westerner sees this image to construct his image for his/her mission.

This protest of the ladies implies breaking "down the stereotomy of inside/outside" (Bhabha 296). As Bhabha argues, the inside turns into the outside. The protest or the panic of the ladies never constitutes a hybrid site in the novel because the Indians never have a shared Other with the Westerners.

Neither the Indians nor the Anglo-Indians are interested in sharing their symbolic orders. Due to the non-hierarchised, pluralised culture of the Indians, they are indifferent to the Western imperial ideology based on the Western binary logic. Although there is no hybridity among the English, Moslems, and the Hindus in the novel, the absence of the ladies in the eyes of the Westerners is a result of the unknowable otherness. To quote Bhabha: "Lacan calls this kind of inside/out/outside/in space a moment of extimite: a traumatic moment of the 'not there' ... or the indeterminate or the unknowable ... around which symbolic discourse of human history comes to be constituted" (Bhabha 296). The Western gaze never sees the protesting ladies which is a moment of extimite for Lacan. The unknowable protesting ladies are void of any distinctive status, so they are absent in the symbolic discourse of the Anglo-Indians. The ladies, in other words, are outside the symbolic discourse of the Anglo-Indians but inside British India, where the sun never sets. The Western hegemony is based upon the lady's indeterminacy and unknowable otherness.

Thakur further illustrates on the point that anxiety is not positioned outside the colonial discourse but inside it because imperial law and order prepare the moment of crisis as a means of mastery of the coloniser (*Reading Bhabha Reading Lacan* 241). Similarly, the protest of the ladies for Aziz's arrest is an act of anxiety on both sides. That is, it is designed to remind the mastery of the Westerners' hegemonic discourse. The origin of anxiety in India is in the colonial discourse because the discourse fails to explain this encounter essentially. The anxious protest of the ladies, on the other hand, is a repetitious act of Otherness in the coloniser's discourse. The ladies, trying to escape the fixity of signifiers through their protests, are Bhabha's stereotypes of the Other.

Although anxiety is inside the colonial discourse, the Other as a type is somewhat outside "the binary logic of the colonial discourse" (Thakur 243). The Indians are not singular, they have a heterogeneous culture with Hindus, and Mohammedans represented by Godbole and Aziz mainly. However, the fixed

signifiers of the Other should always be repeated. Ambivalence arises from ignoring the protesting ladies, which is a way of repressing the plurality of the Other according to Bhabha. Said, on the other hand, argues that the Orient is a space that should be repressed, rearranged, controlled with investments, projections, desires (*Orientalism* 1979: 8). In Saidian line of thinking, the novel in its fictional universe asks the questions of what happens if the coloniser refuses to be colonised in mind or refuses to acknowledge the superiority of the coloniser? Or in Lacanian terms, what happens if the East refuses to reflect a magnifying image of the West, thus, deprives the West of his unifying/unified image in the mirror?

The hegemonic gaze of the Westerner objectifies the Orient/Other as exotic as in the case of Adela Quested, who observes the physical perfection of "the man who pulled the punkah²³" (Forster 220) at court before the trial as follows:

Almost naked and splendidly formed, he sat on a raised platform near the back in the middle of the central gangway, and he caught her attention as she came in, and he seemed to control the proceedings. He had the strength and beauty that sometimes come to flower in Indians of low birth. When that strange race nears the dust and as condemned as untouchable, then nature remembers the physical perfection that she accomplished elsewhere and throws out a god - not many, but one here and there, to prove to society how little its categories impress her. (Forster 220)

Adela or the Western lady's gaze constitutes this racialised, sexualised Saidian Other image of the Indian man pulling the punkah through the words such as "low birth". The punkah puller is an "outcaste" or "untouchable" (*Notes of PI* 344) who stood outside the four castes of Hinduism and did slavery work. Once again master and slave opposition is reversed through Adela's image of punkah puller. This is the specular image or the mirror image in which one part of the body is reflected as the other part in the mirror. The blocking barrier of the imaginary leads the discourse of the Other to appear in an inverted form for the

²³ "Punkah is the large fixed, swinging fan, formed of cloth stretched on a rectangular frame, and suspended from the ceiling, which is used to agitate the air in hot weather." (*Glossary: A Passage to India* 363)

subject. That is, the punkah puller is “unselfconscious, sexually vigorous, and godlike” (Crews 111) for Adela although he is a slave. This inversion is also present in the image of the man pulling the punkah as it distances Adela from her own troubles and focuses her attention on the mirror image of the man pulling the punkah which becomes something strange to her (Evans 92). This specular image of the man alienates Adela from herself with its inverse specular image, indicating that the image belongs to the locus of the Other or the Indians. Adela's reaction is "ex-centric" (*Reading Bhabha Reading Lacan* 244) and dependent on the misrecognition of the imaginary other as the big Other. The image of the man pulling the punkah transgresses her egotistical boundaries, so she forgets about her inexpressible feelings of cave incident for an instant. The mesmerising beauty of the punkah-puller unblocks the return of the repressed she experienced in the caves. The inside-outside intricacy once again appears through the specular image of the man pulling the punkah.

Bhabha's views on the symbiotic relationship between the coloniser and the colonised and the ambivalence in the Western colonial discourse in India tell a lot about the relationship between Adela and the Indians in terms of "extreme attraction and repulsion, admiration and denigration" (Burney 58). That is, the signifiers for the colonised draws zigzags with positive and negative positionings. This ambivalence undermines the authenticity and autonomy of the colonised. Then, the coloniser is free to constitute his/her image as opposed to the Indians.

After the trial, Aziz recognises how the coloniser disturbs the Indians, so he reacts to the clash of two symbolic orders in British India as follows: “The restfulness of gesture – it is the Peace that passeth Understanding, after all, it is the social equivalent of Yoga. When the whirring of action ceases, it becomes visible, and reveals a civilisation which the West can disturb but will never acquire” (Forster 251).

The word “acquire” (251) foregrounds the unknowability of the different symbolic groups due to their indifferent attitudes in India. This lack in acquisition also eradicates the symbolic gratification between the Indians and the Anglo-Indians in Aziz’s defiance as follows:

‘It will be put down to weakness and the attempt to gain promotion officially. I have decided to have nothing more to do with British India, as a matter of fact. I shall seek service in some Moslem state, such as Hyderabad, Bhopal, where Englishmen cannot insult me anymore. Don't counsel me otherwise.’ (Forster 251)

The fixed binaries such as the coloniser/colonised operate only on the Anglo-Indians' symbolic order, but in Aziz's words, they can only 'disturb' but not 'acquire' its space of signification. The plural master signifiers in the East prevent the Westerners from enjoying the passive narcissistic gratification in relation to them and muddle them. The East refuses to be dominated and stabilised by the signification processes of the West. The logocentric vision of the West creates binary oppositions to define themselves as the strong and centralised leg of the binary. At this point of argument looking at the difference between the logocentric and pre-logical discourses might shed more light on the way the Westerners and the Easterners relate to material reality. Frankfort reveals the opposition between the logos and the mythos and their connection to logicity and pre-logical thought through the biblical neologisms of the biblical figure Eve considered as object within universal laws:

We shall find that if we attempt to define the structure of mythopoeic thought and compare it with that of modern (that is, scientific) thought, the differences will prove to be due rather to emotional attitude and intention than to a so-called prelogical mentality. The basic distinction of modern thought is that between subjective and object. On this distinction scientific thought has based a critical and analytical procedure by which it progressively reduces the individual phenomena to typical events subject to universal laws. Thus it creates an increasingly wide gulf between our perception of the phenomena and the conceptions by which we make them comprehensible. (Frankfort et al. 19-20)

The mythos dominates the Indian epistemology and the Indian mythopoeic thought is beyond the grasp of the Western logicity. Therefore, it cannot accept modernity which enforces laws through binaries such as coloniser/ colonised. The Hindu goddess echoes as “Essmiss Esmoor” outside the court and this collective unconscious melts the Western binary logicity of the coloniser/colonised or their logocentric view during Aziz’s trial. The split of Mrs Moore’s name into a Hindu goddess emerges as a nickname for imaginary identification for the Indians outside the court and becomes a “rigid designator” (*Che Vuoi* 357) so the main objective of the nickname is never descriptive at this point. The name stands for polysemy and its transformation through associations is important because Essmiss Esmoor has phonetic and mythical association with the goddess Isis: “Isis 'the throne which made the king' became 'the Great Mother', devoted to her son Horus, faithful through all suffering to her husband Osiris a figure with a powerful appeal to men even outside Egypt and, after Egypt's decline, throughout the Roman Empire” (Frankfort et al. 26).

Mrs Moore stands for the notion of the mOther for the Indians as the mythical figure of Isis that resonates ironically outside the courtroom, which irritates Ronny. However, this mythopoeic thought of transference creates an “ontic resistance” (Williams *Review of Decolonial Psychoanalysis* 88) among the Indian community. Mahmoud Ali’s defence is paralleled by the listeners outside the courtroom who cry: “Essmiss Esmoor”. The incarnation of the Saidian Other in Aziz fades away through the strength of mythos with a pseudo-centre because the Saidian Other loses its functionality within the psychodynamics of the mythopoeic thought of “the Great Mother” appealing not only to the Anglo-Indian community but also to the Indian community in India within an egalitarian line of thinking. The Indian people see the image of Mrs Moore as a faithful egalitarian Hindu goddess, the imaginary mOther as the “primary caretaker” (Fink *Lacanian Psychoanalysis Theory and Technique* 232) outside the court in Chandrapore whereas this image shifts back to the civilised English

lady who is totally disturbed by the real in the Marabar caves on the ship back to England.

After the trial, Aziz refuses to be insulted by the Anglo-Indians anymore because he cannot bear the reductionist attitude of the Westerners' stereotyping as it overlaps with Adela's error of perception in the caves, which is a continuation of her biased approach to Aziz when she asks him: "'Have you one wife or more than one?'" (Forster 164). Aziz is an Anglicanised Indian and abhors the question and thinks: "Damn the English even at their best" (Forster 164). His thinking is an "ontic resistance" (Williams *Review of Decolonial Psychoanalysis* 109) to the stereotyped image of the Saidian Other but he camouflages his "ontic resistance" as he continues to be civil in his actions unlike Adela. In his "resistance through being" (Williams *Review of Decolonial Psychoanalysis* 109), Aziz resists all norms by being a guide to Adela without the assistance of Fielding or Godbole. The image of Aziz is an Anglicanised Indian doctor in Chandrapore whereas in Mau his image changes to an Indian poet writing for the independence of his country. The change in locus and the change in the image take the form of an 'epistemic resistance' against the coloniser's forced upon coexistence in his poetry.

The incomprehensible atmosphere in the caves is beyond the 'rational' for Adela, who suffers from anxiety and fear. The cause of Adela's anxiety emerges from her Western point of view and the effects of her anxiety and fear end up with Aziz's self-effacement in Mau. Another cause of Adela's anxiety is her curiosity to explore the real India, that is unknowable or unreachable or even forbidden to the Western logocentric traditional image of Eve as a figure yearning for knowledge. Adela's Eve-like attitude creates a huge gap between her psychodynamics and what happened in the caves.

The difference between the Western logos and the Indian mythopoeic thought prepares the psychodynamics for the Indians to refuse the Western logocentric

thought. Frankfort explains this difference: he differentiates the modern thought and the “prelogical thought” through the difference indicated in “subjective and objEVE”. Thus, he relates “objEVE” with the biblical figure Eve who is hungry for knowledge. Adela also yearns for the knowledge about India that is censored by the colonisers or the Anglo-Indians, who prefer an isolated microcosmic life as an extension of British imperialism. Instead of trying to solve the mysteries of mythopoeic tradition of India they make up a Saidian Other for them to create their own ontological site that finds its expression in “objEVE” (Frankfort et al. 19-20) or the logos of the Western psychodynamics. Godbole, on the other hand, foregrounds this huge gap through the Indian epistemology dominated by mythos right after the cave incident in his dialogue with Fielding as follows:

‘please, according to our philosophy. Because nothing can be performed in isolation. All perform a good action, when one is performed, and when an evil action is performed, all perform it. To illustrate my meaning, let me take the case in point as an example. I am informed that an evil action was performed in the Marabar Hills, and that a highly esteemed English lady is now seriously ill in consequence. My answer to that is this: that action was performed by Dr. Aziz.’ He stopped and sucked in his thin cheeks. ‘It was performed by the guide.’ He stopped again. ‘It was performed by you.’ Now he had an air of daring and of coyness. ‘It was performed by me.’ He looked shyly down the sleeve of his own coat. ‘And by my students. It was even performed by the lady herself.’ (Forster 185-186)

Godbole remarks that Adela too has performed the evil in the Marabar caves since no evil could occur in isolation. The Western logos foregrounds Eve’s tasting the forbidden tree of Knowledge. Adela, like Eve would like to see the real India, yearning for more knowledge about the Oriental land. Her attitude is an extension of British imperial thought.

Prof Narayan Godbole transgresses the Anglo-Indian’s and Fielding’s way of thinking which sees only from one “angle of vision” so he transcends the master signifier of the Western logocentric view. He thinks that what has happened in the caves and the reaction of the Anglo- Indians never overlap. There is a gap between what has happened in the caves and the Western epistemology, so the

Anglo-Indians are incapable of speaking about the extra-linguistic realm of the Marabar Hills. The extra-linguistic quality of the caves points to the plurality of reality by including various possibilities. From a Lacanian standpoint, he problematises the good and the evil in the caves, pinpointing universal macrocosmic effect. As Lacan marks in his *Sinthome*, Adela also would like to be immortal like Eve with more knowledge. This godlike attitude of the Westerners never coincides with Aziz's and Godbole's line of thinking. The good and the evil are the continuum of each other in this sense and Godbole, in a way uses the moebius band structure to reverse the positions of good and evil as follows: "When evil occurs, it expresses the whole of the universe. Similarly, when good occurs" (Forster 186). Then Godbole relates his understanding to mythopoeic thought as follows:

"Did you not even see the tank by the usual camping ground?" he nagged. "Yes, yes," he answered distractedly, wandering over half a dozen things at once. "That is good, then you saw the Tank of the Dagger." And he related a legend which might have been acceptable if he had told it at the tea-party a fortnight ago. It concerned a Hindu Rajah who had slain his own sister's son, and the dagger with which he performed the deed remained clamped to his hand until in the course of years he came to the Marabar Hills, where he was thirsty and wanted to drink but saw a thirsty cow and ordered the water to be offered to her first, which, when done, "dagger fell from his hand, and to commemorate miracle he built Tank." Professor Godbole's conversations frequently culminated in a cow. Fielding received this one in gloomy silence. (Forster 186)

Godbole's mythopoeic thought leads to another explanation of what has happened in the Marabar caves. He narrates the Tank of the Dagger myth to Fielding insisting that the good and evil are the products of his "Lord". The whole universe is responsible for the good and the evil, not only one person, according to Godbole's thought. Whereas, Fielding accuses Adela of the outcome of the phenomena in the caves. He thinks that Adela's sun stroke has caused the problem in the caves. Fielding's thought is objective and scientific but Godbole states that the mystery of the event lies in the "the Marabar antiquities" (Forster 186). Godbole's mythopoeic thought takes the whole cosmos into

consideration to explain the causality of events. At this point it might be interesting to look at how Frankfort explains this pre-scientific thought:

[F]or primitive man thoughts are not autonomous, that they remain involved in the curious attitude toward the phenomenal world which we have called a confrontation of life with life. Indeed, we shall find that our categories of intellectual judgment often do not apply to the complexes of cerebration and volition which constitute mythopoeic thought. (Frankfort et al. 19)

This pre-scientific thought of the primitive man confronts with life somewhat similar to Godbole's angle of vision. The causality of events explains Godbole's narration of the miracle of the Tank of the Dagger and the construction of the tank for this purpose. This myth also creates a structure for Adela's withdrawing of all the charges against Aziz which is similar to the miracle of the dagger falling from the Hindu Raja's hand. Mythopoeic thought substantialises the causes and effects of these two phenomena as Frankfort puts forth:

Primitive man cannot withdraw from the presence of the phenomena because they reveal themselves to him in the manner we have described. Hence the distinction between subjective and objective knowledge is meaningless to him ... Mythopoeic thought substantializes a quality and posits some of its occurrences as causes, others as effects. (20-26-27)

All in all, both men, Fielding and Godbole seem to accuse Adela of what has happened in the caves misogynistically because they never consider their absence during the trip as a consequence of the stigmatisation and discrediting the truth against Aziz. The subjective explanations or Fielding's objective approach are meaningless to Godbole. The "intellectual judgement" of Fielding and Godbole's adherence to the phenomena in the caves cannot overshadow the fact that their presence in the Marabar caves trip would have prevented any kind of misinterpretation among the Anglo-Indian milieu against Aziz. The intrusion of the real would probably not have been that much disturbing for the English ladies if Fielding had been in the caves with them. Thus, British colonisation puts the non-hierarchical topology of the Borromean knot and the interplay

between the three registers in tension for each and every group living in India. The subjectivity of each character is subverted and interpellated in this way.

The characters also cannot abstain themselves from making mistakes because they try to act in their own line of thinking. For instance, Ronny always speaks and gazes in accordance with his mission in India even in his relationship with Adela. The totalising principle of the symbolic order of each group is felt both in their speeches and their gazes to the other characters. Lacan explains the totalising principle of the symbolic register as follows:

It is the discourse of the circuit in which I am integrated. I am one of its links. It is the discourse of my father, for instance, in so far as my father made mistakes which I am condemned to reproduce... I am condemned to reproduce them because I am obliged to pick up again the discourse he bequeathed to me, not simply because I am his son, but because one can't stop the chain of discourse, and it is precisely my duty to transmit it in its aberrant form from someone else. (*The Seminar of Jacques Lacan, Book II: The Ego in Freud's Theory* 89)

Concerning the Anglo-Indian symbolic register in the novel, the Westerners are there to reproduce the law of their language which is their chain of discourse. This discourse prioritises the expansion of British imperial law and order around the world, so the sun never sets on the British Empire as it expands towards the East where the sun rises. The real values of this hegemonic ideology are represented in Said's elucidation as follows:

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 is none of these things. Out of what collective and yet particularised view of the Orient do these statements emerge? What specialised skills, what imaginative pressures, what institutions and traditions, what cultural forces produce such similarity in the description of the Orient...? (*Orientalism* 1979 49)

Said's questions are asked in the fictional universe of the novel and the resistance to be appropriated on the side of the Easterners responds to these questions in the negative direction. The way the Westerners would like to be identified is turned

upside down. The novel starts with the opposing views of Chandrapore and the Civil Station. The rubbish outside proves that Chandrapore is not well governed, whereas the Civil Station is a "city of gardens" (Forster 31). These two opposing views manifest how narcissistic gratification of the Westerners in the East plays a significant role even in the constitution of the city. This spatial hierarchisation is made redundant at the end of the novel as Chandrapore proves to have its own 'gardens' which cannot be made sense by the Westerners. As Said suggests, the Westerners take the Easterners to define themselves, but they can never state a logical reason for defining India or the Indians in juxtaposition with the West. That is, in the novel the Anglo-Indians construct the Saidian Other for the Indians without any rationality.

Aziz, who was ready to establish intra-subjectivity with Fielding before the incident in the caves, hesitates to do so after his trial when Fielding and his wife, Mrs Moore's daughter Stella come to visit him in Mau. His traumatic intra-subjectivity with the Western metaphysics of being eradicates his previous optimism, so ultimately there is no linearity in Aziz's case as he builds up his speech on a misunderstanding as follows:

He held the tiny conversation in his hand, and felt it epitomized his problem. For an instant he called his wife, and, as happens when a memory is intense, the past became the future, and he saw her with him in a quiet Hindu jungle Native State, far away from foreigners. He said: 'I suppose you will visit Miss Quested.' ... The conversation jumped from topic to topic in a broken-back fashion. They were affectionate and intimate, but nothing clicked tight. (Forster 274)

This non-linearity is based on the misunderstanding that Fielding has married Adela, whom Aziz calls his enemy. Aziz's heart and mind contradict when he comes to wrong conclusions about Fielding's marriage:

If he desired to marry her all was explained: she would bring him a large dowry. Aziz did not believe his own suspicions – better if he had, for then he would have denounced and cleared the situation up. Suspicion and belief could in his mind exist side by side. They sprang from different sources. ... (Forster 275)

Aziz thinks contradictorily about Fielding. That is, his thoughts contradict with his presence. The unity of Fielding and Adela would mean nothing but backstabbing for Aziz. He tries to overcome his "Oriental" suspicion. Ultimately, there is an ambivalence between Aziz's consciousness and his unconscious resonances. Aziz also equates Oriental's suspicion with the Westerner's hypocrisy. Aziz's fantasy traverses with a daydream of Cyril following Adela to the caves in the Kawa Dol. Aziz becomes the projected image of all accusing Anglo-Indians when he fantasizes Fielding following Adela to the caves. That is, the ambivalence is on the side of Aziz's neurotic delusions of trusting and mistrusting Fielding. Due to these fantasies, he feels miserable:

Suspicion in the Oriental is a sort of malignant tumour, a mental malady, that makes him self-conscious and unfriendly suddenly; he trusts and mistrusts at the same time in a way the Westerner cannot comprehend. It is his demon, as the Westerner's is hypocrisy. Aziz was seized by it, and his fancy built a satanic castle, of which the foundation had been laid when Fielding and he talked at Dilkusah under the stars... Perhaps it was Cyril who followed her into the cave... No; impossible. Cyril hadn't been on the Kawa Dol at all. Impossible. Ridiculous. Yet the fancy left him trembling with misery. Such treachery - if true - would have been the worst in Indian history... He was shaken, as though by a truth, and told Hassan to leave him. (Forster 276)

Aziz's suspicion causes anxiety in him, but the Westerners' hypocrisy has disabled him to evaluate the situation in a logical way. His negative thoughts about Fielding originate from the supposition of his marriage with Adela. The use of the word "treachery" foregrounds the intimacy Aziz felt for Fielding. He still cannot be indifferent to Fielding. There was intersubjectivity between Fielding and Aziz but due to Aziz's changing consciousness with the traumatic event in the caves, Aziz starts to think like the Westerners as the rupture between the two groups widens. The traumatic event divides the identities in a negative way. The negativity in distinctions between the East and the West transforms the characters' perspective into an awry look. Said elaborates on the point as follows:

A group of people living on a few acres of land will set up boundaries between their land and their intimate surroundings and the territory beyond, which they call the territory beyond, which they call "the land of barbarians". In other

words, this universal practice of designating one's mind a familiar space which is "ours" which is "theirs" is a way of making geographical distinctions that can be entirely arbitrary... To a certain extent, modern and primitive societies seem thus to drive a sense of their identities negatively. (*Orientalism* 1979: 54)

Hierarchy in India manifests itself more sharply in Aziz's organisation for the two ladies' trip to the Marabar Caves. The ladies do not care about purdah but the hierarchisation emerges within the attitude of the native servants. Due to British colonial imperial practices, the hierarchisation among the Indians to serve the English ladies and the practice of the English ladies while travelling in India demonstrate how India has become a racialised space. To satisfy English mastery of the coloniser, the servant's hypocritical attitude towards the second rate citizens is given as follows:

‘Did you know you are to travel purdah?’ ... Aziz had borrowed servants from his friends, as well as bringing his own three... The ladies' servant stood apart, with a sneering expression on his face. They had hired him while they were still globe-trotters, at Bombay. In a hotel or among smart people he was excellent, but as soon as they consorted with anyone whom he thought second rate he left them to their disgrace. (Forster 141-142)

The negativity of the servant's attitude shows that the Indians minds are mapped according to the hierarchies of the West and the master-slave relationship, which is based on the recognition of the other. The servant is aware of the fact that giving recognition to everybody is against the epistemic shift, which takes place during the colonisation process in India. Thus, he has double consciousness, he is a servant in the presence of the colonisers, but a master in the presence of the Indians. The fact that he is victimised in this master-slave dialectic does not prevent the English servant from victimising the Indians. Or he might have his narcissistic gratification due to the idea that he serves the people that are superior, not inferior, to him. He feels honoured by serving them. This is his way of achieving narcissistic gratification from the Other's recognition. Bracher refers to Lacan to explain the passive narcissistic mechanisms of the symbolic order, which may be adapted to the colonial discourse: “Political and religious

discourses frequently offer love or recognition” so that the subjects “assume a specific position” (Bracher 23).

4.6. Bhabha's Stereotyping and the Ambivalence of the Coloniser

Bhabha's focus is on the ambivalence in the relationship between the coloniser and the colonised, and in the novel the Anglo Indians especially the new comers desire to see the real India, but somehow they give up that wish, due to the ambivalence on their side. Likewise, Aziz's desire and longing for his cultural past functions as his *objet petit a* in the novel as he can achieve a sense of wholeness only about Indian history, which is glorified in the figure of Akbar. His unwillingness to be colonised increases surveillance and becomes an imminent threat to his bodily image. The Western ladies, on the other hand, would like to see the real India to connect the natives but somehow the Bridge Party fails in doing so because the English stereotype the natives. Whether they want to connect or not remains ambivalent for the Westerners. The increase in surveillance of the colonised and the coloniser's failure to connect eradicate the intersubjectivity between the coloniser and the colonised in *A Passage to India*.

Bhabha²⁴ locates colonial discourse or stereotyping in Lacanian imaginary register (109). The assumed "discrete image" paves the way for the subject to find equivalences, sameness, the identity between the surrounding objects. The alienating aspect of the image problematises the standing of both the Westerners and the Easterners. Then, narcissism and aggressivity²⁵ dominate the colonial power, as they become aggressive in the absence of narcissistic gratification

²⁴ Bhabha moves one step further than Said by denying his binary oppositions, Occident and Orient.

²⁵ There is a tie-up between the metaphoric or the masking function of the fetish and the narcissistic object choice and an opposing alliance between the metonymic figuring of lack and the aggressive phase of the imaginary. A repertoire of conflictual positions constitutes the subject in a colonial discourse... (Bhabha *The Location of Culture* 110)

from the Indians or when the Indians refuse to supply a magnifying image for the coloniser.

The Bridge Party is unsuccessful to connect the Easterners with the Westerners. Ronny stereotypes the Indians as a coloniser and his remarks on the Indians manifest the stereotyping of the Anglo-Indians for the Indians in general as follows:

‘The educated Indians will be no good to us if there's a row, it's simply not worth while conciliating them, that is why they don't matter. Most of the people you see are seditious at heart, and the rest'd run squealing. The cultivator – he's another story’... ‘But, these people – don't imagine they're India.’ (Forster 59)

Ronny's stereotyping specifically for the educated Indians creates a "metonymic aggressive position" for the instance of alienation from Bhabha's vantage point (111). Ronny also feels alienated in India so far from any kind of identification, he overreacts to Adela and Mrs Moore's wish to see the real India. The English ladies' narcissistic desire to meet the Indians functions together with Ronny's aggression and stereotyping, going hand in hand with his "fetishistic disavowal"²⁶ to connect to the Indians. This is also a threat to the narcissistic imaginary identification with the Indians. Ronny is transformed in the novel as he becomes alienated in a foreign country for his mission to establish a colony. The national anthem is the metonymic extension of Britain, and in the English Club, everybody feels alienated or rather in exile when they listen to it: “India refuses to give a sense of home to its colonisers. Hence, they remain in ‘exile’” (Abu Baker 69). The coloniser's alienation also manifests itself in their bodily reactions when their faces stiffen in silence as they listen to the National Anthem. The tune, on the other hand, further motivates the Anglo-Indians to stay there. According to Ronny, his national anthem acts as a metonymic extension of

²⁶ In any specific colonial discourse the metaphoric/narcissistic and the metonymic/aggressive positions will function simultaneously, strategically poised concerning each other; similar to the moment of alienation which stands as a threat to the imaginary plenitude, and 'multiple belief' which threatens “fetishistic disavowal”. (Bhabha 111)

Britain as an imperial power and as the embodiment of the light and reason, enlightening everywhere they expand. They are reminded of their symbolic in Britain and their resilience in the face of the other increases:

Meanwhile the performance ended, and the amateur orchestra played the National Anthem. Conversation and billiards stopped, faces stiffened. It was the Anthem of the Army of Occupation. It reminded every member of the Club that he or she was British and in exile. It produced a little sentiment and a useful accession of will-power. The meagre tune, the curt series of demands on Jehovah, fused into a prayer unknown in England, and though they perceived neither Royalty nor Deity they did perceive something, they were strengthened to resist another day. Then they poured out, offering one another drinks (Forster 47).

The National Anthem is the embodiment of *objet petit a*, which is located at the intersection point of the symbolic, imaginary, and real registers, for Ronny. Ronny's approach situates his conflictual position in the colonial discourse as nationalistic rather than spiritual "Ronny approved of religion as long as it endorsed the National Anthem, but he objected when it attempted to influence his life" (Forster 71). The National Anthem triggers Ronny's patriotic feelings, strengthening his will to stay there for their mission. The Club members also feel that they are British exiles in India. The anthem acts as an *objet petit a* for them to give them a sense of wholeness, attached to Britain, home. Their idealisation is a "Useful accession of will power", which positions the members of the Club to what they would like to be. The anthem reminds them once more of their image as alienating. That is why Ronny is thoroughly negative about the Indians. Mrs Moore's initial conversation with Aziz is positive for Mrs Moore whereas it is negative for Ronny. He criticises Aziz for being intimate with his mother as follows: "'But, my dear boy – a private conversation!' 'Nothing is private in India. Aziz knew that... He had some motive... 'He abused the Major in order to impress you'" (Forster 54). Aziz's stories about the time of Babur and Akbar function on the same level as the British National Anthem. Despite his adherence to his mission and cultural past, Ronny as a coloniser is also in a state of ambivalence about his relationship with Adela because he is anxious about her to

realise the exclusionary practices of the Indians, leading to the eradication of intersubjectivity with the colonised.

4.7. Aziz's *Objet Petit a* against the Backdrop of the Western Binary Logic

Aziz essentially couples his experience about Indian culture and history with his ego, but this relationship is "reflexive", and "interchangeable" (*Book II: The Ego in Freud's Theory* 321). This little *a* and *a'* design Aziz's ego and its specular image which belongs to the imaginary register. The matheme of fantasy or $S \diamond a$ means that the subverted subject is Aziz: that is, the symbiosis of Aziz and his experience with the Indian history and culture is also a refusal when he yearns for a new India free from the imperial forces. This logic of conjunction and disjunction about the Indian culture delineate the mastery and slavery of subverted Aziz and his past Indian culture. This fantasmic equation is conceived as Aziz's object of desire which grows in the shadow of the relationship between the coloniser and the colonised. Aziz's "imaginary part-object" can be separated from Aziz's bodily image. This part-object also at times helps Aziz to stand upright against the destructive signifiers of the colonial discourse. Aziz's object of desire is not a specular image or $i(a)$. Aziz's cultural past is like an ornament or a precious object hidden inside him. This notion is Lacan's *agalma* and Aziz contemplates on this notion in the following lines of the novel: "Sometimes I shut my eyes and dream I have splendid clothes again and am riding into battle behind Alamgir. Mr Fielding, must not India have been beautiful then, with the Mogul Empire at its height and Alamgir reigning at Delhi upon the Peacock Throne?" (Forster 83).

Although Aziz camouflages himself in the Westerners' clothes in order not to draw the attention of the coloniser's police, he still yearns for Indian history and its security, and glory to fight against the backdrop of imperial colonial power, which excludes his traditional clothes and language. The Westerners, on the other hand, is incapable of seeing Aziz's camouflage. "The Peacock Throne" also

stands for the ornamented glory of the Indian cultural dynasty. Aziz thinks India would have been beautiful with this unspecular image. Another admirable figure for Aziz is the Emperor Babur. Aziz's *objet petit a* is the idea of living under the sovereignty of his idealised emperor. This thought sets Aziz's desire in motion, especially the idea of a powerful Indian king becomes the *point de capitone*, fixing the free-floating signifiers in Aziz's signification system. Aziz's *objet petit a* is also an object of anxiety as he sometimes feels that he is far from his dreams. Aziz's historical past which he refers to at times of anxiety is a reserve of his libido which cannot be reduced (Boothby 160).

The Indian symbolic acts as the real to Adela, who is in quest of the real India. In the discourse of the master or colonial discourse, one signifier attempts to represent the subject for all other signifiers, such as the marriage with four ladies instead of one. As a result, Aziz once more becomes fully aware of the fixity of the Saidian Other, which the Western binary logic designates for his race. He is disillusioned as he thinks that his mimicry and camouflage receive no recognition from the Westerners. Although Aziz's yearning for his cultural and historical past has no use-value, it triggers an excess of *jouissance* without any 'use-value', being there for the sake of enjoyment.

He desires to have a functioning epistemological centre for India so he refers to his cultural-historical past frequently. This nostalgia reveals also his awareness of the bankruptcy of colonisation and the white man's burden to civilise the barbarians. He never considers his public as barbarians. Contrarily, the traits of hospitality and modesty can hardly be traced in the coloniser Anglo-Indians due to their exclusionary practices, such as the stereotyping of the Indians as the Saidian Other. The hierarchised binary logic of the Western coloniser's discourse triggers Aziz to create his hierarchies in his mind as follows: "It enraged him that he had been accused by a woman who had no personal beauty; sexually, he was a snob... It was, in a new form, the old, old trouble that eats the heart out of

every civilisation: snobbery, the desire for possessions, creditable appendages..." (Forster 242).

Aziz never takes Adela as an imaginary other, however, ironically, the Westerners position Aziz as a sexualised being with animal instincts rather than an individual who has his own rights. Aziz, on the other hand, takes this labelling with aggression which is another sign of recognition of the Westerners as his imaginary other. However, this thought lasts short and due to the lack of the shared Other between the East and the West, Aziz cannot relate to them. Aziz's ideal king paves the way for his nostalgia for the past because *Objet petit a*'s absence precedes its presence (Boothby 160). Looking for a king, as a Father in Lacanian terms, Aziz lives in the past as he could not come to terms with the present before the cave incident, however, he realises the alienating effects of the colonised India with the coloniser's false accusations on him after the trip to the Marabar caves:

'I do want to get away from British India, even to a poor job. I think I could write poetry there. I wish I had lived in Babur's time and fought and written for him. Gone, gone, and not even any use to say "Gone, gone," for it weakens us while we say it. We need a king, Hamidullah; it would make our lives easier. As it is, we must try to appreciate these quaint Hindus. My notion now is to try for some post as doctor in one of their states. (Forster 266)

These enunciations manifest that Aziz cannot think of interrelationships free from the Indian history. Aziz positions the Indian history as his *objet petit a* as a substitute object for the lack (Ragland *The Structure of Lacan's Objet a* 91) in the law of the coloniser's language. The Indian history stabilises his desire for the objects which move on a slippery ground. He would like to live with the Hindus rather than the Anglo-Indians to establish a sense of self.

Through the incident in the caves Aziz is disconnected from his imaginary identification with Babur so he speaks to Hamidullah as a castrated self. Aziz tries to build up an intersubjectivity through the symbiosis between his internal

and external realm by moving to a negotiable site like Mau. Mau becomes an "interstice" that provides liminality to negotiate his future. To further illustrate the point, his neurotic sublimation, which aims at his desire for a king for the sovereignty and independence of India, ends up with a change in locus and a change in his ego ideal. The transition in Chandrapore or the discourse dominated by the Anglo-Indians creates a non-locus state of centre. Aziz in a way temporalizes his consciousness by deciphering the Western mode of thinking by crossing it out.

Until the court date, for Aziz the unreachable Thing is the non-functioning epistemological centre in India, so his cultural-historical past substitutes this lack. Aziz fantasises an ideal Indian symbolic order because he is ruined by the colonial discourse which is based on the hierarchies of binary logic.

Aziz's cultural past functions with the Other. This Other creates a locus, called the "locus of the Other" (Blake 45). However, the Other is faulty with a lack. Aziz's cultural past functions regarding that lack in the Other. That is, Aziz's cultural past becomes a substitute for the unreachable Thing. The elevation of Aziz's cultural past is sublimation (Blake 46). *Objet petit a* is nonspecular or invisible unlike moebius strip, it is a disappearing point without a centre (Nasio 122) as in his case. Aziz's historical past or his *objet petit a* is in between the lines of his statements. The main feature of *objet petit a* is to be there, veiled, hidden, with various linguistic guises. Yearning for his historical past, Aziz with Professor Narayan Godbole moves to Mau after the incident in the Marabar Caves.

The distinctive measurement of the Western time, which divides the past and the present has a fusion in India. That is, the past, the present and the future merge into each other in India: "Some hundred miles westward of the Marabar Hills, and two years later in time, Professor Narayan Godbole stands in the presence of God. God is not born yet-that will occur at midnight – but He has also been born

centuries ago, nor can He ever been born..." (Forster 281). The setting and the relativity of time is also attributed to the presence of the divine Being for the Hindu cult. The victory of India is "a muddle" which is in contrast to the Western "reason and form" (282). As these lines delineate, the absence of binary logic resonates itself in the unclear definition of God. Thus, the West cannot understand the East regarding their belief system:

At the end was the small but famous shrine of the dynastic cult, and the God to be born was largely a silver image the size of a tea spoon. They were the toiling ryot, whom some call the real India. Mixed with them sat a few tradesmen out of the little town, officials courtiers, scions of the ruling house. Schoolboys kept inefficient order. The assembly was in a tender, happy state unknown to an English crowd, it seethed like a beneficent potion. (Forster 281)

Aziz's *objet petit a* or his Indian historical culture, which he positions to fill in the lack in the Other, mobilises Aziz to Mau, where the liminality for the Western binary logic is taken for granted. The non-hierarchised belief system evacuates the logocentric view of the rational individual that is presented in the Western bourgeois epistemology. Rather than individualism which comes to the fore in Cartesian thinking, the East takes man and nature as one. Aziz becomes hysterical when he talks about his *objet petit a*: "the fever left his son and came to him instead, and he died. That is why I prefer Babur to Alamgir. I ought not to do so, but I do. However, I mustn't delay you" (156). Babur's faithfulness to his family affects Aziz so he refers to him many times, stating his reasons. He also compares Babur with the other kings but there is no binary division in Aziz's approach to his cultural past. Aziz's desire functions metonymically as he relates his ideal figures from the Indian culture, and history, and compares them teleologically.

The Eurocentric normative patterns fuel ego-centrism, including domination of the Easterner while constituting him as an inferior to rule over. However, seeing that the Westerner's signifier for the Easterner does not overlap with the Eastern signified, the Western colonial discourse tries to erase the unclear logic which

can neither be verbalised nor thought by the Westerners. The unmapped territories of the East raise the anxiety of the Anglo-Indians in the novel. Aziz realises these anxieties and decides to live in line with his Indian cultural historical past in Mau.

Mau is a negotiable site after the muddle of the Anglo-Indians for Aziz and Fielding although Aziz's misrecognition of him is a reminder of the absence of a shared Other between the East and the West. They never share a common point. Remembrances of Mrs Moore is not enough for Aziz as he is deeply wounded. Their imaginary and symbolic never intersect. Aziz is with Godbole but there is no hybridity. Ironically, Godbole is an unknowable Other for both Aziz and the Westerners, but he does not hierarchise Aziz or the other Indians.

4.8. Aziz as a Male Hysteric

Aziz's desire remains unsatisfied in the novel so he becomes the embodiment of a male hysteric who would like to proceed in the continuum of the role of a desired object, or desire's lack the hysteric would like to proceed (Fink 122). The hysterical subject positions himself through this split between demand and desire. Lacan formulates the hysterical demand's logic distinctly as follows: this is my demand of you, but my real demand is to refuse my demand because it is not my demand (*Che Vuoi* 359). Desire for an unsatisfied desire is hysteric's definition.

Unsatisfied by the Western scientific discourse, Aziz manifests how he defines his medical acts for himself and his patients in accordance with the Western scientific discourse. That is, it is his hand rather than his mind that is scientific because he does not practise what he says to the patients, and he drinks dirty water, refusing the Westerner's demand:

He [Aziz] ceased to be either outcaste or poet, and became the medical student, very gay, and full of details of operations, which he poured into the shrinking ears of his friends. His profession fascinated him at times, but he required it to be exciting, and it was his hand, not his mind, that was scientific. The knife he loved and used skilfully, and he also liked pumping in the latest serums. But the boredom of regime and hygiene repelled him, and after inoculating a man for enteric he would go away and drink unfiltered water himself. (Forster 71-72)

Aziz prefers uncivilised, unsanitary conditions which the Western scientific discourse despises and proposes to bring clean, sanitary civilisation to the East. It is probably a reaction to the enforced mechanisms of the coloniser. That is, the Western scientific discourse does not satisfy his desire to live, abiding by the enforced rules of the colonisers. Aziz never uses the Western scientific discourse for mimicry or camouflage. He also lives in unsanitary conditions when he is bored of the hygiene. He would like to proceed in his desire's lack. Hysterically for Aziz, his historical, cultural past resembles the master or the coloniser who also would like to establish his way of civilisation. Freudian psychoanalysis underscores that the master, and the hysteric symbiotically exist together. The hysteric demands knowledge, and the master attains absolute knowledge in this coexistence (Soler *Hysteria in Scientific Discourse* 42). Aziz also demands knowledge, but his mind is not scientific, so he remains unsatisfied, as his real demand is to refuse his demand for the Western scientific knowledge. Ironically, the hunger for knowledge about India directs Adela, and Mrs Moore's attention to Aziz, whom Adela associates with the real India.

Aziz plays polo with a soldier, but his absence irritates Dr Lal, who comes from the Collector's party. What is more, Dr Lal takes Aziz's behaviour for some sort of intended insult towards him. As a result, Aziz fluctuates in his stream of consciousness whether he has unsatisfied, agitated the colonisers' unsatisfied desire as follows:

Was he [Aziz] in bad odour with the powers that be? Had he offended the Collector by absenting himself? Dr Panna Lal was a person of no importance, yet was it wise to have a quarrel even with him? The complexion of his mind turned from human to political. He thought no longer, 'Can I get on with

people?’ but ‘Are they stronger than I?’ breathing the prevalent miasma. (Forster 78)

Dr Lal, in a way forces Aziz to satisfy the Collector’s desire to be reached whenever they look for him. This act is a kind of oppression on Aziz, another form of forced upon co-existence which creates anxiety in him. Thus, through this forced upon co-existence, Aziz’s desire becomes satisfying the insatiable desire of the Collector. That is, Aziz’s hystericisation emerges out of the coloniser’s practices that are forced upon him. At times, he feels indifferent but it is obvious that he feels anxious for the possibility and the outcomes of the unsatisfied desire of the coloniser.

Another instance manifests Aziz’s hystericisation when he desires to satisfy Adela and Mrs Moore’s desire to see the real India. This time, he does not feel anxious, on the contrary, he likes chatting with the ladies on equal terms. Godbole, on the other hand, never makes any remarks about the caves, and his silence suggests that he is hiding something about the caves.

Aziz would like to show Adela and Mrs Moore his bungalow at first, but realizing its shabby appearance he quickly proposes them a visit to the Marabar caves: “‘There will be no muddle when you come to see me’ said Aziz, rather out of his depth... His invitation gratified her [Adela], and she asked him for his address. Aziz thought of his bungalow with horror. It was a detestable shanty near a low bazaar” (Forster 86-87).

Aziz’s wilful approach to guide the ladies to real India is an instance of Aziz’s hystericization. As a male hysteric, Aziz would like to actualise the desire of the Father, or the symbolic of the coloniser. The gap between the imaginary and the symbolic identification is essential for Aziz because Aziz outbursts for the Other. The English ladies’ desire to see the real India is important for Aziz as he offers himself as the object of the Other’s, or the coloniser’s desire. In this sense, Aziz is the male hysteric who is ready to guide the ladies to real India, not knowing

the extra-linguistic feature of the caves. Godbole's indifference to guide the ladies, on the other hand, manifests that whatever is done to satisfy the colonisers' desire, it has no truth-value for them because the colonisers have already fixed the Indians as the Saidian Other whose mission is to create hysterics to satisfy their desire.

4.9. Aziz's *Point De Capiton*

During the signification process the signified slides under the signifier. The free-floating signifiers unfasten the meaning most of the time as the colonisers fix the signifier for the Indians as the Saidian Other. There are still rare times of stability for Aziz in the novel. The dialogues between Aziz and the English ladies foreground Aziz's "anchoring points" (Sarup 90), when he feels content and starts talking about his ideal Emperor. Aziz's nostalgia for Babur manifests the diachronicity of *point de capiton*. Babur as his ideal Emperor has a "retroactive effect" (Evans 151) for Aziz. His dialogue with Mrs Moore elucidates this "retroactive effect": "[Babur] also had often no more elephants than one, none sometimes, but he never ceased showing of hospitality" (Forster 155). The retroactive effect is also apparent in Babur's autobiography, in which there are similarities with Fielding and Aziz's admiration for spaces. These common points to evaluate the symmetry of the Hindustan position Babur as an identifiable ruler for Aziz:

The first Mughal conqueror of the north Indian plain, Babur" wrote a rich autobiography about intrigues and family connections of the rulers and cities, their buildings, the farms, fruits. He was fascinated by the north Indian plain, his homesickness for Kabul paved his way to be a critique of that space: "Most of the provinces . . . are located on flat terrain. So many cities and so many provinces—yet there is no running water anywhere . . . Hindustan is a place of little charm... The arts and crafts have no harmony or symmetry... (Willis 20-21)

Babur's critique of Hindustan is somewhat the same as Aziz's contemplation of the "hostile" (Forster 40) soil of Chandrapore. Babur's comment on the lack of symmetry in Hindustan, on the other hand, resembles Fielding's taste for beauty with form. That is, Babur, Aziz and Fielding have a common admiration for spaces. Aziz, on the other hand, admires Babur for being a manly, hospitable, generous musician.

Aziz's speech is essential to find out about what is meaningful for him in life. Lacan defines *point de capiton* as follows: "... I have called the "button tie" [*point de capiton*], by which the signifier stops the otherwise indefinite sliding of signification... The diachronic function of this button tie can be found in a sentence, in so far as a sentence closes its signification only with its last term each term being anticipated in the construction constituted by the other terms and, inversely sealing their meaning by its retroactive effect" (*Ecrits* 805). Babur produces meaning for Aziz through this retroactive effect despite the free-floating signifiers, and the fixed signifiers concerning the notion of the Saidian Other during the colonisation process. The below quotation is the dialogue between Mrs Quested, Aziz, and Mrs Moore in *Kawa Dol* before their visit to the caves. Aziz thinks that Fielding and Mrs Moore are his true friends and he expresses his feelings freely as "the oriental guide" (Forster 156): "... One of the dreams of my life is accomplished in having you both here as my guests. You cannot imagine how you have honoured me. I feel like Emperor Babur" (Forster 155).

The last word of the sentence, "Babur" insists on the implication that Aziz would like to act hospitably towards his guests and Emperor Babur's main feature designates him as a hospitable king. The relation between his ancestors and Babur enables Aziz to elucidate his positive features. He explains, upon Mrs Moore's question that

‘Because my ancestors came down with him from Afghanistan. They joined him at Herat... When he fought or hunted or ran away, he would always stop for a time among the hills, just like us; he would never let go of hospitality and pleasure, and if there was only a little food he would have it arranged nicely, and if only one musical instrument he would compel it to play a beautiful tone. I take him as my ideal. He is the poor gentleman, and he became a great king.’ (Forster 155)

The modesty and the hospitality of the king are the character traits for mastery according to Aziz. Aziz's ideal emperor Babur is a source for his desire for power and sovereignty in his homeland. Aziz also shows hospitality to his guests, Mrs Moore, Adela, and Fielding: “Like most Orientals, Aziz overrated hospitality, mistaking it for intimacy, ... he loved them [Mrs Moore and Fielding] so much that giving and receiving became one. He loved them even better than the Hamidullahs...” (154). Aziz’s love for Moore and Fielding causes his intimate speech about his ideal king. He also tries to nourish them with plenty of Indian food. His stories about his ancestors unfurl the meaning that is fixed behind them. Like most Orientals he likes showing hospitality to the ones who give him symbolic gratification. Mrs Moore and Fielding give this gratification by accepting the trip to the caves. Aziz tries to behave like his ideal king, so he never would like to betray his friends. His desire to serve them becomes so intense that he thinks “What can I do for her?” (155). That is, he is hystericized as his desire becomes the desire of the Other. However, he cannot understand why the Hamidullahs tried to prevent him from going on a trip with the two English ladies. Aziz tries to create a fixed meaning within his communication with Moore and Fielding in a similar way to Babur.

‘Alamgir? Oh yes, he was of course the more pious. But Babur – never in his whole life did he betray a friend, so I can only think of him this morning. And you know how he died? He laid down his life for his son. A death far more difficult than battle. They were caught in the heat. They should have gone back to Kabul for the bad weather, but could not for reasons of state, and at Agra Humayun fell sick. Babur walked round the bed three times, and said, “I have borne it away,” and he did bear it away...’ (Forster 155-156)

Babur is a poet (*Meydan Larousse* 33-34)²⁷ like Aziz. Babur is not only a significant Emperor but a devoted father. Aziz has created an illusionary identification with him to create meaning in his life. These kings are the embodiment of upholstery buttons as they keep a “stable signification” (Homer, 12) for Aziz whose *objet petit a* is his cultural historical past. That is, the signified and the signifier overlap and produce an illusionary fixed meaning for him in the muddled India.

Aziz constitutes a structure through his *point de capiton*. It is contrary to the meaning of the coloniser’s signifier for the Indians because the coloniser’s signifier insists that they are irrational and uncivilised. This causes the signified slip under the signifier. The notion of the Saidian Other also produces a fixed meaning for the Indians which destabilises Aziz’s *point de capiton*, which insists that faithfulness, sincerity, modesty, fatherhood, and sacrifice are the features of an ideal sovereign Babur. The novel reveals the bitter traumatic encounter in the caves as a result Aziz hesitates to continue his intimacy with Fielding. However, through his poetry he keeps on sustaining a healthy psychic space in Mau.

4.10. Mrs Moore as the Voice of the Superego for the Anglo-Indians:

Mrs Moore is the voice of the superego in the novel for Adela and Ronny. “The superego almost seems outside the self, making moral judgments, telling us to make sacrifices for good causes even though self-sacrifice may be quite logical or rational. And, in a sense, the superego is outside since much of what it tells us to do or think we have learned from our parents, our schools, or our religious institutions” (Murfin 262). Before giving examples from the text about how Mrs Moore voices the superego it is essential to examine the relationship between the three. What she represents to Aziz is different from what she represents to Adela and Ronny. After Aziz's arrest, Mrs Moore never thinks or acts like the Anglo-Indians. She in a way represents the voice of the superego, which is "the

²⁷ The translation of the entry for Babur is mine.

dialectical contrary to the public law" (Homer 58) as she acts contrary to the coloniser's principles by not taking sides with his son, Ronny. Mrs Moore as the voice of the superego is a nightly law for the Anglo-Indians, which accompanies the public law. However, Ronny is disturbed by what she represents, so he sends her mother away from the trial.

Likewise, Shehla Burney suggests that Mrs Moore's character trait moves beyond "the tropes of inferiority and superiority" (80) these tropes, however, prevail within the coloniser/colonised opposition in *A Passage to India*. Her figure stands apart to constitute another notion of egalitarianism as a solution to the muddle in India. She argues that Forster brings "the World and wordliness" to the text and states that through the characterization of Mrs Moore there is still hope for equality in the future despite the binary logicity (81). When Mrs Moore's position moves beyond the public law in India, this hope for equality comes to the fore in the novel.

In addition to this, Mrs Moore is never indifferent to Ronny's biased attitude towards Aziz, despite her sense of lack of lack after her visit to the Marabar Caves. In this respect, Mrs Moore refrains from verbalising the significance of the echo but she cannot stop herself from implying Aziz's innocence in the following lines:

'Yes, I mean that, at least not exactly; but there is this echo that I keep on hearing.' 'Oh, what of the echo?' asked Mrs Moore, paying attention to her for the first time. 'I can't get rid of it.' 'I don't suppose you ever will.' Ronny had emphasized to his mother that Adela would arrive in a morbid state, yet she was being positively malicious. "Mrs Moore, what is this echo?" 'Don't you know?' 'What is it...' 'If you don't know you don't know; I can't tell you.' (Forster 205)

This echo is a reminder for the Western coloniser. It reminds the coloniser of the pre-linguistic realm of India, which finds no expression in the Western discourse. The echo is the Lacanian real, so it is impossible even for Mrs Moore to distinguish it as an imperative for Adela. The echo also repeats itself as an

analogy in Godbole's mythical story "Tank of Dagger" (Forster 186), which epitomises the notion of guilty conscience, what is more, Mrs Moore as the voice of the superego implies its distinction for Adela. Adela and Mrs Moore's echo only repeats what Narcissus says like the silent echo in the myth. But since Narcissus has turned into a flower and vanished (Barrow 305) it is probably the heartbeat of Narcissus that hails her desire to see the real India. When Adela talks to Mrs Moore about Aziz, she becomes aware of the ambivalence in her reaction and states that she might be mistaken to blame Aziz. In this respect Mrs Moore is emblematic of the superego which disturbs Adela's conscience and makes her question her decision:

But Ronny, dear Ronny, perhaps there oughtn't to be any trial.'
'I don't quite know what you are saying, and I don't think you do.'
'If Dr Aziz never did it he ought to be let out.'
... When he returned, she was in a nervous crisis, but it took a different form – she clung to him, and sobbed: 'Help me to do what I ought. Aziz is good. You heard your mother say so.'
'Heard what?'
'He's good; I've been so wrong to accuse him.'
'Mother never said so.'
... 'She never mentioned that name once.'
'But Ronny I heard her'
'Pure illusion. You can't be quite well, can you, to make up a thing like that.' (Forster 208)

Once Mrs Moore triggers Adela's conscience through her implications, the signifying chain gains a new form of meaning. Mrs Moore realises that Christian discourse doesn't make sense anymore in India: "... and Unto us a son is born, unto us a child is given... and am I good and is he bad and are we saved?... and ending everything the echo" (Forster 210). Mrs Moore's "attempts to translate the idiom of humanist Christian belief into the language of secular rationality are halted in India; she cannot adjust the articulation of meaning to the social and political context of the colonial state" (Friedman 31). Mrs Moore's implications transform into direct statements that foreground the irony of Adela's position as

follows: “But I will not help you to torture him for what he never did. There are different ways of evil and I prefer mine to yours” (210).

Mrs Moore is emblematic of the mOther for Aziz but the Other for Adela as stated above. Her unifying image in Godbole's mind never dares to reconstruct anything. Godbole also validates her unifying image when he contemplates on the image of the wasp as I have already referred to in part “Godbole as an Unknowable Other”. Mrs Moore is unlike the colonisers, who dare to reconstruct rather than complete. Godbole further indicates that this image imitates God, that is why it can be associated with the mOther. Ultimately, Mrs Moore represents the voice of the superego as it becomes an imperative for the Westerners in India within “Esmiss Esmoor” (Forster 227).

The unknowability of the Indians and the mysterious elusiveness of the real India bring out a lack in the English symbolic because it is specifically misunderstood within the coloniser's discourse. Mrs Moore “completes” the lack rather than reconstructing an image for the Indians, according to Godbole, but as an embodiment of superego for the Anglo-Indians after the trial, she destroys law imposed on the Indians. Thus, Mrs Moore as the embodiment of superego refers to the elusiveness of the real and the multiplicity of the structures of the society in India.

CHAPTER 5

REAL

5.1. The Reversal of Images

According to Jacques Heurgon, the main theme of *A Passage to India* is the question of what reality is, regarding the intricate interaction among mysticism, philosophical allusion to the appearance and the unseen, the inner and outer lives of the characters in the novel (300). The quest for reality resonates in the psychodynamics of the characters in the traumatic unknowability of the pre-linguistic realm of India. During the quest for reality, they encounter the real, and the binary oppositions, such as the rational West and the irrational East binary, that is blurred during the English ladies' interpretation of the unseen.

The pre-linguistic realm of the uncanny phenomena in the caves reverses the civilised image of the Westerners and their desire to quest for reality. They are totally muddled with the image of the "unseen" parts of India. In the aftermath of the incident in the caves, the Anglo-Indians position the Indians as irrational. However, in and after the caves, the Westerners act irrationally because all their identificatory processes run awry. The rising aggression among the Westerners halts their capability to act rationally as they pity Adela first and feel wrath afterwards. They cannot calculate the possibility of Adela's misunderstanding due to the ambivalence that colonial discourse forces upon the Indians. Therefore, who is rational, is an open-ended question. The reversed images of the Westerners figure the moebius strip shape with its lacking centre: "Nothing enrages Anglo-India more than the lantern of reason if it is exhibited for one moment after its extinction is decreed... Pity, wrath, heroism, filled them, but the power of putting two and two together was annihilated" (Forster 174-175).

The ambivalence in their reaction implies that even the court scenes have psychodynamic significance for them as their identity markers as the coloniser become open to question. However, there is also an irony of the situation in the court scene as Adela can only achieve consciousness with the other's, the Indian man's body image which implies the recognition of her desire.

The presumed assault annihilates the possibility of putting two and two together for the British. This annihilation will also affect the intersubjectivity between Aziz and Fielding. The same echo with its negative associations resonates the history between the British and the Indian. Paul Peppis takes this theme into consideration as “Englishness” through its political conflicts within imperialism (60). This goes back to the eighteenth century when the British imperialism rises as a world power to spread civilisation in the irrational, primitive Other, the East (Said 55). The negativity of the established identity for the Indians in those times echoes evil according to Fielding:

'we all build upon the sand; and the more modern the country gets, the worse'll be the crash. In the old eighteenth century, when cruelty and injustice raged, an invisible power repaired their ravages. Everything echoes now; there is no stopping the echo. The original sound may be harmless, but the echo is always evil.' (272)

Edward Said's depiction of the Orient is nothing more than confinement, so it is a closed field with the borders of the Westerners. The whole East is confined to this space which is beyond geographical boundaries and which metamorphoses into a psychic space that resonates back from the eighteenth century to the twentieth. The forced upon co-existence results in the Easterners' indifference towards the Westerners. That is, the theatricality of this Western made psychic, geographic, temporal space is inefficient to fix the signifiers of the colonial discourse which never overlaps with the cultural plurality of the East. That is why the evil echo resonates in this theatrical space. Said explains this confinement as follows:

Our initial description of Orientalism as a learned field now acquires a new concreteness. A field is often an enclosed space. The idea of representation is a theatrical one: the Orient is the stage on which the whole East is confined. On this stage will appear figures whose role it is to represent the larger whole from which they emanate. The Orient then seems to be, not an unlimited extension beyond the familiar European world, but rather a closed field, a theatrical stage affixed to Europe. (Said *Orientalism* 1979: 55)

The echo in the Marabar Caves and the echo that resonates back from the eighteenth century are similar in the sense that they stand both for a reaction of the authenticity against the backdrop of the fixity of the colonial discourse and its theatricality. This echo is also a reaction to the psychic space created by the Anglo-Indians to fix the Indians' reactions as stereotypes. The ambivalence is on the side of the Westerners. For instance, Mrs Moore's "existential crisis" (Roeschlein 78) is a result of this ambivalence. Thus, her image in the mosque totally disappears in the caves when she experiences the rupture or a lack of lack which Roeschlein calls "existential crisis" in which her image becomes irrational. The law of the colonisers states that they want to be recognised for their mastery in India, but they do not want the Indians to move beyond the liminality of the colonial discourse. This seems impossible because the two sides never have a shared Other to build up intersubjectivity which makes their dual relationship possible.

5.2. The Recurring Image of Wasp through Inside/Outside Intricacy and Moebius Band: What happens to Love Outside England?

The inside and the outside surface of moebius band constitutes the structure for both intersubjectivity and intra-subjectivity among Aziz, Mrs Moore, Adela, and Ronny because moebius band structurally problematises the opposition by bringing the binaries on the same surface. The inside/outside intricacy of moebius strip manifests how "interpersonal (conscious and spoken) is connected to that which is intrapsychic (unconscious and pre-spoken)" (Arrigo 159). Lacan indicates that inside, unconscious continues with outside, conscious. That is, moebius strip explains "the internal dialogue of the subject" (Arrigo 159).

Adela travels to India, not only to see the real India but to observe Ronny at work. She represents the modern woman who measures the standards of her future husband Ronny. She wonders whether Ronny's outside, consciousness or spoken side continues with his inside, unconscious or pre-spoken. She is not passionately in love with Ronny. Her critical eye for him bothers Ronny. She would like to learn his internal dialogue for her. Therefore, Ronny is anxious about the situation as the following discussion between Ronny and Mrs Moore demonstrates: "I really can't explain everything. I don't want Adela to be worried, that's the fact; she will begin wondering whether we treat the natives properly, and all that sort of nonsense." Mrs Moore replies earnestly "that is exactly why she's here... She knows you in play, as she put it, but not in work, and she felt she must come and look around before she decided" (Forster 55). Adela is the new woman who seeks to find facts about her marriage partner without showing consent to be submissive as a fiancée. There is no passion and no love in Adela and Ronny's marriage preparations. As expected, Adela's thoughts are based on pure reason as she visits Ronny to see him at work. Common sense and goodwill, on the other hand, would not be enough for Adela to overcome the cave incident and start a new life with Ronny:

Nor had Adela much to say to him [Ronny]. If his mind was with the breakfast, hers was mainly with her marriage... There were real difficulties here – Ronny's limitations and her own – but she enjoyed facing difficulties, and decided that if she could control her peevishness, ... their married life ought to be happy and profitable. She mustn't be too theoretical; she would deal with each problem... Luckily, each had abundance of common sense and goodwill... 'What about love?' (Forster 162)

Adela, on the other hand, sees the Anglo-Indian frame of thinking from the outside after her encounter in the caves: "The human race would have become a single person centuries ago if the marriage was any use. And all this rubbish about love, love in a church, love in a cave as if there is the least difference, and I help up from my business over such trifles!" (Forster 207). There is a change in Adela's normativity as she feels the lack of love and passion in their relationship. Her demand to find out about Ronny as a coloniser activates her suspicion for

the real India. But what happens inside the caves once again traverses the moebius strip problematising her relations of “subjectivity and discourse” (Arrigo 160). Her thoughts also delineate the bankruptcy of her view of India and life in general. She comes to think that her standards and her way of thinking do not apply to the Eastern non-hierarchical mode of thinking. This gap in the taxonomy of the two logics creates anxiety in the Western ladies.

Sainsbury intertwines the friendship, the marriage, and the coloniser/colonised opposition as “an encompassing cosmos, and friendship between men” embedded in “the marriage of Adela and Ronny” (69). Sainsbury calls the centre of the text “the cave-womb” which is also a psychic space of the return of the repressed for the pre-linguistic realm of India. The Anglo-Indians seem totally indifferent to this psychic space by keeping away from it. The possibility of Aziz and Fielding’s “male friendship is determined by the course of Adela and Ronny's engagement” (69), because Adela's confrontation with India in the Marabar Caves problematises “the female body” (Sainsbury 69) and obstructs the marriage between Ronny and Adela.

This perspective based on pure reason falls short of the idea of living as a whole where the subject is part of a larger reality including the prelinguistic realm of “cave womb” (Sainsbury 69). That is, Adela seems to have been imprisoned in bourgeois epistemology, which has no equivalence in India. If they were in England, they would get married without any obstacles. However, the nature of reality is different outside England. As she proceeds to experience it, it becomes uncanny. The obscure distinction between the inside and the outside is null in India in contrast to the closed Anglo-Indian Club and community in Chandrapore. Soon Mrs Moore discovers that there is no distinction between the inside and the outside in India in contrast to the Western scientific thought: “Perhaps he [the small Indian wasp²⁸] mistook the peg for a branch – no Indian animal had a sense of an interior... birds ... will as soon nest inside a house as

²⁸ The Indian Social Wasp (*Notes to a Passage to India* 341)

out" (Forster 55). That is the original nature of reality and knowledge in India. Civilisation changes this through prioritisation of isolation and privacy. Likewise, Adela and Ronny's marriage plans become dispassionate, isolated, and private when they are in India.

The novel also concentrates on Hindu and Moslem legends in which marriage rites occur:

Krishna's many couplings, the marriages in the stories of Husain and of the saint. Unlike the bachelor Jehovah, these Eastern gods and saints enjoy "sacred marriages," as Middle Eastern vegetation gods do. Marriage becomes a central image in *A Passage to India*, corresponding to Forster's theme of "making connections." His desire to mend broken relations ranges over several levels: from individuals never quite touching, to nations at odds, to human beings calling for an unknown god. (Phillips 124)

The extra-linguistic cave incident muddles the isolated privacy of the English couple as nothing is private in India. Like the image of the horses which resist reconciliation, the image of the wasp mirrors the extimacy; the wasp and the horse images are strange for the Westerners, but they are also central to them. The wasp camouflages itself in Mrs Moore's peg making a connection to her successfully as Mrs Moore finds it "pretty". Thus, Mrs Moore's "internal dialogue" for the Indians' calls their camouflage for security, "pretty" (Forster 55). The animal imagery manifests the mythopoeic tradition of the Indian culture which is prone to making connections rather than excluding people.

The Indian social wasp camouflages itself in Mrs Moore's cloak but the horses swerve apart standing against the friendship between Fielding and Aziz. The first occurs after Mrs Moore's meeting Aziz and the second takes place at the end of the novel. "[I]n the ancient Near East, as in present day primitive society, thought does not operate autonomously" (Frankfort et al. 14). That is, the unconscious of the characters finds expression after a rupture in the novel. As Frankfort puts forth, the character's internal dialogues are never autonomous in the novel as they tend to change with the traversing of the moebius strip. These

details tell that there is no exteriority in the encounter between the East and the West as the interiority of the Indians has already been colonised by the Anglo-Indians. Mrs Moore sees the camouflage of the wasp but unfortunately most of the Anglo-Indians do not see the Indians' camouflage for protection.

Ronny chooses to keep his image in the mirror with the colonisers by discrediting the truth about Aziz. Ronny's approach is never a heart and mind opposition. He is cold and calculating. After the trial, Adela converses with Fielding on her marriage with Ronny and they both think unfavourably about marriage, they come to conclusions regarding their experiences. Adela and Fielding discuss the bankruptcy of modern marriage and its consequences in the modern world. Before entering the cave, Adela and Aziz talk about marriage in rather different terms. The difference between the Westerners and the Easterners is that the Westerners never bother to camouflage themselves to adopt to their social environment, instead they force their co-existence with the Indians. Adela intersects her desire to see the real India with her wish to see Ronny at work in India before deciding to get married as she enters the caves. What is more, she is totally indifferent to what has happened in the caves but the coloniser's signifiers for Aziz have already "negated the uniqueness" (Arrigo 160) of his subjectivity in Chandrapore. Thus, traversing of the moebius strip is meaningless for her after all the events she had encountered:

"I [Adela] am not. This false start has been all my own fault. I was bringing to Ronny nothing that ought to be brought, that was why he rejected me really. I entered that cave thinking: Am I fond of him? I have not yet told you that, Mr. Fielding. I didn't feel justified. Tenderness, respect, personal intercourse— I tried to make them take the place— of— "

"I no longer want love," he said, supplying the word.

"No more do I. My experiences here have cured me. But I want others to want it."

"But to go back to our first talk (for I suppose this is our last one)— when you entered that cave, who did follow you, or did no one follow you? Can you now say? I don't like it left in air."

"Let us call it the guide," she said indifferently. "It will never be known. It's as if I ran my finger along that polished wall in the dark, and cannot get further. I am up against something, and so are you. Mrs. Moore— she did know."

"How could she have known what we don't?"
"Telepathy, possibly." (Forster 260-261)

Adela is totally indifferent to what has happened in the caves. The Anglo-Indians are the desiring group in Adela's fantasy. Adela "orchestrates" everything so that the Anglo-Indians' desire to punish an Indian remains unsatisfied after the trial. Adela's role has been the "desired object" (Fink *Lacanian Psychoanalysis: Theory and Technique* 123) and the Anglo-Indians are "the desiring subject" or "puppets... whose desire is never satisfied" (123). To further illustrate the point, the coloniser loses his chance to keep him/herself as the civilised rational being by discrediting what has happened in the caves because the Saidian Other dissolves through Mrs Moore's "telepathy" (Forster 261) or influence. To quote Lacan: "The fact that the subject's unconscious is the other's discourse appears more clearly than anywhere else in the studies Freud devoted to what he called telepathy, as it is manifested in the context of an analytic experience. This is the coincidence between the subject's remarks and facts he cannot have known about..." (*Ecrits* 219-220). Adela calls Mrs Moore's remarks about what has happened in the caves "telepathy" (Forster 261) but Mrs Moore herself has encountered the real in the caves so it cannot be mere "telepathy". Adela's assumption is also against the intersubjectivity between Aziz and Mrs Moore and the spiritual connection between them as "friends" so Mrs Moore is never a Madam Sosotris in the novel because of the intersubjectivity she has achieved not only with the Westerners but also with the Easterners. She sees the blurring of inside/outside distinction in India first benevolently, but Adela, trapped in her coded discourse, can never transgress her egotistical boundaries by being too rational to observe Ronny in India before her marriage.

5.3. Godbole as an Unknowable Other for Aziz, Fielding and the Anglo-Indians

Professor Narayan Godbole remains an unknowable Other to all the characters in the entire novel. His name is a combination of God and "bole" or tree which is a

metonymic extension of “omnipresence of divinity in the pantheism of God”. He also believes that good and evil are a part of the universe (Childs *A Passage to India* 194). The evil in the caves expresses the reaction to the Western binary prejudice and its metonymic extension of colonialism in relation to Hinduism for Godbole (194): “When evil occurs, it expresses the whole of universe. Similarly when good occurs” (Forster 186). This continuum of the binary opposites in Godbole’s philosophy or Hinduism finds its representation in Lacanian mobius band topologically. Furthermore, Godbole speaks the unknowable Other for either the Westerners or Aziz as he has his own symbolic in Hinduism and its authority which is represented through the absence of his speech.

Godbole’s direct speech rarely appears in the text, instead, the narrative voice marks his presence in the novel or he recollects Mrs Moore or other characters as it is in the following quotation. This kind of representation of Godbole adds up to his mysticism and his unknowability among the other characters. That is, he never expresses himself as much as Aziz or Fielding or Ronny. Godbole recollects Mrs Moore as an embodiment of completeness after the trial so Godbole sees Mrs Moore once more as the unifying element between the East and the West. Though he remains unknowable, Godbole's thoughts positions Mrs Moore as the embodiment of mOther as follows:

Thus Godbole, though she was not important to him, remembered an old woman he had met in Chandrapore days. Chance brought her into his mind while it was in this heated state, he did not select her, she happened to occur among the soliciting images, a tiny splinter, and he impelled her by his spiritual force to that place where completeness can be found. Completeness, not reconstruction. His senses grew thinner, he remembered a wasp seen he forgot where, perhaps on a stone. He loved the wasp equally, he impelled it likewise, he was imitating God. (Forster 283-284)

Godbole's thoughts manifest the non-hierarchical Indian logic without any binaries. Mrs Moore is emblematic of completeness or the mOther, Godbole can love Mrs Moore as the embodiment of the mOther as much as he loves the wasp, thus he imitates God. This completeness is associated with the mOther as a

primal “caretaker” (Fink *Lacanian Psychoanalysis Theory and Technique* 232), metaphorically for Aziz and the rights of the Indians. Godbole, with his alterity and uniqueness, becomes an unknowable Other to either the Western symbolic or Aziz. Thus, the signifiers for the colonised overlap with the signified as far as Godbole is concerned. He is not much interested in hierarchies as he prefers equality within the feeling of love.

Professor Godbole, assistant to Fielding, remains an unknowable Other also to the Western ladies who wish to learn about India by seeing the Indians. However, they are disappointed about Godbole because he neither tends to satisfy their demands nor tends to start intersubjectivity with the English ladies. Godbole seems indifferent to them and their demands: "The ladies were interested in him, and hoped that he would supplement Dr Aziz by saying something about religion. But he only ate – ate and ate, smiling, never letting his eyes catch sight of his hand" (Forster 89). This attitude creates humour when compared to the hystericisation of Aziz to satisfy the Western ladies' demand for more knowledge. Godbole remains the unknowable Other even to Aziz and Fielding all through the novel despite his presence as a representation of the plurality of India. As a result, Godbole is the embodiment of the real India for the Westerners and also for Aziz thus both India and Godbole remain impossible to know for them. Godbole is also “unassimilable” (Evans 164) as he remains indifferent to the colonisers’ practices in the novel. In this respect, Woelfel comments on the Hindu mysticism and its representation in the novel as follows:

Hindu mysticism in the novel, like Christianity and Islam, is presented and in turn subverted because of its failure to bring epistemological certainty or to lead to positive political, social, or even personal change; Forster’s focus is on humanity's inability to "ravish the unknown." On the religious side, the argument runs that the novel's consistent irony, paradox, subversion, or emphasis on the limitations of human consciousness and practical failure are appropriated as negative aspects within a greater whole embodied in Hinduism's pluralistic capacity for multiple viewpoints as well as its acceptance of disorder, destruction, the failure of vision, paradox, "non-being," cyclical rebirth, etc. (Woelfel 31)

The “epistemological certainty” (31) is far from Aziz, Godbole, and the Anglo-Indians. The interrupted intersubjectivity cannot “ravish the unknown” in India due to the limitations of the characters’ consciousness. At the end of the meeting Godbole sings upon Adela’s wish and explains the mythopoeic function of the song’s meaning to Fielding which has associations with endless unsatisfied desires:

"I will explain in detail. It was a religious song. I placed myself in the position of a milkmaiden. I say to Shri Krishna, 'Come! come to me only.' The god refuses to come. I grow humble and say: 'Do not come to me only. Multiply yourself into a hundred Krishnas, and let one go to each of my hundred companions, but one, O Lord of the Universe, come to me.' He refuses to come. This is repeated several times. The song is composed in a raga appropriate to the present hour, which is the evening." "But He comes in some other song, I hope?" said Mrs. Moore gently. "Oh no, he refuses to come," repeated Godbole, perhaps not understanding her question. "I say to Him, Come, come, come, come, come, come. He neglects to come." Ronny's steps had died away, and there was a moment of absolute silence. No ripple disturbed the water, no leaf stirred. (Forster 96)

There is a sense of ambiguity whether Godbole has understood Mrs Moore’s question or not. The pluralistic capacity of Godbole is unable to interact with the other characters’ expectations from the meeting. Each character fails to translate the psychodynamics of the other two symbolic registers in the meeting to their own codes. The “absolute silence” after the explanation of the song signifies that the song, and its momentary effect on the group, is of not much interest because of the gap between the coloniser and colonised. The silence both among the characters and in nature is more of a harbinger of “epistemic violence” (Spivak *Can the Subaltern Speak?* 322) rather than epistemological certainty that is hoped to be achieved by connecting in the novel. The silence may further indicate Spivak’s question: “On the other side of the international division of labour from socialised capital, inside and outside the circuit of epistemic violence of imperialist law and education supplementing an earlier economic text, *can the subaltern speak?*” (Spivak 322). The psychodynamics of the Anglo-Indian group Ronny, Adela, Mrs Moore and Fielding are muddled thoroughly among themselves due to the tension between Aziz and Ronny. Godbole’s song

never gets the attention it deserves although the song emerges from the Hindu belief system, which is the representation of the real India for the group. That is why Godbole remains an unknowable Other to the Westerners, and even to Aziz. For Woelfel, "Godbole's vision, then, is mediated by his cultural and linguistic environment, rather than transcending it" (46).

It is Godbole, who leaves Chandrapore first to start his mission in Mau. Godbole's speech with Fielding never points to the ongoing conundrum of the cave incident. On the contrary, Godbole's point of view amazes Fielding when Godbole states "I hope the expedition was a successful one" (Forster 183). Fielding cannot understand Godbole when he uses the word "success" for the Marabar cave expedition of Aziz and Adela. Despite Fielding's annoyance, Godbole sticks to his own view which startles the middle-aged English man as Godbole never takes Aziz as an imaginary other as Fielding does:

'And am returning to my birthplace in Central India to take charge of education there. I want to start a High School there on sound English lines, that shall be as like Government College as possible.' "Well?" he sighed, trying to take an interest. "At present there is only vernacular education at Mau. I shall feel it my duty to change all that. I shall advise His Highness to sanction at least a High School in the Capital, and if possible another in each pargana.' Fielding sunk his head on his arms; really, Indians were sometimes unbearable. 'The point—the point on which I desire your help is this: what name should be given to the school?' 'A name? A name for a school?' he said, feeling sickish suddenly, as he had done in the waiting-room. 'Yes, a name, a suitable title, by which it can be called, by which it may be generally known.' (Forster 184)

Regarding Spivak's question whether the subaltern can speak or not about what has happened in the Marabar caves, Godbole chooses not to speak, instead he asks Fielding the name of the school. Godbole may be trying to camouflage himself against the mottling background of the coloniser by not going into details about the legal matters, instead he expresses his thoughts on philosophical grounds:

'Really— I have no names for schools in my head. I can think of nothing but our poor Aziz. Have you grasped that at the present moment he is in prison?'

'Oh yes. Oh no, I do not expect an answer to my question now. I only meant that when you are at leisure, you might think the matter over, and suggest two or three alternative titles for schools. I had thought of the 'Mr. Fielding High School,' but failing that, the 'King- Emperor George the Fifth.' (Forster 184-185)

This time the things are reversed as Godbole never pays attention to Fielding's grief or trouble. He is totally interested in his own problem to find a name for the school in Mau. Thus, the reason for the failure of overlapping of interests between the different symbolic registers in India is the impasse created by the Western binary logic of modernity and its enforcement through coloniser/colonised binary. What is more, both Fielding's grief for Aziz's situation and Godbole's trouble to find a name emerge from the muddle to take the right initiative to constitute a free identity in India. All the identities are deconstructed and constituted by the Anglo-Indians in India. The coloniser/colonised binary pattern has destroyed the possible shared Other between the Westerners and the Easterners.

Finally, Godbole never makes remarks about his imaginary other or *objet petit a*, but he attends the meetings and the trips with the English ladies, the Krishna birth ceremony. He is there to perform the acts rather than express himself. Thus, there seems to be no problematisation as far as his dialogues with the characters and his attitude towards the colonisers are concerned. However, as he shows no signs of aggression or recognition, it is also obvious that he is totally indifferent to the hegemonic discourses and the forced upon co-existence of the Anglo-Indians or he prefers to be mottled against the mottled background of the coloniser. That is, he may be camouflaging himself against the coloniser's "warfare" (Lacan *The Four Fundamental Concepts of Psychoanalysis*: 'The Line and Light, *Of the Gaze*' 99) because he knows that the Westerners would never recognise or pay attention to his culture. That is why he remains the unknowable Other for the Anglo-Indians and Aziz in the novel.

5.4. Aziz and the Anglo-Indian Ladies

Mrs Moore meets Aziz during her short visit to the mosque and Adela meets him in a meeting arranged by Fielding due to Adela's wish to see the real India. He understands that he has common points on mutual recognition with Mrs Moore, as Aziz could sustain a unified image of himself in their interaction with Mrs Moore even during their short meeting.

Aziz's relation with Adela, on the other hand, becomes essential when conscience is the main asset to solve the intricacy of Adela's speech in favour of Aziz during the trial. When Aziz moves to Mau after the trial however, he still has the same view of Mrs Moore. He is unaware of the fact that Mrs Moore has passed away. They met only three times but Mrs Moore remains an Oriental for Aziz through the reminiscence of her name shouted outside the court. Mrs Moore is still a unifying element for the East and the West, regardless of her presence as Aziz's following speech reveals:

Opening his eyes, and beholding thousands of stars, he could not reply, they silenced him [Aziz]. 'Her opinion will solve everything; I can trust her so absolutely. If she advises me to pardon this girl, I shall do so. She [Mrs Moore] will counsel me nothing against my real and true honour, as you might.' (252)

Before the trial Mrs Moore's short speech with Adela produces the right effect necessary for Adela to cry out Aziz's innocence. Then Adela can escape from her egotistical boundaries. Mrs Moore's conscience, on the other hand, triggered Adela's conscience before her departure from Chandrapore. The relation between the three also essentialises Mrs Moore's intra-subjectivity with Aziz. Therefore, the memory of Mrs Moore constitutes Aziz's speech so he is ready to excuse Adela after the trial in Mau although he fluctuates between whether Adela is his enemy or somebody to be sorry for. He cannot decide so Aziz wants Mrs Moore to decide for himself. That is, Aziz's desire tends to become Mrs Moore's desire.

Lack of aggression on Mrs Moore's side and her acknowledgement of plurality and fluidity of the Indian culture creates a different image of Englishness for Aziz. He cannot take her as a threat anymore. He can transliterate what Mrs Moore signifies to his linguistic codes. In other words, he can establish intra-subjectivity with her and assigns a position to her in his psychic space. On a Lacanian ground, this position has affinities with phallic significance. The omnipotence of Mrs Moore's egalitarianism resonates in Mahmoud Ali's reaction at court to Aziz's situation and its continuum in the public outside the court as follows:

'She [Mrs Moore] was kept from us until too late²⁹' (226) '... this is English justice, here is your British Raj. Give us back Mrs Moore for five minutes only, and she will save my friend... this trial is a farce, I am going.' And he handed his papers to Armitrao and left... The tumult increased, the invocation of Mrs Moore continued, and people who did not know what the syllables meant repeated them like a charm. They became Indianized into Esmis Esmoor, they were taken up in the street outside. In vain, the Magistrate threatened and expelled. Until the magic exhausted itself, he was powerless. (227)

Phillips draws connections between Mrs Moore and the sexually active goddesses "Isis, Ishtar, Aphrodite, Venus, Mari-Anna" (134). This image of fertility for Mrs Moore with two sons and a daughter and her intra-subjectivity with Aziz validates her as the imaginary mOther of the Indians as a "primary caretaker" (Fink *Lacanian Psychoanalysis Theory and Technique* 232) in Lacanian sense, as stated before.

Her name suggests resemblance to Isis regarding the echoing voice of the Indian crowd outside the court. The name of the fertile goddess "Isis" is similar to Mrs. Moore phonetically. The slip of the tongue outside the courtroom reaccelerates the psychodynamics of the characters which starts with Mrs Moore's presence in the mosque maintaining the intersection between the East and the West in Aziz's psychic space. Mrs Moore's absence in the novel is never a lack for the Indians

²⁹ Mahmoud Ali implies the absent witness. Mr Das denies the validity of the notorious Rowlatt Acts of 1919 which admits absentee witnesses. (Forster, *Notes*, 353)

as they remember her again and again. Godbole like Aziz transgresses the distinctions of the West and the East through her “telepathic appeal” (Forster 281). “Covered with grease and dust, Professor Godbole had once more developed the life of his spirit. He had, with increasing vividness, again seen Mrs Moore, and round her faintly clinging forms of trouble. He was a Brahman, she Christian, but it made no difference, it made no difference whether she was a trick of his memory or a telepathic appeal” (281). Roeschlein argues that “the phrase ‘telepathic appeal’ recalls the conversations of Adela and Fielding about Mrs. Moore's susceptibility to spirituality, including the one that follows, tinged as it is with unstable irony surrounding the possibility of Mrs. Moore having become a ghost who has returned to haunt the courtroom, the characters, and the text” (82). However, from a Lacanian vantage point Mrs Moore still represents the imaginary mOther “the primary caretaker” (Fink *Lacanian Psychoanalysis Theory and Technique* 232) for the Indians whose presence has prepared the internal dialogue for the Easterners because she never “negates the uniqueness” of their subjectivity (Arrigo 160). The Indians’ *love* for Mrs Moore (emphasis added) situates her as a goddess. Roeschlein, on the other hand, comments on the unconscious or the internal dialogue of the Indians which finds its expression within the Indians’ cries of the Hindu goddess as follows: “worlds beyond which they could never touch, or did all that is possible enter their consciousness?... Perhaps the hundred Indians which fuss and squabble so tiresomely are one, and the universe they mirror is one. They had not the apparatus for judging” (Roeschlein 82). Mrs Moore's phallic significance also has its equivalence in the Indians' collective psychic space as she is the metonymic extension of the egalitarianism of the Hindu Goddess which protects the disadvantaged rather than the privileged. Mrs Moore and Aziz’s first meeting in the imaginary space constitutes the intra-subjectivity between Mrs Moore and Aziz and prepares the background for the trial. It is also notable that Mahmoud Ali uses the coloniser’s discourse to form a counterargument against the accusations which is a camouflage in Lacanian terms during the trial.

Some instances foreshadow the approaching trauma of the cave incident. Aziz feels insecure before the trip to the caves because Fielding and Godbole miss the train. Aziz with his decision to guide the ladies without Fielding and Godbole unsettles the symmetry in India. The absence of a shared Other complicates the trip even further. This sense of insecurity foreshadows the traumatic event triggered by the unknowability of the caves for the ladies.

On the other hand, the mimicry of the colonised, or the Saidian Other of the coloniser leads to insecurity. Aziz's insecurity arises from the fixity of the Saidian Other which is imposed on him so according to that image, it is inappropriate to go on a trip with the English ladies alone. Besides, Aziz feels "unreal" (141) because he is in a continuous struggle to satisfy the desire of the ladies when he realises his lonely position just before the trip. Probably, he thinks that his struggle to guide the ladies never corresponds to Babur's hospitality which is the embodiment of upholstery button for Aziz. The ambivalence experienced by the ladies in the caves would demonstrate that Aziz's feelings of insecurity are not in vain.

5.5. The Western Ladies' Encounter with the Real and the Ambivalence

The echo in the Marabar Caves articulates itself through the English ladies, Mrs Moore, and Adela Quested. The echo in the Marabar caves can be taken as the metaphorical representation of the Lacanian real for Mrs Moore and Adela as the echo in the caves reshapes the ontological status of the two ladies. This encounter with the Real, or Echo which stands outside language resists symbolisation for both Mrs Moore and Adela Quested. First, Mrs Moore loses her desire to desire, or caves imply the bankruptcy of her belief and the Western culture in India. It is almost impossible to acknowledge the validity of that discourse within the uncanny atmosphere of the caves:

Then she was terrified over an area larger than usual; the universe, never comprehensible to her intellect, offered no repose to her soul, the mood of the last two months took definite form at last, and she realised that she didn't want to write to her children, didn't want to communicate with anyone, not even with God... She lost all her interest, even in Aziz, as the affectionate and sincere words that she had spoken to him seemed no longer hers but the air's. (Forster 161)

This quotation illustrates how the lack of lack in Mrs Moore emerges during her encounter with the real in the caves. The extra-linguistic, pre-linguistic features of the echo imply a threat to Mrs Moore's ego, a form of lack of lack. It is impossible to integrate the echo in the caves to the symbolic Other of the English ladies because the echo as a pre-linguistic realm is absent or is unarticulated in her language, belief system, and teachings. Despite being a physical locality, the caves also designate a radical challenge which goes beyond the norms of the English ladies. Mrs Moore discovers the bankruptcy of her belief system, or other organising elements, as a result, she loses all her interest in her main concerns, such as her children, or communication.

Jackson elaborates on the echo in the caves and Mrs Moore's feeling of lack of lack as follows:

[T]he revelation of the echo has abruptly reduced even the uniquely powerful writing of the divinely-spoken words to mere talk. At the same time that she loses Christianity, Mrs. Moore is also separated from her other great connection to life: her children... Finally, the echo detaches Mrs. Moore from the oral-aural world in the maximum possible way: as she failed to hear the affirmation of the echo, now she finds that her own voice has become detached from her body. (12)

The sense of integrity seems to shatter in the form of lack of lack. Mrs Moore is unable to operate her defence mechanisms against this threatening Lacanian real to protect her ego boundaries. She feels anxious and her speech with Aziz never belongs to her anymore. Since the speech is in the Other, this is a slip from her unconscious because the Anglo-Indian, or English material reality fades away in the air. The illusory effect of the caves in their "phantasmatic constructions

comprising the Imaginary order are highly durable and can have effects in the Real” (Sarup 187). The rupture, Mrs Moore experiences in the caves dismantles her integrity to communicate. Thus, in Lacanian sense the rupture causes the ambivalence in Mrs Moore’s “consciousness and spoken” when she experiences “the intrapsychic” or “unconscious and pre-spoken” (Arrigo 159) realm of the echo of the Marabar caves . As Jackson argues, the echo of the caves annihilates the meaning of Mrs Moore’s belief system so she feels that her “voice” separates from her consciousness and she loses her desire to desire even to communicate with her children (12). Friedman, on the other hand, underlines Mrs Moore’s inability to translate Christianity to language with respect to her extra-linguistic aspect of the echo and the Marabar caves:

Ultimately, however, Mrs. Moore’s traumatic experience in the Marabar Caves demonstrates her inability to find a language that will translate her religious beliefs into the language of the secular public sphere: a language that will both articulate her private Christian faith and have relevance to the social and political circumstances of India... Her attempts to translate the idiom of humanist Christian belief into the language of secular rationality are halted in India; she cannot adjust the articulation of meaning to the social and political context of the colonial state. (Friedman 31)

Adela’s encounter with the real, on the other hand, differs from Mrs Moore’s. She experiences the rupture during her second visit to the caves when she is alone with Aziz and an Indian guide. The way Adela speaks before entering the caves and her way of thinking resemble each other. She always thinks of her marriage with Ronny. Her interpellation to Aziz is to comfort herself about her decisions:

“And having no one else to speak to on that eternal rock, she gave rein to the subject of marriage and said in her honest, decent, inquisitive way: "Have you one wife or more than one?" The question shocked the young man very much. It challenged a new conviction of his community, and new convictions are more sensitive than old. If she had said, "Do you worship one god or several?" he would not have objected. But to ask an educated Indian Moslem how many wives he has— appalling, hideous! He was in trouble how to conceal his confusion. (Forster 164)

Aziz is shocked by his own image for Adela because she addresses Aziz as the Saidian Other. Aziz tries to hide his confusion, thus once again he tries to camouflage himself against a mottled background, he tries to become “mottled” in coloniser’s warfare with the colonised (*The Four Fundamental Concepts of Psychoanalysis: 'The Line and Light, Of the Gaze' 99*). His efforts are never for “harmonising with the background” of the coloniser he only tries to sustain his security against the mottled background of the coloniser which is based on binary oppositions such as rational/irrational, monogamous/polygamous. He tries to camouflage like the Indian wasp but Adela does not see his camouflage. Aziz’s “ontic resistance” (Williams *Review of Decolonial Psychoanalysis* 88) is against Adela’s indifference, another “mottle” “in human warfare” (*The Four Fundamental Concepts of Psychoanalysis: 'The Line and Light, Of the Gaze' 99*). Aziz also experiences a rupture in the Marabar Hills first with Adela’s insulting questions and then with the accusations of the Anglo-Indians. Only Mrs Moore’s image for Aziz as the embodiment of the imaginary mOther, as the “primary caretaker” remains the same even during her absence. That is, she metamorphoses into a spiritual being for the Indian nation. Another Lacanian interpretation for the last dialogue between Aziz and Adela would be that their imaginary and symbolic do not intersect to produce meaning because of the coded coloniser/colonised distinction.

In Marabar Caves, the symbolic of the English cannot function to make sense of the crude reality of the pre-linguistic realm for Adela, thus she ends up hearing echoes, which seem to be the Real invading the imaginary. She goes through an egotistical dissolution regarding her ego positioning in the caves and hallucinates. This is also the invasion of the symbolic by the logic of the imaginary. The pre-linguistic or the extra-linguistic realm in India appears as the echo of the Marabar Caves at Kawa Dol. In the linguistic realm, on the other hand, Adela encounters a sense of Otherness which transforms her into a "fading thing" (Lacan *Of Structure as an Inmixing of an Otherness* 194) in the language. This may also be interpreted as a kind of self-effacement for Adela because her

senses cannot rationalise what has happened in the caves within the Western epistemology, or the Western symbolic register. The reason for this loss is that there are four symbolic registers in India: the domineering British Rule, and the Indian symbolic register involving the Hindus, and the Moslems, the Buddhist heritage (which is not represented). But these three symbolic registers have no common points to intersect, or they never have a shared Other. Adela's encounter with the real in the caves starts the moment of a traumatic rupture in the moebius band which is isolated in the real, forming a cut between her imaginary and symbolic registers. The uncanny atmosphere of the caves goes beyond any distinction as follows:

The first cave... They (black hole, varied forms, and colours) were sucked in like water down a drain. Bland and bald rose the precipices; bland and glutinous the sky that connected the precipices; solid and white, a Brahmany kite flapped between the rocks with a clumsiness that seemed intentional. Before man, with his itch for the seemly had been born, the planet must have looked thus. The kite flapped away... Before birds, perhaps... And then the hole belched, and humanity returned. (Forster 158)

Mrs Moore is left speechless with the echo in the Marabar Caves, she is terrified with it as she could not cope with it. The Marabar Caves and the echo are situated in the Indian symbolic register which is quite foreign to her Western logocentric view. Marabar Caves are non-locus of being which bears a closure due to the backward transition from logos to non-logos. That is the sound of the Echo which is not recognised by Narcissus who is imprisoned in his image in the mirror. This mythological allusion of falling in love with one's image is what the Anglo-Indians actualise through their Western binary logic of the Saidian Other. The stabilising power of logos is lost in this extra-linguistic realm and the Marabar caves which are beyond any distinction destroy this Platonic trap: "she [Mrs Moore] had nearly fainted in it, and had some difficulty in preventing herself from saying so as soon as she got into the air again... there was a terrifying echo" (Forster 158).

One of Forster's supranatural terms voice, or echo besides its mythic connotations deserves a different interpretation for Zizek. Lacanian term voice is a meaningless object of the signification process, or buttoning. Voice is the leftover from the retroactive, meaningful quilting process (352). The hypnotic voice locates itself as an object which disorients the hearer with its hypnotic effect through its meaningless repetition. This hypnotic voice is the leftover object after the signifying operation (353). Zizek's explication of Lacanian voice as a left over of the signification process marks its distractive power which may even lead to misjudgement and misrecognition. This misjudgement and misrecognition can also be observed in Forster's echo of Marabar caves. It may also reverse the imaginary and symbolic identifications with its hypnotic effect. However, this thesis will take the echo of Marabar caves as the real because the echo resists symbolisation. That is, it is inaccessible and impossible like the Lacanian real.

Mrs Moore, who loses her desire to desire in the caves encounters the traumatic effect, however, it is not the case at all for Godbole and Aziz:

Professor Godbole had never mentioned an echo; it never impressed him, perhaps. There were some exquisite echoes in India; there is the whisper round the dome at Bijapur;... The echo in the 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 in the roof. 'Boum' is the sound as far as the human alphabet can express it... (Forster 158-159)

Aziz and Godbole cannot hear the echo in the caves because the echo or the boum sound is the real for the Westerners, but it is not the real for the Indians. Mrs Moore cannot speak after her encounter in the caves because she moves from the Western logos back to the non-logos of the silent echo who only echoes what narcissus says to her: "She lost Aziz and Adela in the dark, didn't know who touched her, couldn't breathe, and some vile naked thing struck her face and settled on her mouth like a pad... there was always a terrifying echo" (Forster 158).

Sainsbury comments on Mrs Moore's encounter with the echo and her reaction to Adela's accusations in a different frame and explains the reason of the bankruptcy of Christian belief system in India for Mrs Moore as follows: "Christianity is distinguished by its insistence on the material body of Jesus, by Mary's giving birth, by God sending his son as a mortal man. This carnality is what Mrs Moore comes to reject with such impatience" (70). Thus, the Christian discourse does not make sense anymore for Mrs Moore after her encounter with the real or the extra-linguistic echo of the Marabar caves. Her expressions manifest also her lack of lack: "'Was he in the cave and were you in the cave and on and on . . . and unto us a son is born, and unto us a child is given . . . and am I good and is he bad and are we saved? And ending everything the echo'" (Forster 210). The Indian real in Mrs Moore's expressions echoes in Mau in the Temple part of the novel as Sainsbury puts forth in "the Hindu festival of the birth of Krishna" (70): 'God is not born yet - that will occur at midnight - but he has also been born centuries ago, nor can He ever be born, because he is the Lord of the Universe, who transcends human processes. He is, was not, is not, was" (Forster 281). Mrs Moore connects "the cave and the morality of Christ". The birth of Krishna stands for "the release" (Sainsbury 70) coming after the entrapment of the real or the echo for the English ladies.

This imaginary muddle in the caves contains images which are pre-symbolic, pre/extra-linguistic:

Nothing attaches to them and their reputation – for they have one – does not depend upon human speech... They are dark caves. Even when they open towards the sun very little light penetrates down the entrance tunnel into the circular chamber... Chambers never unsealed since the arrival of the gods? Local report declares that these exceed in number those that can be visited, as the dead exceed the living – four hundred of them, four thousand and million. (Forster 138-139)

The declared quantity is also beyond any measurement. New meaning or signification comes out under the second signifier in a continuum. Sainsbury, in a similar line of thinking, resembles the dark caves and the chambers to "cave-

womb” which is the “primal India ... beyond history, beyond morality, beyond comprehension, and cannot be controlled by human means, whether spiritual, moral, or historical” (66).

In Marabar Caves, the symbolic of the English does not function to make sense of crude reality for Adela, thus she ends up hearing echoes. She goes through an egotistical dissolution regarding her ego ideal in the caves and hallucinates. Adela cannot express what has happened in the caves, which represents a conflict zone for her for a long time because the images in the caves are extra-linguistic. This non-verbalised status obstructs Adela's ability to make sense of the empirical reality of what has happened in the caves because “[t]he caves linger just outside subjective and species control, and, hence, outside desire. Their indifference to life outside threatens the imaginary possibility of East-West dialogue and the symbolic identities crafted, presumed, and performed by humans” (Thakur *Necroecology* 209). That is, Adela’s consciousness of the phenomena in the caves cannot be contained by language. After the incident, Adela becomes metaphorically dead for Aziz. This ambivalence in Adela is not resolved until the momentary overlap between the signifier and the signified at court when Adela achieves full speech in a locus that includes both the Westerners and the Easterners. Lacan explains full speech as follows:

Full speech is also called 'true speech', since it is closer to the enigmatic truth of the subject's desire: 'Full speech is speech which aims at, which forms, the truth such as it becomes established in the recognition of one person by another. Full speech is speech which performs [*qui fait acte*]' (*Freud's Paper on Technique* 107).

The ambivalence is topologically in Lacan's moebius band as a psychic space. While Adela's consciousness and unconscious seem to be distinct, she can no longer achieve this fluidity or ‘translate’ things from the unconscious psychic material to symbolic codes. However, Lacan asserts their continuity, as they become reversed images of one another regarding the topology of the moebius strip which fluidifies the transition between the two metaphorically in psychic

space. During the trial, Adela's consciousness and unconscious become continuous with each other despite the ambivalence. Psychoanalysis problematises the inside-outside dichotomy and marks that the outside is the continuum of the inside as the ambivalence in Adela. This ambivalence paves the way for her hysteric reactions. All these happenings are triggered by the intrusion of the real. In addition to these, Adela's signifier for Aziz as a sinner is transferred to a victim when she achieves full speech. Aziz is represented both as a sinner and a victim through the structure of language.

The echo in the caves represents the absence, uncanny, negativity, darkness in the patriarchal discourse. Surprisingly, Aziz is not affected by the echo like the ladies. Thus, being an Indian is a kind of protection in the Marabar Caves by the master signifier in the present Symbolic order. The Westerners are exposed to the Indian Other (A) in the form of the real – the echo, the female other within another patriarchal hierarchy. Both Mrs Moore and Adela lose their normativity, their previous attitude to the Indian culture as certain elements of their English heritage are not naturalised in their world anymore. That is, the echo intrudes into their perception of reality or empirical reality through its indefinable feature. This indefinable character of the Echo evacuates English Imperialist patriarchal discourse. The echo's extra-linguistic feature designates that they are devoid of any binary logic:

Hope, politeness, the blowing of a nose, the squeak of a boot, all produce 'boum'. Even the striking of a match starts a little worm coiling, which is too small to complete a circle, but is eternally watchful. And if several people talk at once an overlapping howling noise begins, echoes generate echoes ... (Forster 159)

The echo refers to the non-locus of absence. It comes from the realm of the nonverbal, opposite of the English law as a colonial power. It appears from the repressed of culture that is the Other (A) or the real into the consciousness of the two English ladies. The ever-generating feature of the echo presents its cyclic pattern and the non-linearity of its logic. Non-verbalisation of the echo prevents

its meaning but cannot stop its continuity. That is, the Anglo-Indians' speech is about Aziz and that speech corresponded to their "ego" (Homer 45). But at court Adela's full speech corresponds to "the subject" (45) or Aziz. At that instant, Adela lowers her ego's censorship so she goes beyond her egotistical boundaries at court. What is more, "the encounter with the Other's desire" or the Indian resistance to colonisation "constitutes a traumatic experience of pleasure and pain of *jouissance*... a sexual overload" Adela seems to constitute "a defence against that traumatic experience" (Fink *The Lacanian Subject* 63). Adela objectifies trauma and "takes the traumatic event upon herself, and assumes responsibility for that *jouissance*" (63) during and after the trial.

The echo challenges the patriarchy through its role on the disadvantaged side of the Western metaphysical binaries, such as wo/man, definable/ indefinable, logos/ pathos, Apollonian/ Dionysian, canny/uncanny. Its challenge shatters all the symmetries in the phallogocentric thinking of Anglo-Indians when Adela's unconscious unfolds with a rupture. The Echo has a mythical presence through its passive role because she has neither voice nor power, only echoes what others, such as what Narcissus says. That is, she is after narcissistic gratification but achieves none in the myth, because Narcissus never pays attention to her being too busy with his appearance on the surface of the water (Barrow 305). Similarly, the echo demystifies Adela and Mrs Moore's normativity. Adela is forced to question the validity of her encounter in the caves, Mrs Moore loses contact with her belief in Christianity. Beforehand, she has been too busy within their image in the patriarchy. After the presumed scenario or the dissimulated truth of the Anglo-Indians about what has happened in the Marabar caves Adela is muddled thoroughly: "There was 'the shock', but what is that? For a time her logic would convince her, then she would hear the echo again, weep, declare she was unworthy of Ronny, and hope her assailant would get the maximum penalty" (Forster 200).

The continuous echo also reverses Adela's logical way of thinking. Having lost her desire Adela wants to die: 'My body, my miserable body,' she sighed. 'Why isn't it strong? Oh, why can't I walk away and be gone?...' (Forster 206). Fielding's letter and Mrs Moore's declarations bring Adela to her senses. At court or within the representative locus of the Law, Adela recovers and comes to her senses: 'Don't worry about me, I am much better than I was; I don't feel the least faint; I shall be alright, and thank you all...' (228). The echo repeats itself until Adela gets rid of her delusions about Aziz. It is the time when language contrasts Adela's vision, and this is the drama, the symbolic register versus the imaginary register: "I am not –' Speech was more difficult than vision. 'I am not quite sure.'... 'I am afraid I have made a mistake.' 'What nature of mistake?' 'Dr Aziz never followed me into the cave'" (231). This declaration proposes Lacanian full speech which is "a speech of meaning [sense]" (Evans 193). That is, the Anglo- Indians' previous speech is then Lacanian empty speech "which has only signification" (193). After the incident in the Marabar caves Adela becomes maturer: "she is no longer examining life, but being examined by it; she had become a real person" (245). That is, she has become a 'real person' with an intact ego ideal and a functioning sense of lack.

Ultimately, the happenings in the Marabar Caves have no equivalence in the Western metaphysics or the Western symbolic, so it "returns in the real in the form of hallucination" for Adela. That is, the real involves not only the external reality but also hallucinations in the muddled city of Chandrapore. The real, in other words, is both outside and inside. The real India moves from material reality to a mysterious elusiveness through ambivalent significations of the Westerners as far as the Lacanian real is concerned.

CHAPTER 6

AZIZ'S POETRY AS HIS *SINTHOME*:

The Borromean knot is a proposition “from the geometry of narcissism in mirror symmetry between intrinsic and extrinsic” (Vappereau *Making Rings* 355). The Borromean knot resists all forms of hierarchisation as the three rings of imaginary, real, and symbolic are concerned (Sarup 118). How to deal with this hole or his/her *sinthome* is the main study of the knot. “The *sinthome* is what ‘allows one to live’ by providing a unique organisation of *jouissance*” (Evans 191). *Sinthome* is unanalysable for Lacan. Meaning is in the knot of the intersection of the symbolic and the imaginary but *sinthome* functions to knot the real, imaginary, and the symbolic. That is, it goes beyond meaning. Aziz, thus, refuses the imaginary solution of the coloniser’s Saidian Other to write his poems by inventing “a new way of using language to organise enjoyment” (Evans 192).

Aziz moves to Mau because of the traumatic event and its effects on him, with thoughts of his cultural past, his *objet petit a* after the muddle in Chandrapore during the two years’ time interval in the last chapter of the novel Temple. His experience has proved to him that there is no shared Other between the East and the West so the symbolic register of one group never functions totally for the other group. His situation forces Aziz to build up a new home for himself through his poetry. He embraces this new home with enjoyment. Unlike Mrs Moore, who encounters a lack of lack and loses all her interests in the earthly values, Aziz desires new homes and a motherland which implies another feature of Nietzsche’s *übermensch*. He never succumbs to the high culture of the Anglo-Indians but he turns to his own will to go beyond the meaning produced by the coloniser through his poetry. He “bypasses” the Western binary logic, to quote

Lacan: “Pre-supposing the Name-of-the-Father, which is certainly God, is how psychoanalysis, when it succeeds, proves that the Name-of-the-Father can just well be bypassed. One can just bypass it, on the condition that one make use of it” (*Sinthome* 116).

Thus, Aziz “bypasses” the Name-of the-father through “new homes” which emerge in his poetry. He makes use of this notion through his *sinthome* which is constitutive of the orthodoxy of both motherland and internationality. In Mau, he clears himself from the stigmatisation of a sinner, instead he becomes a wise “homme” which Lacan refers to as *sainthomme* in his neologism of *sinthome*:

Mau is an excellent setting for Aziz's own transformation, but Mau's location deep in the interior is also significant. In Hind Swaraj, Gandhi associated living in remote places with the development of a sense of patriotism and nationalism that could blossom into a legitimate desire for Home Rule or political independence. He counseled those who love India to "go into the interior ... and live there for six months; you might then be patriotic and speak of Home Rule. (Singh 273)

The psychodynamics of Aziz and the notion of independence in India go hand in hand with his art:

By going to a Hindu Native State because he thinks he "could write poetry there" and because he feels that Muslims "must try to appreciate ... Hindus", Aziz initiates a Muslim-Hindu entente and unites Islamic poetry and Hindu India, British and Native India. The drive toward union establishes the closeness of Forster's and Gandhi's ideas about the national movement and about India's future as an independent nation in the early twentieth century. (Singh 276)

Thus, Aziz looks for a shared Other with the Hindus so he grants them full symbolic acknowledgement by moving to Mau. He also stops practising Westernised medicine and concentrates fully on his poems about the independence of India:

Fielding said: "Away from us, Indians go to seed at once. Look at the King Emperor High School! Look at you, forgetting your medicine and going back to

charms. Look at your poems."—"Jolly good poems, I'm getting published Bombay side."—" Yes, and what do they say? Free our women and India will be free. (Forster 314)

Therefore, Mau becomes also a psychic space to create his poems which metamorphose into a metaphoric extension of the heroic past that promises independence for India, in Aziz's view. The absence of a shared Other in Chandrapore creates no meaning but muddle for Aziz so he leaves Chandrapore. This change in locus emerges again in binary oppositions like the ones he creates through his poetry but destroys his friendship with Fielding. He is now free having proved his innocence but still under police supervision:

Life passed pleasantly, the climate was healthy so that the children could be with him all the year round, and he had married again – not exactly a marriage, but he liked to regard it as one – and he read his Persian, wrote his poetry, had his horse, and sometimes got some shikar while the good Hindus looked the other way. (Forster 290)

His remarriage also depicts his effort to redesign his life through newly created identifications although he is reluctant to consider it as a marriage. He would like to constitute an intact psychic space to reformulate his ontic being where plurality and non-hierarchisation are celebrated free from binary oppositions. Aziz prefers the plurality of his culture. The dead-ends of the ontological crossroads that intersect with the Anglo-Indians create a psychological impasse for Aziz. He builds up a new structure of moebius band through his poetry to sustain his stability. The theme of his poetry reformulates a mission to Aziz:

His poems were all on one topic – oriental womanhood. 'The purdah must go,' was their burden, 'otherwise we shall never be free.' And he declared (fantastically) that India would not have been conquered if women as well as men had fought at Plassy. 'But we do not show our women to the foreigner' – not explaining how this was to be managed, for he was writing a poem. (Forster 290)

The *sinthome* or Aziz's poetry acts as the fourth ring of the Borromean knot to prevent the unravelling of the real, the symbolic and the imaginary. Cheng

argues that “the English colonisers, in fact, created a myth of racial difference... a linguistic difference” which voices itself in Aziz’s poetry or *sinthome* linking “the acts of oppression and resistance arising out of the colonial situation (389).

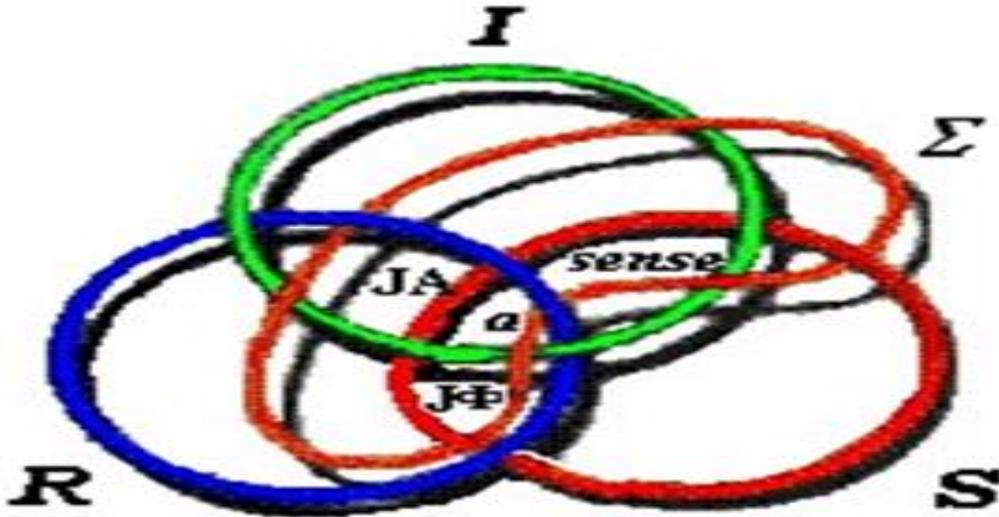


Figure 6. 1. Sinthome and the Borromean Rings (Dravers 15)

“*Sinthome..*” *Symptom as 4th Term*. Dravers, Philip. ‘Joyce & the Sinthome: Aiming at the Fourth Term of the Knot’ from *Psychoanalytical Notebooks of the LSMLS 13, Lacan with Joyce*. <http://www.londonsociety-nls.org.uk>. Copyright © Philip Dravers 2005.

The Symptom as 4th Term^{30 31 32}

³⁰ In this figure J(A) is an algebraic symbol for the *jouissance* of the Other. A-also indicates that there is no Other of the Other.

sense is meaning at the intersection domain of the symbolic and the imaginary.

a is the *objet petit a*: It is situated in the middle domain of the all intersecting four rings.

Jφ The lower case phi with J is the algebraic symbol for phallic *jouissance*. (Evans 8)

³¹ Σ: Lacan uses the Greek capital letter sigma as an algebra for *sinthome*.

³² Moebius band is the shape of the fourth ring, shown with Σ.

Aziz's poetry tries to hold the unravelling registers intact. Unveiling the bodily image of the ladies would also remove the sanctions both on them and on the Indian symbolic. Likewise, he sustains the mental functioning of the registers through his poetry. Thus, the topic is again about the Indian symbolic which is also his cultural past and its governing principles that are imposed on women. Aziz sees the errors and tries to mend them through his poetry. This quotation excludes the Saidian Other imposed on the Indians in Chandrapore. However, Aziz's bitter encounter within those fixed signifiers of the Westerners remains a psychic impasse as he tries to lessen the effects through his poetry.

Bulbuls and roses would still persist, the pathos of the defeated Islam remained in his blood and could not be expelled by modernities. Illogical poems – like their writer. Yet they struck a true note: there cannot be a mother-land without new homes. In one poem – the only one funny old Godbole liked – he had skipped over the mother-land (whom he did not truly love) and gone straight to internationality. 'Ah that is bhakti; ah my young friend, that is different, and very good. Ah, India, who seems not to move, will go straight there while the other nations waste their time. May I translate this particular one into Hindi? In fact, it might be rendered into Sanskrit almost, it is so enlightened. Yes, of course all your other poems are very good too...' (Forster 290)

On the one hand, Godbole likes Aziz's poem about "internationality" rather than the one with the stress on the "mother-land" (290). Godbole's choice puts forth the unknowable feature of "internationality". On the other hand, Aziz foregrounds new homes for the mother-land. That is, Aziz's poems appeal to a wide range of Indians from the Indian women to the Hindus. Thus, Aziz's experience in Chandrapore paves his way for "internationality" which excludes the Western colonisation and seeks for the ontic well-being via Godbole's approval. Godbole's offer for the translation of the poem adds another layer of "internationality" to his art. In this way, his art would unite the clashing Fathers in India. "Forster's border-crossing imaginary is 'international' rather than 'cosmopolitan' because the transformative effects his novels describe require the concrete and embodied differences that nations are seen to constitute" (Goodlad 308). Aziz tries to achieve a coherent symbolic positioning through the development of his *sinthome* (Walker 78).

Aziz's poetry associates itself with Lacan's *sinthome* because his poetry becomes a substitute for the symbolic register which did not function for him in Chandrapore. Aziz probably thinks that if the Indian women had been as free as the European ones, the presumed assault in the caves would never have occurred because Indian nation would not live under the hegemony of the Western civilisation whose mission is to bring civilisation to the muddle in India. This issue becomes the central topic of his poetry.

The implication of the unity of the trinity in the shape of the Borromean Knot emerges as a *homo fictus* rather than a *homo sapiens* for Aziz through his poetry. That is, rather than the rational validity of the knot, the important thing is how it functions for Aziz. In this way, he builds up a new relation between the real, the imaginary, and the symbolic registers in India. The figure of the fourth term above demonstrates that his poetry is a source of *jouissance* for Aziz. His particular way of *jouissance*, involving both his pain and enjoyment becomes his *sinthome*. Aziz's poetry and Godbole's translation would bring together many things in coherence: the unknowable Other, the outcomes of the traumatic event in the caves; the different Fathers of different cultural groups and their unconscious expressed in different languages of Hindi, Sanskrit, internationality, absence of a functioning centre and law for women; aggressivity and alienation of characters, unveiling the bodily image of the Indian ladies, and the nature imagery of "bulbuls and roses". Then the three rings would hold together with the circulation of the fourth ring, in the shape of the moebius band, emerging in Aziz's poems. The poems hold the registers of the Borromean knot embodied in the mentioned contexts for Aziz, who uses "language to organise enjoyment" (Evans 193):

The father as a name and as he who names, that's not that same. The father is the fourth element – here I'm evoking something whose deliberation only a part of my audience may have access to – without which nothing is possible in the knot of the symbolic, imaginary, and the real... There is another term for this. This is where today I'm going to crown what is involved in the Name-of-the-

Father... with what it would be most suitable to call *the sinthome*. (*Sinthome* 147)

As Lacan suggests, in order to sustain a healthy psychic symbolic space, the father “bypassed” by Aziz’s art acts as the fourth ring or *sinthome*. Aziz “bypasses” this symbolic through his art emerging as his mission. His art also is the embodiment of orthodoxy for India as it includes women and different cultural groups. In this way, his poems regulate the signifier which insists on fixing or destabilising his ontic structure in his homeland. Miller comments on the normativity of Lacanian *sinthome* as follows:

The Sinthome... implies that orthodoxy (the normal) is just a particular regime of the *sinthome*, just as a lawful sequence that is normative and regular is nothing but a lawless sequence that was given a formation law at the outset (the-Name-of-the-Father) so as to avoid any suspense or surprise... (*Sinthome: Miller, A Note Threaded Stich by Stich* 185)

Miller suggests the self-sufficiency of the subject to sustain stable psychodynamics and points to the symbolic unless the subject is capable of holding together as follows:

If the knot as the subject’s support holds together, then there is no need of the-Name-of-the-Father: it is superfluous. If the knot does not hold together, the Name holds the function of the *sinthome*. In psychoanalysis, it is an instrument for transforming jouissance by way of meaning. (*Sinthome: Miller, Folisophy* 214)

Aziz also holds to the function of poetry socially:

Presently Aziz chaffed him, also the servants, and then began quoting poetry, Persian, Urdu, a little Arabic. His memory was good, and for so young a man he had read largely; the themes he preferred were the decay of Islam and the brevity of Love. They listened delighted, for they took the public view of poetry, not the private which obtains in England. It never bored them to hear words, words; they breathed them with the cool night air, never stopping to analyse; the name of the poet, Hafiz, Hali, Iqbal, was sufficient guarantee. India— a hundred Indias— whispered outside beneath the indifferent moon, but for the time India seemed one and their own, and they regained their departed greatness by hearing its departure lamented, they felt young again because reminded that youth must fly. (Forster 37-38)

Once again, the themes Aziz chooses for reading poetry are related to his ontological quest in his homeland. In contrast to English poetry read in private for contemplation, the Indians choose to share their delight in reading and hearing the words as they sustain the sense of unity forgetting about the coloniser/ colonised signification. Aziz's reading poetry, this time changes the delight or in Lacanian sense *jouissance* to the creation of meaning for possessing their own homeland through a sense of "greatness" (Forster 38). This also emerges as a romantic attitude for the independence of India within the quotations of poetry. What is more, Aziz's reading poetry somewhat totalises his Indian subjectivity which was previously fragmented. He is where his subjectivity is nullified through the colonisation but he thinks in an imaginary locus of independent India while reading poetry. There is always a pair or a link between Aziz's poetry (his *sinthome*) and India.

Aziz is able to sustain the registers intact with his art after the traumatic events because of the unfunctioning symbolic in India as stated above. The dimension of two years' interval traverses the moebius strip around the Borromean Knott, the tripartite unity of the registers and constitutes new psychodynamics. This new psychodynamic excludes the Anglo Indians and cries out for freedom through Aziz's poetry. Unlike the Anglo-Indians, the Indians never need the Westerners to define themselves on ontological grounds. That is, in Lacanian terms Aziz tries to mend his destabilised subjectivity caused by the Westerners' interpellation. He never cares for a functioning epistemological centre when he moves to Mau. He refuses to constitute himself ontologically in opposition to other people. Aziz is not after a functioning centre. The infinity of the Hindu myth emerges as a pseudo centre without any fixity. He also has rearranged his life by being close to his children. It is not surprising that Aziz has created an ontic, psychic, and social space through his *sinthome*. He is still being supervised with the police who is proud of him. The optimistic tone is also reflected in the climate, and the ecosystem in Mau, which is absolutely suitable for him to

sustain his *objet petit a*. Accordingly, he has taken up new hobbies such as shikar³³.

The Indian symbolic tries to function in its non-totalising, non-hierarchical structures but clashes with the universal, totalising Western discourse. The absence of a shared Other and the unknowability of the characters from different origins such as Hindu, Moslem, and Christianity in India cuts the ring of the Indian symbolic in Chandrapore for Aziz. Aziz's poetry conditions the Indians to equal the Indian women to men for the independence of India so it "bypasses" the unfunctioning symbolic register in Chandrapore by renovating the psychodynamics of phallogocentrism in India. This desire for equality resonates back from the collective unconscious of the Indian natives outside the court calling "Esmmiss Esmoor" (227), a Hindu Goddess. Goldman also claims that Forster's novels portray women as art or a goddess through gaze and speech "with a gesture of maternal comforting" (125). Mrs Moore's "maternal comforting" is a phenomenon for the Indians rather than for Ronny. The Indians take Mrs Moore as the mOther, Aziz's poetry moves beyond this comforting effect. His art and his idea of freedom for the Indian women for the independence of India *synthomatise* and produce a new meaning in his life.

Aziz evaluates both the Western and the Eastern women through "cultural inscriptions" and signs (Goldman 152) but he also decentralises those signs within his poetry. Aziz's poems are about the intricacy, and the repression imposed on the women which secludes them from social life. Aziz thinks of women's admission to the army patriotically and transgresses the boundaries of the cultural norms. However, he insists on their traditional way of seclusion, and tries to find a solution to the problem in his poems. That is, his poems are about both oriental womanhood and the Indian nation. All these points mark the unfunctioning Indian symbolic which is unable to sustain its freedom. This

³³ Hunting (Forster 363)

aspect causes the people to fall victim to the colonisers' discourse. This psychic impasse enables Aziz to create his *sinthome* through his art:

Artistic practice can strive toward the Real with elements that resist symbolization, extend beyond knowledge to fill the void of the Symbolic, not with further symbolic meanings, but meaningless enjoyment. Lacan's own interest in the writings of James Joyce during the time of his development of the *sinthome* attest to materialization of the Real through a reconstruction of the Symbolic. (Walker 78)

What has happened in the caves is also impossible for Aziz to articulate. Therefore, he diverts himself to his poetry which finds its equivalence in the Indian artistic circles:

Aziz, when he was at the hospital one day, received a visit from rather a sympathetic figure: Mr. Das. The magistrate sought two favours from him: a remedy for shingles and a poem for his brother-in-law's new monthly magazine. He accorded both. "My dear Das, why, when you tried to send me to prison, should I try to send Mr. Bhattacharya a poem? Eh? That is naturally entirely a joke. I will write him the best I can, but I thought your magazine was for Hindus." "It is not for Hindus, but Indians generally," he said timidly. (Forster 264)

Being a poet, Aziz is in touch with the imaginary so he can translate it to the logic of the symbolic. Aziz becomes a heroic figure for the Hindus because the distinction between the Hindus and the Moslems starts to dissolve with the entente and after the trial. Thus, through his artistry, Aziz strives to articulate what has been once impossible to do so. It is clear that both Das and Aziz have the idea of "the general Indian" to be constituted to move beyond the distinctions that cause alienation and separations for the subjects. This would bring coherence to the Indian symbolic and he acknowledges the significance of writing and poetry in this process:

"There is no such person in existence as the general Indian." "There was not, but there may be when you have written a poem. You are our hero; the whole city is behind you, irrespective of creed." "I know, but will it last?" "I fear not," said Das, who had much mental clearness. "And for that reason, if I may say so, do not introduce too many Persian expressions into the poem, and not too much

about the bulbul." "Haifa sec," said Aziz, biting his pencil. He was writing out a prescription. "Here you are. . . Is not this better than a poem?" (Forster 264)

Ultimately, Aziz's poetry can be also taken as his symptom for the ills originating from the British colonisation hegemonizing India, so he contemplates in a psychic space where he can dream of independence. He strives to create his subjectivity there first by quitting practising medicine. Starting from purdah, removing the repression on women would generate meaning for the whole nation to unite as the continuum of one another. Aziz never problematises the binary logic of wo/man in Mau. He links his poetry, his *sinthome* with the independence of the Indian women and India. Thus, he departs from the "humanistic ideal" which "constitutes the core of a liberal individualistic view of the subject, which defined perfectibility in terms of autonomy and self-determination" (Braidotti 23). Aziz, in a way, transgresses the Western "abstract ideal of Man as a symbol of classical Humanity" (24). Thus, he questions "the Humanistic ideal" as he has been abused by "the violent domination" (24) of another culture. Instead, he positions wo/man on equal grounds, so he moves beyond the Western humanism. In other words, Aziz constitutes a new mode of thinking similar to the "post-colonial thought" which "asserts that if Humanism has a future at all, it has to come from outside the Western world and by-pass the limitations of Eurocentrism" (Braidotti 25). Aziz declares to Cyril Fielding, who is the embodiment of the Western modernity, this thought linked within his poetry or *sinthome* as follows:

He cried: "Clear out, all you Turtons and Burtons. We wanted to know you ten years back—now it's too late. If we see you and sit on your committees, it's for political reasons, don't you make any mistake." His horse did rear. "Clear out, clear out, I say. Why are we put to so much suffering? We used to blame you, now we blame ourselves, we grow wiser. Until England is in difficulties we keep silent, but in the next European war—aha, aha! Then is our time. (Forster 314-315)

Topologically Aziz problematises the opposition of coloniser/colonised by locating the notions of equality of Indian man and woman on the same surface of moebius strip structurally in his poetry. Aziz's point is that both should act on the same plane to achieve the independence of India. This structure would then tie the unknowability of the Other, the different cultural groups, authorities and their bodily image or it would tie the three registers of Aziz's subjectivity to go beyond the limitations of colonialism.

CHAPTER 7

CONCLUSION

The thesis has clarified the research questions in the light of Lacanian moebius band, exploring in what ways the intersection between the East and the West, and the Other (the Saidian Other and the Lacanian big Other) and the other underscore the outside/ inside intricacy through the Western binary logic of coloniser/colonised psychoanalytically in E. M. Forster's *A Passage to India*. In this context, it has explored how the characters experience the outcomes of modernity during the colonisation of India within Lacanian imaginary, symbolic, and real registers. It has asked how the Western dominant discourse forces its co-existence upon the weak ones in the fictional realm of Chandrapore. In doing so, it identifies a problematisation of the dominant exclusionary practices of the Anglo-Indians in India and the East's failure to understand the hierarchies of the West so in order to compete with them, the Indians refer to Bhabha's notion of mimicry and Lacanian notion of camouflage. It explores, how the Westerners that delineate the Easterners as the Saidian Other cannot understand the Eastern non-hierarchical system of thought based on plurality. It has explained the unfunctioning symbolic registers in Chandrapore that emerge as a kind of psychopathology for the main character of the novel who succumbs to self-effacement in Mau to actualize his *sinthome* through his art of poetry, preaching independence to his country. It has also shown how the main character of the novel finds a remedy for the psychological impasse of colonisation on him through his poetry as his *sinthome*..

This study shows that, *A Passage to India* can be taken as the fictionalisation of the moebius strip figuration. Thus, the novel's trajectory is in moebius band shape and the climax is the shift of the band. First the Western ladies encounter

the ambivalence, in the caves, which emerges as Adela's ambivalence at court. This rupture also brings out the failure of the Western metaphysics and its binary patterns, specifically the coloniser/colonised opposition. The main reason for this failure is the lack of interaction between the East and the West hence there are two different forms of consciousness and two different untranslatable languages between the Indians and the Anglo-Indians. What is more, the Indians also have two groups, Moslems and Hindus, which are also unknown by one another but their coding mechanisms of both go back to mythopoeic thought. The Western logocentric thought cannot decipher this mythopoeic dimension, which demonstrates the distinction between the two neither on equal terms nor as contraries. On the other hand, the Eastern mode of thinking has a pseudo-centre and celebrates pluralities with its closeness to mythopoeic thought.

In this sense, the colonised consciousness of Hindus and Moslems also remains unknowable to each other. As a result, they never interact with each other to constitute an omnipotent force against the colonisers. There is no coloniser/colonised binary pattern for the Indians, who consider the Anglo-Indians as dead, metaphorically. That is, the Easterners exclude themselves from the master/slave binary pattern by being indifferent and granting no recognition to the Westerners. Instead, they camouflage themselves either by speaking English with the Anglo-Indians or dressing in a Westernised way or using the Western science and legal system to "bypass" the coloniser's forced upon co-existence.

Apparently, the Anglo-Indians' epistemic violence which discredits the truth at court is reversed with the colonised subject's act of mottling him/herself against the mottled background of the Anglo-Indians. The Easterners, in other words, mimic the master/slave binary pattern and adopt the Anglo-Indians' sanctions against the backdrop of their imperial tendencies. Mahmoud Ali prioritizes Mrs Moore as the angelic mOther for the Indians blaming "British Raj" (Forster 227) against the backdrop of Mr McBryde's false accusation of Aziz's cruel

behaviour towards Mrs Moore. Mahmoud Ali's reaction is mimicked immediately with the echoing name Mrs Moore by the crowd outside the court, triggering the collective unconscious for revolt. His act is the most crucial adoption of English legal system against the Anglo-Indians. His act also triggers the omnipotence of the Indians against the coloniser as they unite for defence.

The Hindu collective unconscious is based on non-hierarchised, plural speech and gaze. For instance, Godbole's song is about the multiple gods, that divide to come to everybody including himself. Godbole's angle of vision also holds everybody in India responsible for what has happened in the caves. Liberal humanist Fielding's speech and gaze are completely different from Godbole's. He directly looks ahead, trying to find a solution to Aziz's problem and parts company with the Anglo-Indians at the Club in order to side with Aziz. Liberal humanist Fielding believes in Aziz's innocence but he never excludes Adela like Aziz and the Anglo-Indians. Fielding never camouflages himself but he prefers to camouflage Adela after the trial for her security.

The Anglo-Indians at the Club maintain their narcissistic images as they feel in exile in India in order to fulfil their national mission. Therefore, they act within the imperialist ideology represented by the Club. Their aggression grows with Adela's thorny bodily image. In order not to destroy their ideological image they exclude Adela when she withdraws her claims against Aziz. The Westerners' angelic mission to civilise the Indians is transformed into discrediting truth for the sake of their image as omnipotent angels. Within this psychopathology, it is impossible for the imperialist Westerners and the liberal humanist Fielding to comprehend the Eastern mythopoeic thought, which Godbole explicates to Fielding with the mystery of the Marabar Hills, by relating Aziz's case to the myth of the "Tank of the Dagger" (Forster 186). The Westerners take the white Western (hu)man as the epistemic centre, which never coincides with the plurality of India. The Easterners are silenced like imprisoned Aziz, who dares to be a guide to a Western lady. Once this binary pattern is broken, the coloniser tends to emasculate the inferior leg of the binary. All these imperial acts

engender the untranslatable Eastern images for the Other reincarnating within the sanctions of the Westerners. The twist at court is apropos of the reversed projection of the Westerners and the Easterners due to the difference in their symbolic registers. The non-spherical moebius strip also elucidates how the meaning produced by the intersection of the imaginary and symbolic registers in India is reproduceable within different contexts as each context changes the meaning of the Marabar caves.

The anti-positivist, a-rational and anti-humanistic features of the Easterners' discourse challenge the tangible motive of encoding in the rational Western individual. The colony, thus, is never a space for interstice because the so-called colonised Indian subjectivity either abhors the imposed sanctions or refuses to become docile in sanitary conditions and hystericizes by drinking dirty water like Aziz. Therefore, the inside/outside binary pattern is absent in India as in the case of the social Indian wasp's camouflage on Mrs Moore's peg. What happens inside the caves is only a reminder of the coloniser's ambivalence and misrecognition of the real India. The real India reconceptualises the binary patterns as outside; the Other or the ecology and inside; the character's feeling or the echo. The extra-linguistic effect of the inside continues until it finds a rupture to express itself.

By way of conclusion we can say that amidst this plurality and despite his traumatized consciousness, Aziz's poetry, which Godbole looks forward to translating, metamorphoses into his *sinthome* and links his desire of the independence of India and the Indian woman thematically to Godbole's ideal of "internationalism". The other Indians encourage Aziz to write poetry which also becomes a *sinthome* for the Indian nation as the poems appear in Hindu journals as well. Thus, it goes beyond meaning and engenders a collective unconscious also for Hindu Moslem entente. Aziz's poetry is his Home Rule for India. He accepts his Dionysian ideal at the end of the novel by distancing himself from Fielding which is marked by the swerving apart of their horses as the metonymic

extensions of Nature. This Dionysian ideal finds its Apollonian form within the Eastern discourse and with this, Aziz's search for meaning and autonomy, which represents the search of India comes full circle.

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APPENDICES

A. CURRICULUM VITAE

Personal Information

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MA 1994-1997	Hacettepe University English Language and Literature Department
BA 1990-1994	Ankara University English Language and Literature Department
High School 1983-1990	TED Ankara College Foundation Secondary and High School

Work Experience

Maltepe University Preparatory Class English Instructor (2016 -2017)
TED Ankara College Foundation High School English Teacher (2013-2015)
Başkent University Preparatory Department English Instructor (November 2005,
May 2011)

TÖMER Ankara University Prep School English Instructor (2003-2004)
TÖMER Kızılay Branch English Instructor (2004-2005)

T. İş Bank Assistant Section Head (1998-2002)

Hacettepe University High School of Foreign Languages Department English Instructor (1996-1998)

Publications

Chapter in a Book

1. “Apocalyptic Images of the Great War in Vera Brittain’s *Testament of Youth* and Peyami Safa’s *Mahşer*”. *A Critical Approach to Apocalypse*. Ed. Alexandra Simon-Lopez and Heidi Yeandle.. ISBN: 978-1-84888-270-6. E-Book (PDF), Jan. 2019. Brill DOI: 10.1163/9781848882706. p. 161-172.

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2. **25th Metu British Novelists Conference**. Daniel Defoe and His Work: “Roxana’s Turkish Dress and Turkish Dance”. Metu, Ankara, Turkey:12-13 December 2019.
3. **Hacettepe University Centre for British Literary and Cultural Studies**. “The Traces of Governmentality, Space, Knowledge, and Power in Evliya Çelebi’s *Journey through Kosovo, 1660*” 4 April 2019.
4. **Second Global Conference On Apocalypse**. “Apocalyptic Images of Great War in Vera Brittain’s *Testament of Youth* and Peyami Safa’s *Mahşer*”. Oxford University, Oxford: July 2013.
5. **Postgraduate Conference on Translation and Literatures in English**. “Ficino’s Neoplatonism in John Donne’s Work of Art”. Çankaya University Ankara: May, 2013
6. **11th IDEA Conference**. Boğaziçi University Poster Presentation: “The Illustrations of Children in Charles Dickens’s Novels”. İstanbul, September 2012.
7. **Psychoanalysis and Culture Conference, Middlesex University**. “A Lacanian Approach to Love and Desire in Shakespeare’s Sonnets”. 2012.
8. **3rd IJAS Conference**. *Visual Imagery of Children in Charles Dickens’s Novels*. 27. 04. 2012.

9. **Hacettepe University Centre for British Literary and Cultural Studies.** The Final for Research Essay Competition on *Multiculturalism and its Representations in Contemporary British Literature*. 9 March 2012.

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10. Rev. of “The Madder Stain: A Psychoanalytic Reading of Thomas Hardy”. by Annie Ramel *Esse Messenger* Vol. 28-2 Winter 2019 ISSN 2518-3567.
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12. “A Lacanian Approach to Love and Desire in Shakespeare’s Sonnets”. *Leitura Flutuante*, n. 4, revistas.pucsp.br/index.php/leituraflutuante/article/download/11173/8188 . pp. 171-185, 2012
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B. TURKISH SUMMARY / TÜRKÇE ÖZET

E. M. Forster'ın *Hindistan'a Bir Geçit* Romanında İki Öteki, Doğu ve Batının Kesişmesi

Bu tez Doğu ve Batı kesişmesinin Lacan'ın büyük Öteki ve küçük öteki kavramlarının zemininde, Hintliler ve Anglo Hintliler arasındaki iç/dış karmaşasını keşfetmek için E. M. Forster'ın *Hindistan'a bir Geçit* romanına, Lacancı epistemoloji kapsamında, yeni bir okuma yöntemi geliştirmeyi hedefler. Möbius şerit yörüngesi hem romanın anlatım yapısında, hem de kahramanların dış gerçekle olan ilişkisinde baş gösterir. Travma şeridin bükülmesini sağlar. Kahramanların ortak büyük Ötekiden yoksun olması, *özneler arasıllığı* da yok eder. Tez aynı zamanda Bhabha'nın öykünme ve Said'in büyük Öteki kavramlarına, analizde daha geniş bir zemin oluşturması için başvurur. Sömürgeci/sömürgeleştirilen, akılcı/akılcı olmayan gibi Batının ikili zıtlıkları, Hint kültürü ve yaşam standartlarıyla uyumsuzdur. Dolayısıyla, tez, Anglo Hintlilerin Hintlilere karşı müphem bir tutum içinde olduklarını savunur. Adela ve Mrs Moore olayların bilinmezliğinden kaynaklanan bu müphemliği deneyimler ve dış gerçeklikle ilişkileri möbius şerit yapısında tersyüz olur. Şeridin tek yanlı olması ve düzlemsel olmaması, Chandrapore'da, kahramanlar arasındaki doğrusal olmayan *özneler arasıllığına* ayna tutar. Şeridin şekli, Anglo Hintlilerin, Hintlilere karşı emperyalist uygulamaları ve travmaya dayalı Lacancı Gerçek'in deneyimlenmesiyle hakikatin itibarsızlaştırılmasında da meydana çıkar. Mau'da, Aziz'in şiiri kendi *sinthome*'u olarak değişime uğrar. Şiiri, ülkesi ve Hintli kadınlar için özgürlük düşünceleriyle hayatına tutarlılık katar.

E. M. Forster, romanlarını belli bir gerçeklik algısıyla, moderniteden yeni bir dünya düzenine geçiş çağında yazmıştır, dolayısıyla yeni bir kurgusal dille temsil edilmesi gereken ve yeni bir mantığa dayandırılan *yeni gerçekliğin* yarattığı sorunlara maruz kalmıştır. Yazarın görevi bu geçiş döneminde iki aşamalıdır. İlki, kaotik görünen *yeni gerçekliği*, yeni düzenleyici mekanizmalar etrafında belli bir mantığa oturtmak, ikincisi ise bunu romanında temsil etmektir. Yirminci yüzyılın ilk yıllarında bu durum bir temsil krizi olarak kabul edilir. Romanın kurgusundaki bu geçiş, modernitenin temsilinin estetik yansıması ve epistemolojisidir. Modern insanın gerçekliği temsilinin, gerçeklik sonrası üslubunu belirtir.

Romandaki temsil yöntemleri gerçekliğin anlatım yolları, burjuva topluluğuna, onun üretim ilişkilerine, çevresel sorunlara, tüketici topluma, materyalizme, Kartezyencilığe, pozitivizme ve modernitenin akılcılığına ses verir. Sadece kelimeler ile dünya arasında bire bir var olduğu kabul edilen uygunluk, anlatım tekniklerinde, doğrusallık kavramını ve nedenselliği kullanmıştır. Dilin, maddi gerçekliği yansıtabileceği kabul edilmiştir. Ama; dilin temsil potansiyelini ilgilendiren bu kesinlik, insanı psikolojik incelikleriyle ve insanoğlunun içine doğduğu sosyal ve kültürel bağlamıyla, on dokuzuncu ve yirminci yüzyılın ilk yıllarında, sorunsallaştırılmıştır. Bu sorunsallaştırma; gerçekçiliğin doğrusal olmasından kaynaklanır, doğrusal olmayan yeni düşünce şekli, benliğin Kartezyen'den Kartezyencilik-sonrasına geçişi tetikler. Bu arada kurguda, diğer tüm epistemolojiler tekrar gözden geçirilir. Romancı, bu yeni gerçeklikle başa çıkmak için hem bir yol hem de romanında kullanabileceği yeni bir dil bulmalıydı. Dolayısıyla modern yazarın kurgusu; kendini arka plana çekme, yabancılaşma, parçalanma, tutarlı bir epistemolojik odağın varolmaması, bu merkez çerçevesinde dönen işlevsel ve düzenleyici unsurların eksikliği, ve dilin bağlamsal potansiyeli gibi özellikleri içerir.

E. M. Forster, romanlarını böylesi bir kaos ve geçiş döneminde yazmıştır. Dolayısıyla değinilen unsurlarla başa çıkma çabasında olan herkes,

mağaralardaki yankılar hakkında daha fazla içgörü elde edebilir. Bu yorumsal girişim, kahramanların psikodinamik süreçlerinin analizini, diğer kahramanların ilişkilerinin nasıl olduğunu ve içinde yaşadıkları kültürün boyutunu yeniden ele alır. Bu tez, Forster'ın romanlarındaki çok katmanlılığı çözmek için Lacancı epistemolojiye başvurur ve kahramanların psikodinamiklerini daha anlamlı kılmak amacıyla Lacan'ın kuramları zemininde kavramsal bir yaklaşım bulmaya çalışır. Fakat böyle bir çerçevenin, Forster'ın romanı yazdığı zamanın semptomlarını içerdiğini de kabul etmek gereklidir. Dolayısıyla, bu tez, psikoanalitik yorumlamadan önce, Forster'ın söz konusu bağlamla ilişkisine ışık tutmayı amaçlar.

Bu çalışma, Forster'ın romanlarının modernizm ve moderniteyle ilişkisini zamanın yenilik taraftarı tarzını, modernizmin koşullarını kısaca incelemektedir. Forster'ın romanlarının gerçekçilik geleneği ile nasıl ayrıldığını ortaya koyar. Modernitenin; 16. Yüzyıldan itibaren ortaçağ dünya düzeninden koptuğunu belirtir.

Modernitenin belli başlı nitelikleri, Hümanizm'de, rönesansta ve on sekizinci yüzyılın Aydınlanma projesinde mevcuttur fakat bu kavram, sadece gelişime, özgürlüğe, Avrupalı insanın akılcılığına değil, aynı zamanda, ortaçağ döneminde olduğu gibi dine de bağlıdır. Modernitenin koşulu, üretim ilişkileriyle, genel epistemolojideki değişikliğe yönelmektir.

19. ve 20. Yüzyılın başlarında, modernitenin işleyen mekanizmaları doğallıklarını kaybeder. Bu mekanizmalar, entelektüeller ve bilim adamları tarafından sorunsallaştırılır. Öznelliğin sorunsallaştırılması, merkezi gücü epistemolojinin daha önce baskılanmış unsurlarına kaydırır. Braidotti'nin gayriinsan (nonhuman) kategorileri: cinsiyetlendirilmiş, ırksallaştırılmış, doğallaştırılmış ötekilerdir. Bu öznellikler, kendileri ve kenarda kalmışlar için özgürlük talep eder ve bunu yaparken de Hümanizm'in merkezi hedef alan güçlerine karşı gelirler. Diğer bir deyişle, burjuva epistemolojisine karşı duruşun

yarattığı sonuç; demokratik insanın tek merkezden idare edilememesi halidir. Daha önce burjuva epistemolojisinin karşı duruşu aristokrasi ve feodaliteyi aynı şekilde tek merkezden idare edilemez hale getirmişti. Tek merkezçiliğin sorumluluğunun dağıtılması, insanı içinde bulunduğu kategoriden çıkarır ve Kartezyen-sonrası akışkan bir öznellik anlayışına dönüştürür.

E. M. Forster'ın romanları, 20. Yüzyılın düşüncesindeki ve hayatındaki bu dönüşümü ve krizi, roman kahramanlarının psikodinamiklerinde, romancının düsturu olan “sadece iletişim kur” söylemi ile ortaya koyar. Roman kişilerinin birbirleriyle bağlantıları baskın otoritenin istekleri doğrultusunda şekillenir. Dolayısıyla, maddi ve sosyal gerçeklikteki kaymaların ruhsal ve deneysel gerçeklikteki sonuçları da Forster'ın romanlarında mevcuttur. Onun romanları, Kral Edward döneminin ve modernist romanın özelliklerini, İngiltere'nin içinde bulunduğu şartları, değişik yazın tarzlarını ve türlerin karışımını sergiler.

Hindistan'a Bir Geçit'te, modernizmin öncü eserlerinden T. S. Eliot'ın *Waste Land*'de geçen mitolojik yapıları kullanan metodun izlerine rastlamak mümkündür. Forster'ın Dionysus'u, Aziz'de Apollo ilkelerine karşı bir öncül olarak sunması da, kainatın düzenine (logos) dayanan Batılı fikri de, romanı dengede tutan unsurlardır. Eliot'ın kullandığı metot; metnin kapalı, tutarlı ve otoriter bir söylemle şekillenmesini sağlar. Bu özellik, *Hindistan'a Bir Geçit*'te de vardır. Godbole'un duruşmadan sonra Fielding'le paylaştığı *Hançer Havuzu* efsanesinde, kahramanın vicdanları rahatlatacak bir girişimi sonrasında, ruhsal ve fiziksel rahatlamanın gelmesi; romanda Adela'nın suçlamalarını geri çekmesiyle, bedenindeki fiziksel bulguların, yani duyduğu yankının kaybolmasında da gözlemlenir. Godbole, bu durumu ve Marabar mağaraları muammasını, *Hançerin Havuzu* efsanesiyle açıklar. Adela'nın Hindistan'dan ayrılana kadar yaşadıklarıyla bu efsane arasındaki benzerlik şaşırtıcıdır. Bu efsane, romanın tüm olay örgüsünü içine almaz. Sadece ilkelden medeniyete, eskiden çağcıla geçişi ve benzerlikleri içerir ve romanın anlatımına bir tutarlılık ve kesinlik sağlar. Romanda verimliliği vurgulanan Hintli Tanrıça'ya ve Krishna

Festivaline yapılan atıflar, bitkisel yaşam ve yeniden canlanma mitlerini anlatır. Forster'ın romanı aslında, tamamen Eliot'ın metodu üzerinden kurgulanmamıştır. *Hindistan'a Bir Geçit*; efsaneye dayalı düşünceyi, Hindistan'ın dil ile temsil edilemeyen yönlerine bir seçenek gibi sunar ve Hümanizmi sınırlara iter. Sonuçta ne mitlere dayalı bir yaklaşım, ne de sömürgecilik romanın temel söylemini oluşturur.

E. M. Forster'ın *Hindistan'a Bir Geçit*'i, romandaki epistemik şiddetle ve sömürgeci/sömürgeleştirilen arasındaki ikili zıtlıkların ölçülememesiyle başa çıkmak ve yeni bir yol bulmak için, Lacan'ın epistemolojisiyle incelenmelidir. Tezin anahtar kavramlarından biri olan Lacan'ın möbius şeridi, topolojik olarak romandaki, uzamsal, öznel, zamansal açıdan ayrılmayan iç ve dışı, aile çemberinde, sömürgecilikte, sosyal ilişkilerde hep süregelen imgeler aracılığı ile, birlikte tutar. Yirminci yüzyılın modernite, pozitivism ve Hümanizm-sonrası dönemi, benliğin Kartezyen-sonrası oluşan kavramını vurgulayarak, öne çıkarmıştır. Bu dönemde akıldışılık/akılcılık, feminizm, melezleştirme, ruhsal ve kırsal alan da kendine yer bulmuştur. Forster'ın romanlarının Lacancı epistemolojiyle incelenmesi, ölçülemeyen ama hissedilen bu muğlaklıklara ışık tutar.

Hindistan'a Bir Geçit'i psikoanalitik bakış açısıyla, benim kullandığım anlatım unsurlarını göstererek inceleyen bir çalışma yoktur. Roman; her zaman psikoanalitik ve yapısalcılık sonrası çerçevede kişi ve Öteki bağlamında ele alınabilir. Elinizdeki çalışma o bekleyen anlatım unsurlarına büyük Öteki ve küçük öteki'nin *sembiyozu* gibi Lacancı bir duyum vermeyi amaçlar. Bunun için de, tartışmanın çerçevesini geliştirerek, psikoanalitik bakışla bir karşılık verir.

Bu metindeki araştırma sorusu, Doğu ve Batı arasındaki müphem ilişkinin nasıl oluştuğudur. Bu karışıklık, Lacan ve Said'in görüşleriyle tekrar düşünülmelidir. Çünkü müphemliğin kökeni içsel ve dışsal, bireysel ve ortaklaşa ruhsal kabullere dayanır. Doğu ve Batı birbirinin ayna imgeleri değildir. Bu çalışma, bu argüman

çerçevesinde Batı'nın Doğu için ontolojik statüsünü sorunsallaştırır ve aralarındaki geleneksel hiyerarşiyi tekrar ele almayı amaçlar. Lacan'ın kayıt teorisine de (*register theory*) başvurarak Hindistan'ın sömürgeleştirilme sürecinde kahramanların modernitenin sonuçlarını nasıl deneyimlediklerini inceler. Aynı zamanda, Batılı baskın söylemin, Hintlileri kendi memleketleri Chandrapore'da, birlikte var olma konusunda nasıl zorladıklarını da araştırır. Doğu ve Batı arasında, yolların ontolojik olarak birleştiği noktada, üçe ayrılan ilişki; Lacan'ın küçük öteki ve büyük Öteki kavramları ile Said'in Öteki kavramı bağlamında incelenir.

Bhabha'nın sömürgeci ve sömürgecilik-sonrası oluşan durumlar hakkındaki görüşleri, Lacancı bakışın, romanda Doğu bağlamında daha geniş bir perspektife yerleştirilmesi için kullanılmıştır. Kişiler, anlaşılmak için tartışılıp belirlenmiş kimlikten öteye, göçebe sürülerine dönüşebilirler. Başyapıt anlatıları çözülür, hakikatin bilginin ve temsilin, karşı-felsefeye dayalı kavramsallaşmalarına dönüşür. Bhabha, *ötekiliğin* yansımasının dünya edebiyatı çalışmalarında, ana malzemeye dönüşeceğini ileri sürdüğünde, kesin bir bakış da sunar, fakat Lacancı yaklaşım, melezlik ve müzakere alanları üzerindeki iddialarının tersine, bilinçdışını bölünmeyle ilişkilendirir. Diğer yandan Lacan'ın topolojik yapısı möbius şerit, iç ve dışı, küçük öteki ve büyük Ötekiyi, bilinç ve bilinçdışını, şuur eşiğine aidiyette ikili zıtlıkların karmaşık ilişkilerinde çerçeveler ve böylece birbirleriyle alakalarına farklı bir yorumlama sağlar. Yeni gerçekliğin doğası, bilginin doğası, ve özneliliğin doğası, gibi yeni kavramlar Forster'in romanlarına, özel bir anlam katmasına yardımcı olmuştur.

Bhabha sömürgecilik-sonrası bir terim olan *öykünmeyi*, kavramsal eşi olan, Lacan'ın *kamuflaj* terimiyle açıklar. *Kamuflaj*, romanda Doğuluların ve Batılıların arasındaki *özneliler arasılık*, yakın ilişkiye dayanan öykünmenin ana özelliğidir. *Öykünmenin* veya *kamuflajın* bu özelliği, Fransız yazar Roger Callois'in çevresel şartlara göre varlıkların kendilerini asimile etmelerine de bir

atıftır. Bu bağlamda, Aziz'in polis kontrolünü bertaraf etmek için Batılı tarzda giyinmesi de *kamuflaja* bir örnek oluşturur.

Çizilen teorik çerçevede, bu tez; çağımız insanının merkezinin nasıl değiştiğini inceler, bilinç ve bilinç dışı arasındaki müphemliği ortaya koymak için tek yanlı möbius şerit yüzeyine benzerlik kurarak Forster'ın romanı *Hindistan'a Bir Geçit*'i tekrar ele alır. Bu topolojik yapı, aynı zamanda iç dış, doğrusal olmayan, bireylerin *özneler arasılığına* (*intersubjectivity*) ve *özneler içindeliğine* (*intra-subjectivity*), kahramanların ilişkilerindeki müphemliğe de karşılık gelir. Lacan'ın *objet petit a* kavramı, kahramanların hissettikleri endişeye ve arzuyla olan ilişkisine ışık tutar. Karşılıklı etkileşimin temeli, metaforik olarak narsist özdeşleşmeyle, ayna evresinde başlar ve hatalı farkındalık, Oedipal yasa ya da simgeselin yoksunluğuyla işlevselliğini yitirir. Bu da, roman kişisini, gerçeğin imkânsız olduğunu deneyimleyene kadar, arzusunu hiç değilse simgesel boyutta gerçekleştirmek için sonsuz bir arayışa yönlendirir. Örneğin, romanda mağaradaki yankı Mrs Moore ve Adela için *jouissance*'ı yani acı ve zevkin getirdiği narsist memnuniyetlerini de gösterir. Fakat romandaki kahramanların psikodinamikleri, Batının ikili zıtlıkları olan sömürgeci/sömürgeleştirilen, akılcı/akılcı olmayan kavramlarının karmaşasına yol açar. *Hindistan'a Bir Geçit* hem sömürgeciliğin, hem de liberal İngiliz Hümanizm'in örneklerini barındırır. Bu; kahramanların psikodinamiklerindeki gerilimi, möbius şerit yörüngesi aracılığı ile açıklamak için Lacancı yaklaşımı gerekli kılar.

Möbius şerit tek yanlı, küresel olmayan (iç/dış ve kutuplar yoktur) ve ne zaman olacağı belli olmamakla birlikte 180° bükülen bir halkadır ve tek merkezli değildir. Bükülme çizginin düğümü değil, eğrilmesidir. Lacan bu figürü bilinç ve bilinçdışı kavramları için kullanır. Ben egoya büküldüğünde asılsız bir benlik oluşur. Bu bükülme, psikoanalitik açıdan, gerçek hayatta travmaya ya da aynadaki imge deneyimine denktir. Möbius şeridi, bilinç/bilinçdışı, büyük Öteki/ (imgesel) küçük öteki, akılcı/ akılcı olmayan gibi Batının ikili zıtlıklarını yorumlamak için kullandım; romandaki örneklemeler gösteriyor ki yapısal

olarak ikili zıtlıklar birbirinin zıttı değildirler. Lacan'ın büyük Öteki ve küçük öteki kavramlarının tanımları psikoanalitik incelemeye ışık tutacaktır. Lacan'ın büyük Öteki kavramı *öznel arası* etkileşimleri şekillendiren, fallik düzenin rolünü üstlenen, simgesel düzen veya Tanrı, Doğa, tarih veya bilimi somutlaştıran otoriter güç veya bilgi olarak tanımlanabilir. Lacan'ın imgesel ya da küçük ötekisi ise yabancılaştırıcı rolleri ile kişilerin imgesel egoları veya çok yakın dostlarıdır (alter egos).

Lacan'ın kavramsallaştırmaları, Forster'ın sömürgeci/sömürgeleştirilen, medeni/medeni olmayan şeklinde toplanmış ikili zıtlıkları parçalara ayırır; böylece Hintlilerin ve Anglo Hintlilerin birbirlerine bakış açılarının ne şartlar ve yaptırımlar altında geliştiğini ortaya koyar. Lacan'ın kavramlarının dışında, Edward Said'in Öteki terimiyle, Anglo Hintlilerin Hintliler için belirledikleri sabit imge ve etkisi üzerinde de tartışılır. Hintlileri, Said'in Öteki kavramı bağlamında değerlendirmeleri, Batılıların onları anlayamamasına ve bu yüzden de Doğululara karşı müphemliğe neden olur. Sömürgeci/sömürgeleştirilen ilişkisinde Anglo Hintliler, Hintlileri baskılayıp, kendileri için epistemik ve ontik bir alan yaratmaya çalışırlar. Bu durum; romanda *öznel arasılık* (intersubjectivity) ve *öznel içindeliğin* (intra-subjectivity), Said'in Öteki kavramıyla birlikte, Aziz, Fielding, Ronny, Mrs Moore, Adela ve diğer kahramanları analizdeki önemini yine vurgular. Mesela, Anglo Hintliler, Aziz'i kuvvetten düşürmek için onun üzerinde güç denemelerinde bulunurlar çünkü onlar için medeniyetsiz Doğu, sadece hiyerarşik bir alanda yer alır. Kullandıkları küçültücü imalar, kendilerini daha üstün olarak konumlandırmak istemelerinden kaynaklanır.

Amacı, İngiliz hanımefendiler Adela ve Mrs Moore'un gerçek Hindistan'ı görmesini sağlamak olan ve Mr Turton tarafından düzenlenen briç partisinde Anglo Hintliler, Hintlilerle tenis bile oynamazlar. Aziz ise Hindu şehri Mau'ya yerleşir ve kendine yeni bir anlam sistemi yaratabilmek için Batılı tarzda sürdürdüğü doktorluk mesleğinden uzaklaşıp, şiir yazmaya yönelir. Aziz'in bu

tavrından, Hindistan'ın geleneksel yapısının Batıyla anlaşmak için hazır olmadığını ve Batı'nın, Doğu'daki narsist imgelerinin başarısız olduğunu çıkarabiliriz.

Yeni anlam üreten möbius şeridin bu dairesel hareketi, aynı zamanda romandaki Doğu Batı arasındaki hiyerarşiyi tersine çeviren Marabar mağaraları gibi sürrealist alanlarda da ortaya çıkar. Mrs Moore ve Adela'nın deneyimlediği Marabar mağaralarındaki yankı; var olan dünya düzenine ters düştüğü için İngiliz üst orta sınıf bilincinde, İngiliz hanımefendiler üzerinde bir sapma oluşturur. Bu sapma Lacan'ın terminolojisindeki yarıktır ve Batı epistemolojisinin Doğuyu çözümleyemediğini gösterir. Bu çözümlememe, simgesel kayıta Mrs Moore için yoksunluğun yoksunluğunu ortaya çıkarır. Mağaradaki karmaşa Batılıların Chandrapore'daki varlıklarını zora sokar. Bu dairesel hareketle İngiliz hanımefendiler normalliklerini kaybeder. Akılcı/akılcı olmayan gibi zıtlıkların möbius şeritteki daireselliği, ters yüz olmuş dış gerçeklikle ilişkinin tekrarını sorunsallaştırırsa da sonuçta ters dönmüş imgeler, yörüngede birbirinin devamıdır.

Aziz için Hint tarihi büyük önem taşır ve ne zaman zora düşse kültürel tarihini ve önde gelen tarihsel figürleri anımsayarak bunun değerini diğer roman kahramanlarıyla paylaşır. Lacan açısından, Aziz'in kültürel tarihsel geçmişine duyduğu hassasiyet ve özlem, işlevsel bağlamda *objet petit a*'dır. Aslında korku, endişe gibi dürtülerini kültürel geçmişini içeren dilin yapılandırılmasında kullanır. Aziz'in kültürel ve tarihsel geçmişi, kendi bilincine yatırım yaparak Hindistan'daki büyük Öteki'nin mahrumiyetini bir nevi doldurur. Kendi kültürel geçmişi etrafında, fantezileri ve fikirlerini yapılandırarak, Anglo Hintlilerin birlikte var olma zorlamalarına karşı bir duruş içine girer. Aziz, kültürel ve tarihsel geçmişinin idealiyle, Anglo Hintlilerle yüzeysel bir ilişki kurmayı tercih eder. Bu tercih, aslında Aziz'in kaybettiği fallus parçaları, şiirine yerleştiği vatanına olan hasretidir. Aziz, hiçbir zaman kültürel geçmişini sosyal çevrelerde kabul görmek için kullanmaz, çünkü istediği ülkesinin bağımsızlığıdır. Aziz kendisi için düğüm noktası (*point de capiton*) olan tarihsel figür hükümdar

Babur'un edimlerini, Fielding'in ve Mrs Moore'un bakış açılarına sunarak onlarla paylaşır.

Lacan'ın bilinç ve bilinçdışı kavramlarının müphemliği, Aziz, Mrs Moore, ve Adela'nın Marabar mağaralarında yaşadıkları olayda ortaya çıkar. İngiliz hanımefendilerin, Lacan'ın gerçek kaydında incelediğim mağaradaki yankıya verdikleri tepki, aslında kendilerinin bilinç ve bilinçdışı arasındaki müphemliğin kaynağı olan Doğu'nun çoğulcu yapısını içselleştirememeleridir. İngilizler, möbius şeritteki bükülmeye karşılık olarak deneyimledikleri travmaya farklı tepkiler verirler ve de bu tecrübeleri bölünmeyle de açıklanabilir. İkili zıtlıklar aslında birbirine zıt kutuplar değildirler.

Marabar mağaralarındaki yankı, kendini İngiliz hanımefendiler aracılığı ile ifade eder ve Lacan'ın epistemolojisindeki gerçeğin kaydının metaforik bir uzantısı olarak ele alınabilir. Dilin dışında gerçek hayatta yaşanan bu deneyim veya yankının etkisini sadece mağaranın içinde değil dışarıda da sürdürmesi, hem Adela hem de Mrs Moore üzerinde bir travma etkisi yaratır. Mrs Moore arzulama hissini kaybeder ve Marabar mağaralarında yaşadıkları, ona, Hindistan'da İngiliz kültürünün iflas ettiğini ima eder. Mağaraların tekinsiz atmosferinde İngiliz söyleminin geçerliliğini kabul etmek artık imkânsızlaşmıştır.

Romandaki bu deneyim, Adela'nın belirleyici imgesinin hatalı farkındalıkla, bilinçdışını meydana getirmesiyle açıklanabilir. Bu da Adela'nın bilinç ve bilinç dışının müphemliğini ortaya koyar. Müphemlik aynı zamanda dile olan güvenilirliği de sınırlar çünkü bilinçdışı dile karıştığında, Adela'nın mağarada ve sonrasında yaşadığı deneyim gibi, insan onu kontrol edemeyebilir. Bu kontrolsüzlük de, hem Adela'nın pozisyonunu hem de kullandığı dilin güvenilirliğini sorgulamamıza neden olur.

Batılılar; Hintlileri kendi kimliklerini belirleyen öteki olarak görür. Bu kavram ampirik olarak ötekini hem içselleştirir, hem de dışlar, tıpkı Batılıların, Hintlileri ontolojik alanda ele alıp kendi kimlik belirleyicileri olarak sabit bir ortamda konumlandırmaları gibi. Yapıcı unsurlardan ötürü Batılılar, iç dış karışıklığı Chandrapore’da deneyimlemektedirler. Bu çalışmanın analiz bölümünde küçük, büyük Öteki, efendi köle söylemine, sömürgeci ve sömürgeleştirilen olarak değinilir. İkili zıtlıkların ters dönmüş imgeleri Hindistan’ın diyalektik olmayan sonsuz bir değişmezlik mekânı olduğunu açıklar aslında.

Lacan’ın ayna evresi; romanda beklentiye yol açan Aziz’in durumu; tiyatral bir süreci öne çıkarır. İngilizler tarafından suçu Aziz’e atılan Adela’ya saldırı, onun Chadrapore’daki imgesini paramparça eder. Kendisi ise Mau’da ruhsal bütünlüğü için bir çeşit özdeşleşmeyi umut eder. Ama yabancılaşmış kimliğinin, bütünselliğine zarar vermesi, Aziz’in parçalanmış imgesinde, fantezilerinin sürekliliğinden başka bir şey değildir. İmgeler ve fanteziler Aziz’in ötekiyle ilişkisi esnasında gelişir. Aynı durum, Adela için de geçerlidir diyebiliriz. Mağaralar, yankı gibi söz-öncesi yapılar, ilkel fanteziler, Adela’ya yapıldığı düşünülen saldırı gibi deneyimlenen imgesel ve gerçek kaydın kesiştiği zemin, büyük Öteki için acı ve zevk yani *jouissance* oluşturur. Doğaüstünün mantıksızlığı ve Adela’nın Aziz’e İngiliz bakış açısıyla yaklaşımından kaynaklanan ilkel fantezileri, Batılıların olaya yaklaşımındaki müphemliği derinleştirir.

Mağaralardaki olayların mantıksızlığı ve anlamsızlığı, söylenmeyen duyguların açıklanmasını sağlar. Müphemlik ve peşi sıra gelen kuruntular tüm kahramanlar arasında merak ve kızgınlığa neden olur. Godbole’un olaylara serinkanlılıkla yaklaşması ise karmaşanın nedeninin sadece bir kişide aranamayacağıdır çünkü karmaşadan o alandaki herkes sorumludur. Fielding’le Godbole bu konuda aynı fikirde değildir çünkü İngiliz akılcılığı ile yetişmiş Fielding olaylarda tek sorumlu arar; Godbole’un konuyla ilgili akılcı yorumlarını anlamada zorlanır. Mağaralarda olanlarla ilgili olarak Fielding ve Godbole’un Adela’yı suçlaması,

Marabar gezisinde kendilerinin olmamasının bu olaya neden olduđu fikrini arka plana iter. Fielding ve Godbole'un Aziz'i bu gezide hanımlarla yalnız bırakması, onun itibarsızlaşmasına ve nedensizce yaftalanmasına neden olur. Açıktır ki, Batılılar bir İngiliz hanımefendinin bir Hintlinin rehberliğinde mağarada geziye çıkmasına hoş bakmazlar. Fielding'in akılcılığı ve tarafsızlığı ile orada bulunması, Lacan'ın gerçek kavramının, İngiliz hanımefendiler için olayların akışını bozmasını engelleyebilirdi.

Britanya sömürgeciliği, Hindistan'daki çoğulculuğun farklılıklarını genelleştiren bir söylemle sorgular. Lacan'ın "baba" kavramı ya da büyük Öteki'nin şartı kahramanların *özneler arasıllığını* ve *Borromean düğümü*'nü oluşturan üç kaydın birleşmesine dayalı öznelliği sorunsallaştırır. Hindistan ve sömürgeleştirme bağlamında, Aziz'in simgesel, imgesel ve gerçek kayıtların birliktelikleri tehlikededir. Bu durum diğerkarakterler için de geçerlidir. Böylelikle romandaki her kahramanın öznelliği ters yüz olur ve sorgulanır.

Romanda Fielding, söylem değişikliğine direnir, hep Hümanizm'in öne çıktığı akılcı, eşitlikçi Batılı duruşu benimser. Diğerk bir deyişle yapay bir merkeze dayanan metafiziğe uzaktır. Bu açıdan Fielding'in, fallus merkezci (phallogocentric) Batılı-Avrupalı düşünce yapısının sınırlarına uyduğu söylenebilir. Öte yandan, Fielding; Chandrapore'daki olaydan sonra gittiği Akdeniz gezisinde, insanın gücünü öne çıkaran Dionysus ilkesinin de farkına varır ve daha geniş bir temsilin parçası olduđu fikrine yaklaşır.

Diğerk yandan Aziz; imgelere bağlılığı ve şairliği ile imgesel kaydını simgesel kaydına dönüştürebilir. Bu süreçte, Aziz'in şairliği rol oynar. Aziz, şiiri sever ve benimser çünkü bilim onun için sonradan edinilmiş bir özellik demektir. Bu açıdan Hindistan'ın kültürel çeşitliliğine, değişik hayat tarzlarına ve düşüncelere sahip olan Hintlilerle birlikte olmak ister ve geriye bakmak istemez. Chandrapore'da yaşadıklarının acısını böylelikle bertaraf etmeye çalışır. *Üstinsanın* Dionysus ideali; Aziz'in karakter özelliğinde belirginleşir. Mau'da

inzivaya çekilmesi, hem çağcıl hem de *Üstinsanın* niteliklerini çağırır. Mau'daki yalnızlığında ve yaşadığı metafiziğin sıra dışı garipliğinde, hayatına anlam katan ve yaratıcılığının uzantısı olan şiiriyle üst bir mevkidedir. Aziz'in Hintli kültürü, Batılıların Hindistan'daki mevcudiyete dayalı metafizik gerginliği siler. Mau'daki Aziz için zaman ve zamanın kuralları, ölçülebilme özelliğini artık yitirmişlerdir.

Chandrapore'da parçalanmış dağınık imgeler; Aziz'in ruhsal bütünlüğünü bozup, onu totalize eder. Bu durum Aziz'in kendini tanımasını sorunsallaştırmıştır. Aynı karışıklık, Adela'nın Aziz'in masumiyetini itiraf etmesinin ardından da meydana gelir ve Adela'nın da kafasındaki kendi imgesi tamamıyla dağılır. Adela'nın Aziz hakkındaki suçlamaları geri çekmesi, onun arkasında duran ve olayı ulusal boyuta taşıyan Anglo Hintlilerin, Adela'yı dışlamalarına neden olur. Batılıların bakış açısı değişmiş ve bunun sonucunda Doğulular ve Batılıların arasındaki *özneler arasılık* yok olmuştur.

Romandaki kahramanların yer değiştirmeleri, Batılılar için sömürgeci/sömürgeleştirilen ideolojisinin imgesel kaydını meydana getirir. Aynı şekilde, metaforik yer değiştirme açısından yerin temsilini alt üst eder. Bu bölünmeyle, kahramanların bakış açıları değişir ve ikili zıtlıklardaki çaprazlama geçişi sonucu *özneler arasılık* kaybolur. Hegel'in efendi köle, büyük Öteki ve küçük öteki, Doğu Batı ilişkisi de möbius şeridin tek yanlı, küresel olmayan yapısını düşündüğümüzde birbirinden ayrılamaz hale gelir. Zıtlıkların ardı kesilmez ve duruşmadan sonraki dönemde de ayrışmalar devam eder. Bu farklılık, duruşmadan sonra Aziz ve Godbole'un yerleştiği Mau'da gerçekleşen Krishna Festivalinde, Doğu ve Batı'nın farklılığının simgesi olan Apollo ve Dionysus ilkeleriyle bir kez daha öne çıkar.

Hintlilerin yabancılaşan kimlikleri, Hindistan'da bütüncül bir varoluşun zırhını aramaya başlar çünkü Anglo Hintlilerin dışlayıcı tutumları yüzünden İngilizleri

kendi psikodinamiklerine yerleştiremezler. Başka bir deyişle, İngilizlerin, Hintlilere bakışı, onların kendi kimlikleriyle yüzleşme süreçlerini başlatmıştır.

Said'in *Öteki* kavramı; Batılıların, Doğuluları vahşi görmeleri ve onları medenileştirmeyi kendilerine görev edinmeleri olgusuna dayanır ve sömürgeciliğin müphem ve önyargılı bu paradoksunu açıklar. Mesela, briç partisinde, Hintli hanımların İngilizceyi kusursuz konuşmaları İngiliz hanımları hem şaşırtır hem de korkutur çünkü kanıksanmış yerli imgesinin dışında hareket etmektedirler. Anglo-Hintlilerin hiçbiri yerel dilleri öğrenmez. Batılılar, bu yüzden iyice kanıksadıkları Said'in *Öteki* imgesini sadece kendi zıtlıklarına dayandırarak belirlediklerinde kültürlerinin çeşitliliğini ve derinliğini göremezler. Hintliler Batılıların yarattığı tektipi ve kendilerini kamufle etmek için Batılıları taklit etmeyi reddeder. Anglo-Hintliler bu minvalde Hintlileri tektipleştirme eğilimindedirler. Hintli hanımların, bu tipolojiyi kabul ettiği söylenemez çünkü kendilerini kamufle etmezler dolayısıyla Batılıların onlar için ne düşündüğü pek de umurlarında değildir. Said'in *Öteki* kavramında, sömürgecilerin kimlik belirleyicisi olarak kullandıkları yüzeysel sabitlikler, kahramanlar arası kabul edilmenin verdiği narsist memnuniyeti yok eder.

Lacan'ın imgesel öteki (imaginary other) veya küçük öteki kavramı, özneliğin yönünü, Doğulular ve Batılılar arasındaki *özneler arasılığı*, Oedipal yasa veya Baba'nın yasasına karşı, her grup için koordine eder. Batılılar kültürlerini, Hintlilerle hiçbir zaman paylaşmazlar. Adela, yerlilerle buluşmakta ısrarcı olunca, kulüpteki vergi tahsildarı Mr Turton, Hintlilerle hiçbir zaman, hiçbir ortamda bir araya gelmediklerini, kendi kültürlerine Hintlileri entegre etmediklerini anlatır. Hem Hintliler, hem de Anglo-Hintliler birbirlerinden saygı görmediklerinden dem vurur ve her iki grup da simgesel bir memnuniyet beklemezler.

Anglo Hintliler, kendi narsist imgelerini Kulüp'te kendi kendilerine yaşarlar. Ulusal bir görev için buldukları, Hindistan'da kendilerini sürgünde

hissetmektedirler. Kulüpte de içselleştirdikleri emperyalist ideolojinin içinde hareket ederler. Marabar'a ziyaretinden sonra Adela'nın dikenli vücudunun görüntüsüyle agresifleşirler. İdeolojik imgelerini yıkmamak için, Aziz'e karşı suçlamalarını geri çeken Adela'yı dışlarlar. Batılıların Hintlileri medenileştirme görevi, hakikati itibarsızlaştıran, fallus merkezci sömürgeciye dönüşür. Bu psikopatolojik süreçte, Doğu'nun efsane yaratan düşünce tarzını anlamaları, emperyalist Batı ve liberal hümanist Fielding için artık imkânsız görünmektedir. Hintlilerin ikili zıtlıkları zayıflatan girişimleri, sömürgecinin onları kuvvetten düşürmeye çalışmasını tetikler. Batılıların yaptırımları Lacan'ın büyük Öteki kavramında karşılık bulur. Bu büyük Öteki, Batılılar tarafından tercüme edilemeyen Doğu imgelerini oluşturur.

Aziz ve Mrs Moore'un arasındaki *özneler arasılık* buna bir istisnadır. Aziz'in camide Mrs Moore'a sinirlenmesi, simgesel de olsa İngilizlerden bir memnuniyet talep ettiğini gösterir ve Mrs Moore ona bu simgesel memnuniyeti sunar. Sonuçta mağarada yaşananlar ve sonrasındaki karışıklık, doğrusal olmayan *özneler arasılığın* ve Chandrapore'da büyük Ötekinin olmayışının sonucudur.

Mekân'ın koşulları; Anglo Hintliler için Adela'nın zarar görmüş vücudunun etkisini tetikler, hem de Hindistan'ın değişik simgesel düzlemlerinde gizlenen bir itimat sebebi olarak ortaya çıkar. Adela'nın iç burkan yaralı vücudunu düşünmek, Batılıların intikam hışmını, Doğululara yöneltir. Batılılar Hindistan'da var oluşlarını Hintlilere zorla kabul ettirmek için kanunlar nezdinde harekete geçer. Chandrapore'daki Anglo Hintliler, Batılıların sadece akıl ve mantığa dayalı hareket tarzıyla, Doğuluların arzu dolu, dinamik ve tahmin edilemezliğini Hindistan gerçeğinde ayrıştırmaya çalıştıkları karışık bir süreçten geçerler.

Romanda bedene ait imgelerin kahramanların kararlarını etkilediğine diğer bir örnek Adela'nın duruşma salonunda karşılaştığı, Hindistan'a mahsus asma

yelpazeyi çeken Hintli adamdır. Adela, Batılı bakışıyla doğuşundan itibaren aşağı tabaka sayılan ve kölelik sisteminin bir parçası olan Hintli adamı; Said'in ırksal ve cinsiyete dayalı Öteki imgesiyle değerlendirir. Adela'nın dikkatini çeken Hintli adamın vücudu, Adela'nın imgesel kaydındaki büyük Öteki şablonunun ters dönmüş yansımasıdır. Ayna imgesinde vücudun bir kısmı sanki aynadaki diğer parçasıymış gibi yansır. Adela'nın asma yelpazeyi çeken Hintli adam imgesi, büyük Öteki söylemin ters yüz olmasına neden olur çünkü, bu imge Adela için adeta tanrısal bir yargıdır. Adela sorunlarından ve ters yüz olmuş imgesinden uzaklaşır ve kendi sorunlarının ne kadar önemsiz olduğunu düşünür. Diğer bir deyişle asma yelpazeyi çeken Hintli imgesi, Adela'nın egosunu yenmesine neden olur. Hintli adamın dikkat çekici güzelliği, Adela'nın mağarada baskıladığı deneyimin tekrar ortaya çıkmasını sağlar. Hintlinin ayna imgesi ve mağaradaki iç/dış karışıklığı, Adela'nın bilinçdışının sorgulanması esnasında söze dökülür.

Batılı epistemolojik çıkmaz, Batılılar, Hintlilerin anlamsal dünyalarını kendilerine mal edemediklerinde ortaya çıkar çünkü klişeleşmiş sömürgeci/sömürgeleştirilen gibi ikili zıtlıklar sadece Batılıların simgesel kaydında işlevselliğini sürdürür. Doğudaki çoğulcu olgular, Batılıları narsist bir memnuniyet duymaktan alıkoyar. Doğu, Batının anlamlandırma süreçlerinin hükümranlığı altına girmeyi ve bütüncül olmayı reddeder.

Hintli epistemolojiye mitoslar hükmeder. Hint'in mitlere dayalı düşünce tarzının Batılı mantığı kavrayabilmesi zordur. Zaten onlar da buna çaba göstermez. Aziz'in duruşması esnasında, kolektif bilinçaltıyla Hintli Tanrıçanın isminin dışarıda Mrs Moore'u çağrıştıracak şekilde yankılanması, zıt ikili mantığın güçsüzleşmesine işaret eder.

Said'in Öteki kavramının, Batılılar için, Aziz'de vücut bulması, sahte bir merkezi olan mitin gücüyle yok olur çünkü Said'in Öteki kavramı her iki gruba

da hitap eden Lacan'ın bakıp gözeten (mOther) imgesel Anne kavramıyla efsaneye dayalı düşüncesinin psikodinamikleri içinde işlevini kaybeder. Hintliler için Mrs Moore'un imgesi sadık ve eşitlikçi Hintli Tanrıçayla eş değerdedir. Dolayısıyla Mrs Moore, aynı zamanda Lacan'ın terminolojisinde asıl gözeten, imgesel Anne'dir. Genel olarak, Batılı kainatın düzeni fikri ve Hindu efsaneye dayalı düşünce tarzı arasındaki fark, Hintlilerin Batılı düşünce sistemini reddetmelerini getirir.

Öte yandan, Bhabha; sömürgeci söylemi veya tek tipleştirmeyi, Lacan'ın imgesel kaydında konumlandırır. Romanda da, küçük ötekinin yabancılaştırıcı özelliği, hem Batılıların, hem de doğuluların duruşlarını sorunsallaştırır. Sömürgeci gücü tetikleyen ivme, onların narsist ve agresif algılarıdır. Hintliler, ise Batılılara bir büyüteç imgesi sağlamayı reddederek onlara simgesel de olsa bir memnuniyet ifadesi vermezler.

Aziz, idealize ettiği imparatorun hükümlerinde yaşama fikrine bu baskılar altında da olsa bağlıdır. Lacan terminolojisinde Aziz'in kültürel ve tarihsel geçmişine duyduğu bağlılık *objet petit a* (arzunun nesnesi) olarak adlandırılır. Bu geçmiş aynı zamanda onun endişelerinin de nesnesidir çünkü kendini bazen rüyalarından çok uzakta hisseder. Aziz'in beğendiği tarihsel figür, imparator Babur ise, onun anlam sisteminde serbestçe dolaşan gösterenleri (signifier), güçlü Hintli kral göstereniyle sabitler. Babur ideali, Aziz'in düğüm noktası ya da Lacan'ın terimiyle *point de capiton*'udur.

Dolayısıyla Aziz, Said'in Öteki kavramındaki imgesel çözümü reddeder ve hayattan zevk almak için yazdığı şiiriyle, dili yeni bir yolla kullanmayı dener. Mau'ya taşınmasının nedeni, yaşadığı travmanın etkilerinden kurtulmaktır. İçinde bulunduğu durum, Aziz'i şiiri aracılığı ile kendine yeni bir yuva yaratmaya zorlamıştır. Bu yeni yuvayı zevkle kucaklar. Bu manada, Anglo Hintlilerin baskılarına teslim olmadığı da söylenebilir. Diğer bir deyişle, Batı'nın ikili mantığını şiiriyle bertaraf eder. Aziz'in şiiri, Lacan'ın *sinthome* kavramı ile

bire bir örtüşür çünkü şiiri, Chandrapore'da, onun için artık işlevsel olmayan simgesel kaydın yerine geçmiştir.

Romanda, Batılı dünyanın düzenini belirleyen düşünce, Hindistan'ın efsane yaratan düşüncesini (*mythopoeic*) çözememektedir. Forster'ın kurgusunda, efsaneye dayalı düşünce ile Batılı logos merkezci düşünce arasındaki fark; eşit veya zıt olarak da sergilenmemektedir. Doğulu tarzdaki düşüncenin *mistik* bir merkezinin olması ve bu bağlamda çoğulculuğu kutlaması, onu efsane yaratan düşünceye yakınlaştırır.

Batılıların kutuplaştırıcı tutumları Marabar Mağaralarında yaşanan olaydan sonra öne çıkar. Dahası, Doğulular Aziz'in mahkemede tektipleştirilmesine Batılıların uyguladıkları mekanizmaları kullanarak karşı bir duruş sergilerler. Yani, Doğulular eşitlik haklarını dile getirmek adına Batılıların simgeselini ya da dil yasasını taklit eder. Saidci Ötekinin ya da Hintlilerin birlikteliği, onlara karşı yöneltilen dışlayıcı uygulamalarla başa çıkma arzularını perçinler. Bu yöntemle, sömürgecinin 'efendi' konumunu kabul etmeyi reddederler ve bu Batılılarda endişeye yol açar. Sömürgeleştirilen, ya da Hegel'in deyişi ile köle, efendiden daha güçlü olduğunu ortaya koyar ve efendiyi yener. Aynı zamanda, efendisinin gözlerinin içine bakarak, dilini konuşarak ve ona Saidci Ötekiyi oluşturma iznini vermeyerek, efendisinin otoritesini alt üst eder. Sömürgeleştirilen, zihinlerdeki sömürgeleştirilmeyi reddeder ve zıtlığın dışına çıkarak sömürgecinin müphemliğine neden olur.

Duruşmada, Anglo Hintlilerin -Spivak'ın terimiyle- *epistemik şiddeti*, hakikati her ne kadar değersizleştirse de, sömürgeleştirilen Hintliler, (Lacan'ın *kamufraj* teriminde olduğu gibi), Anglo Hintlilerin kamufrajını, onların yasalarıyla kamufle ederler ve onların *epistemik şiddetini* alt üst ederler. Diğer bir deyişle, Doğulular, efendi/köle ilişkisine öykünerek, Batılıların kendilerine uyguladıkları yaptırımları kendilerine uyarlayıp onların emperyalist eğilimlerine karşı dururlar. Mr McBryde, mahkemede Aziz'i Mrs Moore'a karşı da zalimce davranmakla

suçlayınca, çileden çıkan Mahmoud Ali, Mrs Moore'un tanıklığının oğlu tarafından engellendiğini söyleyerek; Aziz ve Hintliler için imgesel Anne ya da asıl gözetken (mOther) olan Mrs Moore'u Batılılara karşı bir sav olarak öncüler. Bu sav, dışarda heyecanla bekleyen Hintli kalabalığın sesinde de anında yankılanır. Mahmoud Ali, Hintlilerin bir araya geldiklerinde her şeye güçlerinin yetebileceklerinin ispatını kolektif bilinçdışını harekete geçirerek sağlar. Godbole'un, Fielding ile hiç de hiyerarşik olmayan, çoğulcu konuşmasında, mağarada olanlardan herkesin sorumlu olduğunu söylemesi, bu başkaldırıyla birbirine benzer. Hintlilerin bu anlamda tam bir karşı duruş sergilediği de söylenebilir.

Farklılık, özellikle liberal hümanist Fielding'in bakış açısı ve konuşmalarında ortaya çıkar. Fielding, Aziz'in durumuyla ilgili olarak, sadece ileri bakar ve karşılıklı çözümler bulmaya çalışır. Kulüp'teki Anglo Hintlilerle ayrı görüşte olduğunu, Kulüp'ten ayrılarak belirtir. Aziz'in arkasında durur, onun masumiyetine inanır ama Aziz ve Anglo Hintliler gibi Adela'yı dışlamaz. Fielding kendini değil, dışlanmış Adela'yı, güvenliği için *kamufle* etmeyi tercih eder.

Batılılar için mantıksız ve çıkarlarına karşı duran Doğu zihniyeti, çözümlemeyi önde tutan Batı bireyselliğinin akla yakınlığına, pozitivizm karşıtlığı ile meydan okur. İç/dış karşıtlığı da Hindistan'da geçerli değildir çünkü mağaranın içinde olanlar, dışarda sömürgecinin müphemliğini ve gerçek Hindistan'ın İngiliz hanımefendilerce kavranamayacağını gösterir. Adela ve Mrs Moore için mağaranın içindeki yankının söz-öncesi etkisi, bilinçdışının ortaya çıkabileceği bir yarık buluncaya kadar devam edecektir.

Roman kahramanları hata yapmaktan kaçamazlar çünkü kendi düşünce çizgilerinde sabit kalmak için çabalarlar. Örneğin, Ronny, Adela ile olan ilişkisinde bile Hindistan'daki görevi çerçevesinde konuşur ve bu minvalde bir bakış açısı geliştirir. Her bir grup, simgesel düzenin bütünleyici ilkesini, hem

konuşmalarında hem de diğer kahramanlara bakışlarında gösterir. Simgesel kaydın totalize eden ilkesi, Lacan'ın bağlı kaldığı, dairesel olan ve bütünleştirici baba söylemidir aslında. Romandaki Anglo Hintli'lere sembolik bir kayıt düşünüldüğünde, İngilizler, kendilerinin bağlayıcı zinciri olan dillerinin yarasını yerleştirmek için Hindistan'da bulunmaktadır. Bu bağlamda Britanya, emperyalist ilkelerin ve düzenin dünyada yayılmasının öncüsüdür ve bu anlamda güneş hiçbir zaman Britanya imparatorluğunun üzerinde batmayacaktır.

Batmayan güneş ve Apollo ilkesi; ışık, akılcılık, düzen ve net sınırlar içerir. Bu ilke, romanda Fielding'in düşünce tarzı olan modernite ve Hümanizm kavramlarıyla desteklenir. Dionysus ise, karanlık, akılcı olmayan, düzenin ve sınırların yıkılışını içeren göstergedir. Godbole; düzeni kurmak için kaosu bir yol olarak görür ve herkesin kaostan sorumlu olduğunu düşünür. Apollo ilkesi; bireyi, öteki gerçekten ayrı görür ve akılcılıkla ilişkilendirir. Dionysus ilkesinde ise, bir kişi daha geniş bir gerçeğin parçası olarak görülür. Apollo ilkesi arzu ve duygulara yer vermezken, Dionysus ilkesi, arzulu, dinamik ve bilinemez olmayı içerir. Nietzsche, iki prensibin dengesinin, hayatı anlamlandırmak için şart olduğunu ileri sürer. Sanat, resim, drama, edebiyat, Nietzsche'nin *Üstinsanında* ve Dionysus ilkelerinde yer bulur. Tıpkı, Aziz'in Mau'da, her şeyden elini ayağını çekip, şiirine ve ailesine yönelmesi gibi, Dionysus ilkesi de, hayattaki yüksek değer ve anlamlara yer verir. Kişi, *Üstinsan*'ın özelliklerini özümseyerek hayatta en yüksek makama erişebilir.

Tüm bu karmaşa karşısında Hint mantığının usulüne ait uzantısı olarak doğa, Aziz'in Fielding'le olan arkadaşlıklarına set çeker çünkü Said'in Öteki kavramının ikili mantığa dayalı aklıyla istismar edilmeyi reddeder. Said'in Öteki kavramı, Aziz ve Fielding arasındaki simgesel ve imgesel narsist memnuniyeti yok eder çünkü simgeselin ve imgeselin ortak alanı anlam, yanlış anlamalar, önyargılar, karışıklıklarla zarar görmüştür. Aziz yalnızlığı seçmesiyle Nietzsche'nin *Üstinsanına* benzemeye başlar ve kendi hükümranlığında kendi benlik sevgisine yönelir.

Hindistan'da, kainatın düzeni (logos) işlerliğini yitirmiştir ve bu sömürgeciler için doldurabilecekleri bir boşluk oluşturmuştur. Kahramanların doğrusal olamayan *özneler arasılığı*, mağaradaki yankı gibi romanın son paragrafında kendini tekrarlar. Değişik kültürler, birbirlerine karşı ya kayıtsızdırlar ya da bilinmez Öteki konumundadır. Aziz, *Üstinsanın* bütün karakter özelliklerini içinde barındıramaz, çünkü ülkesinde herkesin özgürlüğü için duygulanır. Karakter özelliklerinden bazıları bir *Üstinsana* benzer çünkü logosun yokluğunda var olmayı başarmıştır. Logosun yokluğundan duyduğu endişeyi sanata ve kültürel geçmişine olan bağlılığı ile yatıştırmaya çalışarak *sinthome*'unu yaratır.

Lacan'ın *Borromean düğümü* kuramı simgesel, imgesel ve gerçek kayıtların romandaki kahramanları ontik ve epistemolojik açıdan psikoanalitik çerçevede incelememizi sağlar çünkü bu düğüm, kayıtları birbirine bağlayarak kahramanların hayatına tutarlılık katar. Batılı ikili zıtlıklar ise kayıtlar arası geçişi sorunsallaştırır ve özellikle Hintlilerin kayıtlarını gerilime sokar. Bundan etkilenen baş kahraman Aziz, Chandrapore'da Batının işlevsel olmayan mekanizmalarını deneyimlediğinden, kendisi için yeni bir anlam sistemi oluşturmaya çalışmıştır. Aziz'in şiiri, imgesel simgesel ve gerçek kayıtları sağ salim birlikte tutan, ülkesi ve Hintli hanımların özgürlüğü fikriyle bağ kurarak, yeni ruhsal alanındaki, yine möbius şerit yapısındaki, dördüncü halka olan *sinthome* ile, hayatına tutarlılık katmaktadır.

Godbole, Aziz'in şiirini, tercüme etmek için sabırsızlanır. Bu şiiri Hindistan'ın ve Hintli kadınların bağımsızlıkları ile ilişkilendirerek, kendi *sinthome*'unda metamorfozlaştırır. Godbole'un uluslararası birlik ruhu da bu şiirlerde mevcuttur. *Sinthome* anlam ötesine geçerek, Hintli-Müslüman antlaşması için de kolektif bir bilinçdışı oluşturur. Şiiri, bu bağlamda Hindistan'ın özerkliğini de içerir. Romanın sonunda, *sinthome*'u ya da şiiriyle bütünsellik sağlayan Aziz, Fielding'den uzaklaşarak, Dionysus idealini kabul eder ve Doğanın da karşı

çıkıldığı birlikteliği orada, o anda bitirir. Kahramanların doğrusal olmayan *öznel* *arasılığından* kaynaklanan karmaşa, mağaradaki yankı gibi romanın son paragrafında, Fielding ve Aziz'in ayrılırken yaptıkları konuşmada tekrar yankılanır. Bu konuşma, arkadaşlığın henüz, o anda ve orada olamayacağını söyler. Bu Dionysus ideali, Doğu'nun söyleminde Apollo ile karşılığını bulur ve aynı zamanda Aziz'in Hindistan'ı aramasını temsil eden anlamıyla ve özerklik arayışıyla dairesel döngüsünü tamamlar. Romanda, Doğu ve Batı birbirlerinin ne ayna imgesidir ne de Lacan'ın Büyük ya da küçük ötekisi bağlamında yapılandırılmasıdır.

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