Magical Realism in E. M. Forster's *A Passage to India*

Nawal Hamdan Mahmoud
Lecturer, Department of Chemistry, College of Science,
Al-Mustansiriya University/Baghdad, Iraq
Email: nawlives@yahoo.com

DOI: https://doi.org/10.31973/aj.v1i141.1822

ABSTRACT:

This paper examines the elements of magical realism in E. M. Forster's novel *A Passage to India* which ranks among the top 100 novels written in English, and in which the writer immersed deeply in India with its – land, civilization, mythology, folklore, and the multiple religious beliefs of its inhabitants that constituted a literary mixture for his novel, taken from the place, precisely the Marabar Caves, a key element and literary background so that it plays the main and effective role in the novel, and is almost the focus of its events around which the rest of the events rally, while highlighting at the same time some of the causes of conflict and misunderstanding going on over time between East and West that are often depicted through clash of cultures in Literature of British India.

The research proceeds from an introduction to magical realism as an artistic term that evolved on into a literary technique that in turn found its way into the fiction of many Latin American writers, which later on becomes a literary school with its literary features and elements. The introduction also refers to the most prominent representatives of this school, noting that this style was present in the literature of previous eras. Ultimately, the conclusion is drawn by means of reviewing the novel indicated.

***Key words*:** Magical Realism, E. M. Forster, *A Passage to India*, Marabar Caves, Literature of British India, Clash of cultures in British India, Clash of cultures in Fiction, Novels set in British India, Indian Novels.

Introduction

Magical Realism is a particular narrative mode characterized by the blending of the mythical or fantastic elements into what is labeled as realistic fiction. Though some critics attribute its beginnings under the so-called term '*Magischer Realismus*' or magic realism to 1920s (Bowers, 2004, p. 2), "in relation to the painting of the Weimar Republic that tried to capture the mystery of life behind the surface reality" (p. 2); or to 1940s under the so-called term '*lo real maravillaso*' or marvelous realism which, according to Maggie Ann Bowers, "was introduced in Latin America … as an expression of the mixture of realist and magical views of life in the context of the differing cultures of Latin America expressed through its art and literature" (p. 2); or to 1950s under the so-called term *realismo magico*

or magical realism "in relation to Latin American fiction" (p. 2), which has ever since "been adopted as the main term used to refer to all narrative fiction that include magical happenings in a realist matter-of-fact narrative" (p.2). Yet the term returns to emerge clearly in the mid-1980s of the 20th century. Bowers observes that since the 1980s these terms "have become both highly fashionable and highly derided" (p. 1), as it has become a distinctive literary genre at the hands of a group of Latin American authors who have mastered it to the extent that it later on becomes a literary trend and school of writing that has its own literary features and principles. Critics have signalized the literary works of a group of Latin-American writers who have adopted this style of writing as a main feature in their novels or their literary works.

It is important to note here that, in this trend of writing, the writers have found the suitable path that enables them to express certain themes or literary topics that they cannot openly discuss, especially those concerning politics or some social taboos, thereby they can easily pass and register an attitude, opinion, or a critique. According to a critical opinion,

Magical realism offered a way of critiquing power structures in disguise: the fantastic storylines didn't *look* like political critique, but clever readers could read between the lines and figure out what was really being said underneath the fantasy. ("Magic Realism Characteristics", Political Critique Section, para. 2)

That is why most novelists of this trend use realistic events that are blocked or erased through political or social injustice then recreated again in a fantastical or magical atmosphere, incorporating at the same time elements of myths, folk tales, or the world of dreams. In the same vein, Wen-chin Ouyang, in her 'Magical Realism and Beyond: Ideology of Fantasy', which is an introductory essay to *A Companion to Magical Realism*, observes that:

the politics of fantasy, like those of magical realism, are driven by desire at one level to grapple with reality and the epistemological systems in place for knowing it, and at another level to transcend here and now and imaginean alternative world. (2005, p. 19)

Prominent among the Latin-American magical realist writers are the Colombian Gabriel García Márquez with his most representatives "*One Hundred Years of Solitude*" (1967), and "*Love in the Time of Cholera*" (1985); the Argentine Jorge Luis Borges with his "*The Library of Babel*" (1941); the Guatemalan Miguel Ángel Asturias with his "*El senor presidente*" (1946); the French-Russian Cuban writer Alejo Carpentier with his "*The Kingdom of This World*" (1949); the Brazilian Jorge Amado with his "*Dona Flor and Her Two Husbands*" (1966); the Chilean Isabel Allende with her "*The House of the Spirits*" (1982), and others who later on follow the same trend to enrich this school of writing like, as an example and not as a limitation, the Mexican novelist Laura Esquivel with her "*Like Water for Chocolate*" (1989).

Nevertheless, seeds of this literary trend have appeared in the literature of the early periods of time. Critics have observed same literary

features in some of the ancient literary works such as *The Thousand Nights and a Night* (which is translated later on under the title *The Arabian Nights*), *Don Quixote* (1605, 1616) by the Spanish writer Miguel de Cervantes (Hanafy, 2002, p. 1), and *The Odyssey* by Homer, the ancient Greek legendary author (Agostino, n.d., para. 2). Amongst others whose fictional works closely aligned with this trend of writing, as the researcher assumes in this paper, is E. M. Forster (1879 –1970) who was among the founding individuals of the Bloomsbury Group – a group flourished during the first half of the 20th century of associated English writers, intellectuals, philosophers, and artists who confirm the importance of personal relationships, the private life, and focus on the form of art rather than its content (Ousby, 1995, p. 71).

Though he belongs to a quite different school of writing, as most of his works inclined towards social realism, E. M. Forster, the pen name of Edward Morgan Forster novelist, essayist, and short story writer, reflects characteristics of this genre (i.e. magical realism) in his work, more precisely in *A Passage to India*. In his *Aspects of the Novel* (1927) Forster assigned chapters to discuss seven universal aspects to novel writing, among these is fantasy, the matter that reflects the elevation of the aesthetic aspect in his writing; and therefore, the tendency to experiment with new types of fiction. Under his sixth lecture "Fantasy", Forster states that "there are in the novel two forces: human beings and a bundle of various things not human beings, and that is the novelist's business to adjust these two forces and conciliate their claims" (Forster, [1927] 1963, p. 111). Adding that "there is more in the novel than time or people or logic or any of their derivatives, more even than Fate" (p. 112). He further explains,

I mean something that cuts across them like a bar of light, that is intimately connected with them at one place and patiently illumines all their problems, and at another place shoots over or through them as if they did not exist. We shall give that bar of light two names, fantasy, and prophecy. (p, 112)

Though literary critics often differentiate between magical realism and the genre of fantasy and point out a set of differences between them, the two genres tend to overlap each other in many respects. According to an interview with Laurie McLean (a literary agent specializing in genre fiction) that is made by the interviewer Lena Goldfinch, Maclean chines in her opinion about the question is Magical Realism Fantasy? by saying that:

> magical realism is a subset of the larger genre of fantasy which contains many interesting subsets today including steampunk, new weird, cyberpunk, dystopian/apocalyptic fiction, dark fantasy and urban fantasy, among others. (Goldfinch, "Is Magical Realism Fantasy?", 2010, para. 8)

She looks at many literary works that adopt the style of magical realism as "good examples of the breadth of magical realism in fantasy fiction today" (para. 7). So did Forster, as he, as somewhat magical-realist writer, in some aspects of his fictional work, especially in his *A Passage to*

India, presents a blending of both styles. Nevertheless, this novel fits more into the magical realism category, as the study intends to prove, as nearly most of, if not all, the elements of magical realism are at every facet of its literary construction. Besides, it comes to prove his shift in his literary writing style that he adopted in his earlier short stories which were truthfully referred to as "fantasies" by Forster himself, as "[the] time is out of joint, … for such a return", as Martial Rose puts it (1970, p. 30), especially, and as Rose remarks, "in the age when Pan and Hermes are less exceptional, more credible, and more unrefined, fantasy must find other forms" (p. 30).

II- The World of Forster's Project

In his 'Programme Note to Santha Rama Rau's Dramatized Version' of the novel, Forster admits that his other novels "have never written… with any other medium in view" (Stallybrass, ed., 2005, p. 327). But in this one in particular, he expresses his real intention to explore "a universe which is not, so far comprehensible to our minds" (p. 327). And, as he tells a friend in a letter, to write "something beyond the field of action and behaviour: the water of the river that rises from the middle of the earth to join the Ganges and the Jumna where they join. India is full of such wonders, but she can't give them to me" **(**as cited in 'introduction' in Stallybrass, ed., 2005, p. xiii). Thus, he finds in India what he was looking for, as it forms a perfect background for the implementation of his project (mentioned above). Through its atmosphere he tries to search for life's big questions, for "a higher reality beyond language and reason" (Stallybrass, p. xxv), to use Pankaj Mishra's words**.** According to Mishra, in this novel Forster "travelled deeper into the mystic's realm than he had ever before…" (p. xxvi), as the ambiguity and charm of the place provides him with the most prominent active tools to achieve his intention. Hence, we touch an active presence of the setting which, in turn, plays a vital role in this novel.

It is worth noting that the title of the novel is inspired by a poem of Walt Whitman (an American influential poet), as the novelist mentions in one of his miscellaneous essays about India ('Programme Note', in Stallybrass, ed., p. 327), which reminds him of that dimension of the universe where, to quote but a few lines from section 2 of Whitman's "Passage to India",

Eclaircise the myths Asiatic, the primitive fables 2

. . . . . .

The far-darting beams of the spirit, the unloos'd dreams, 6
The deep diving bibles and legends, 7
The daring plots of the poets, the elder religions; 8
O you temples fairer than lilies, pour'd over by the rising sun!
O you fables, spurning the known, eluding the hold of the known, mounting to heaven!
You lofty and dazzling towers, pinnacled, red as roses, burnish'd with gold!
Towers of fables immortal, fashion'd from mortal dreams! (1972, II, lines 2, 6 –12)

That dimension where primitive myths, fables, legends, folktales still exist, live, and control man's life; supplying the novelist at the same time with the arena or the stage where he sets his drama and where he can best discuss "the human predicament" ('Programme Note', in Stallybrass, ed., p. 327).

Thereby, using his extraordinary narrative talent with the help of the magic of the setting – the magic of the East with its myths, legends, folklore that are prominent features of magical realism novels, and which have been employed in a distinctive way that helped to build a plot of reality mixed with magic, the novelist begins his novel that is crystallized after two visits to India: the first between 1912-1913 and the second in 1921, which are documented in his *The Hill of Devi* (1953) where the novelist registered all his experiences there, and which are later on dramatized into the novel.

In the early twentieth century and from the center of Chandrapore, a fictive city name, which comes to stand for Bankipore, one of the cities which Forster visited in India, (Forster, 'Indian Diary of 1912-13', pp. 77-78), the writer begins to tell his story discussing in large parts the relationship between the English represented by Cyril Fielding, a middle-aged English professor and the schoolmaster of Government College (an English School) in Chandrapore; and the native Indian people represented by Dr. Aziz, a young Muslim physician at the Government Hospital in the same city, who within the course of the novel befriends Fielding and other British women – Mrs. Moore, an old humble lady, and Miss Adela Quested, a young Englishwoman (who is supposed to be betrothed to Ronny Heslop, the city magistrate of Chandrapore and Mrs. Moore's son) for whom Dr. Aziz, as a response to her inquisitive desire to see the "real" India, arranges for a trip to the Marabar Caves which ends in a disaster and which, in turn, emphasizes a certain truth (which constitutes one of the themes of the novel), the truth that the novelist and everything in the novel try to deliver that "life never gives us what we want at the moment that we consider an appropriate. Adventures do occur, but not punctually" (*A Passage to India*, E. M. Forster, Stallybrass, ed., 2005, p. 22), as the narrator puts it. Similarly, in spite of Fielding and Aziz's real intention in building true and sincere friendship, it seems that the time is not yet ripe for such a relationship amid a sea of problems and differences that challenge them. Even the universe around them rejects, or seems to suggest that the friendship between them, and on a larger scale between Britain and India, is not possible at least at this period of time. And as the narrator expresses,

But the horses didn't want it-they swerved apart; the earth didn't want it, sending up rocks through which riders must pass single file; the temples, the tank, the jail, the palace, the birds, the carrion, the Guest House, that came into view as they issued from the gap and saw Mau beneath: they didn't want it, they said in their hundred voices, 'No, not yet,' and the sky said, 'No, not there.' (*A Passage*, III, xxxvii, 306)

III. *A Passage to India* and its marvelous world

By a close examining of the novel one can touch the most overtly traits of this school of writing, i.e., magical realism. One of these is the real-world setting. According to Michelle Witte,

[p]lace is a key component … Stories with Magical Realism can reasonably take place in any real-world locale. Small towns and rural areas are common

settings for these kinds of stories, … It is the sense of place, or rather the atmosphere and overtone of the location, that gives the setting a magical yet realistic feel. ('Elements of Magical Realism', Sep 29, 2015, para. 7)

Within the same context, E. M. Welsh has noted that "[m]agical realism is almost always rooted in a real place, though like in *Wizard of the Crow* or *One Hundred Years of Solitude*, it can often be a made-up city or town within the real world that is treated as if it had always been there" ('Magical Realism: What is it?', n.d., Traits of Magical Realism Section, para. 7). Likewise, in *A Passage to India*, we see an active presence of the setting. The element of the strange, alien setting is seen from the first part, exactly from the very opening lines of the novel. And India here represents the amplified setting which is often used in this trend of writing.

So, the story of *A Passage to India* is set in a real world, in a place that is real, yet filled with mystery and magic. Though the novelist uses fictional labels for – characters' names, places … etc., still the real setting of the work is India at the time of the British Empire. Everything in the novel seems to be a parallel or counterpart to a certain character, place, event, or an experience that the novelist meets during his visits to this country.

From the very beginning of the novel the readers are made to know about the Marabar Caves, in place of the actual hills called Barabar in the North Indian state of Bihar which the novelist previously visited in 1913, (Mishra, in 'Introduction', in Stallybrass, p. ix) and their vagueness. In the first part of the novel, titled *Mosque*, the caves were metaphorically described as "a group of fists and fingers are thrust up through the soil, …These fists and fingers are the Marabar Hills, containing the extraordinary caves" (*A Passage*, I, i, p. 7). Thus, right from the beginning they are personified as those parts of the body that are used for manipulation, i.e., those controlling parts of the human body, alluding to their controlling part in the novel. In Chapter VII of Part I, these caves enter heavily into the story playing an important role in shaping the later sequence of narratives. During a tea-party at Fielding's home on the college grounds, Aziz (who is one of the guests), to his dismay of letting Fielding's guests see his miserable bungalow (house), invites them instead to see the Marabar Caves, thereupon, these caves immediately begin to shade their ambiguous shadows on the plot. Though they form the most famous landmark of the area, Aziz seems to know very little about them. Even Professor Godbole (a Brahman Hindu professor at Fielding's college) has been evasive in his way to describe them to the extent that Aziz feels that Godbole is holding back information about them, the matter that heightens

an awareness of mystery behind them. In this respect, Sharon Bayliss has noted that,

[i]n magical realism, the realism plays a bigger role. The primary plot will be about real things in the real world, but there is an undercurrent of magic. It's so real in fact, that the author may imply that the characters themselves may not be reliable narrators, so as to not be too decisive about the existence of magic. (**'**For the Genre Confused', Dec. 20, 2011, para, 6)

At this stage, the narrator begins to convey an irreducible magic which cannot be explained about these caves, and at the same time heighten the awareness of life's hidden forces, which are embodied here through these "[f]ists and fingers [that] thrust above the advancing soil – …." (*A Passage*, II, xii, p. 117).

However, in Part two of the novel titled *Caves* (Chapter XII), the narrator through an extensive use of poetic language, which is also one of the traits of magical realism writing, gives a description of the caves, illuminating at the primitive, spiritual, and 'uncanny' place of the universe, bestowing upon them an eternal existence as the existence of the universe itself, and alluding at the same time to their ghostly aspect which, in turn, enhances the idea of the extraordinary and mysterious atmosphere of the place,

There is something unspeakable in these outposts. They are like nothing else in the world, and a glimpse of them makes the breath catch. They rise abruptly, insanely, without the proportion that is kept by the wildest hills elsewhere, they bear no relation to anything dreamt or seen. To call them 'uncanny' suggest ghosts, and they are older than all spirit. (II, xii, pp. 115-116)

When Hamidullah (Dr. Aziz's uncle) asks Mohammed Latif (a distant relative of him) what is there in these caves and the reason for their going to see them, the narrator explains that "[s]uch a question was beyond the poor relative's scope. He could only reply that God and the local villagers knew, and that the latter would gladly act as guides" (II, xiii, p. 123).

In his "Indian Diary of 1912-13", Forster gives a comprehensive description of the hills that he saw near Bankipore, accompanied by a friend of Masood's (Forster's most intimate Indian friend), who brought two nephews with him. One of these hills is called The Crow's Swing and the other hills that at their feet the tents were pitched, the area that contains what is called 'the Buddhist caves':

The caves are cut out of the solid granite. A small square doorway and an oval hall inside. This sounds dull, but the granite has been so splendidly polished that they rank very high among caves for cheerfulness. Date — 250 B.C.; as early as anything in India. … We lit candles which showed the grain of the granite and its reds and grays. The nephews also tried to wake the echoes, but whatever was said and in whatever voice the cave only returned a dignified roar. ('Indian Diary', pp. 76-77)

Like in most magical realism style of writing, the novel moves to the point where the two worlds are forced together, the real world with its

ordinary events against the extraordinary. On the day of the trip to the Marabar Caves, the novelist reflects another stage of reality, the 'reality' which is blended with the 'magic'. In his critical study about the author and his literary works, Lionel Trilling has noted that "[a]n imposing fact about *Passage* is that out of the previous contest between illusion and reality, conceivably the theme of Forster's first four novels, a new, enlarged reality has emerged. It embraces much previously assigned to illusion" (Trilling, 1944, p. 129). In the location of the caves the characters are prepared to face the other aspect of reality, the aspect through which India shows itself as a 'spirit', as Miss Quested hopes to catch, as "[s]he would see India always as a frieze, never as a spirit, and she assumed that it was a spirit of which Mrs. Moore had had a glimpse" (I, v, p. 43). From the depth of the caves, the narrator begins to convey the caves' mysterious power – a magic force which has a voice that stimulates the visitors. Nevertheless,

> [w]hatever is said, the same monotonous noise replies, and quivers up and down the walls until it is absorbed into the roof. "Boum" is the sound as far as the human alphabet can express it, or "bou-oum," or "ou-boum," utterly dull. Hope, politeness, the blowing of a nose, the squeak of a boot, all produce "boum." (II, xiv, p. 137)

An actual experience that the novelist mentioned in one of his letters to his mother (registered in *The Hill of Devi*) about the echo inside the Barabar Hills that "returned a dignified roar" ('Indian Diary', pp. 77 – 78). Hence, magic is embodied in that mysterious unknowable force which lies beyond the range of human reason.

The focus on the setting drives the plot forward. While the echo can be understood in terms of the Indian people, it does not for the English, as the two ladies are quite disturbed and disoriented by it. In his "Significance of Echo in *A Passage to India*", Abhijeet Pratap states that the echo is a strong force in the novel that it chases everyone and no one understands it and that it "[symbolizes] the confusions in Indian life and on the other (2018, para. 1)**,** to the extent that "[it] shatters people's peace of mind" (para 2). In the novel, Mrs. Moore feels disturbed and perplexed by it. It makes her perceive the hollowness of life. She seems to undergo a shift of rationalism against spiritualism, as she begins to question her religion, and the answers, according to the narrator, "only amounted to 'boum'" (II, xiv, p. 139).

On the other hand, in addition to the darkness, the echo inside these caves shatters Adela's peace of mind. It plays its role in increasing her fears, as she was right from the beginning of her coming vexed with her supposed marriage. It provokes her to the extent that she has lost her balance and run away of the cave accusing Aziz of attempting to assault her, the matter which was confirmed later by Miss Derek (a young Englishwoman who works for a Maharajah in an Indian-ruled state far from Chandrapore) to Mr. McBryde (the chief of police in Chandrapore) that "[t]here was an echo that appears to have frightened her" (II, xviii, p. 157). Thereby, "[t]he experience in the caves precipitates the breakdown of reasonable communication between the English and the Indians at

Chandrapore" (Rose, 1970, p. 82). Ultimately the supernatural laws of nature overlap with the natural world around them to defy the human norms. Though they are not seen as significant or taken upon the consideration of most of the characters, they do affect the realistic world in a way so as to create their own magical realm.

Thus, through the caves, which "can hear no sound but [their] own" (II, xvi, p. 145), as the accompanying guide, who accompanied the visitors on the trip, puts it, the novelist underscores the supernatural elements that are of intrinsic credibility, but are never explained. In an introduction to the critical anthology *Magical Realism: Theory, History, Community*, Lois Parkinson Zamora and Wendy B. Faris write that "the supernatural is not a simple or obvious matter, but it is an ordinary matter, and everyday occurrence – admitted, accepted, and integrated into the rationality and materiality of literary realism" (1995, p. 3). Similarly, Forster in his *Aspect of the Novel*, talking about fantasy, states that "it implies the supernatural, but need not express it" (Forster, [1927], 1962, p. 117). In the novel, as the readers have observed, the characters accept rather than question the logic of these elements or laws of nature, which, in turn, reflect an essential feature of the style of writing in magical realism. According to Kristin Luna, "[t]he simple definition of magical realism is when a story is set in the real world, but the people in the world accept that some magical elements exist – when magical elements are a natural part of the world as we know it and are accepted as such" ("Magical Realism: Where Fantasy and Literary Fiction Meet", 2016, para. 2). Adding that "[s]tories in this genre may include retellings of fables and cultural myths to bring them back into contemporary social relevance" (para. 2). And this is what Forster did in his novel, as myths, legends, superstitions, and rituals constitute a basic part in it. More than once, the novelist hints to India as a land of – superstitions, ghosts, and that myth and legend play a sacred part in it; and that its people, especially those uneducated are so steeped in them. An illustration of the Indians as people held by superstitions is when Aziz tells Nureddin, a grandson of the Nawab Bahadur (an influential wealthy Moslem) that they "simply must get rid of these superstitions, or India will never advance" (I, viii, p. 90). Stressing "[h]ow long [he hears] of the savage pig upon the Marabar road?" (I, viii, p. 90). Then he returns to ask Nureddin to promise him "not to believe in evil spirits, and if [he] die … to bring up [Aziz's] three children to disbelieve in them too" (I, viii, p. 91). On the other hand, the novel hints to those superstitions that are associated with ghosts. The word 'ghost' is mentioned more than once by different characters in the novel. Even the caves were likened to ghosts by the narrator when he hints that **"**[t]o call them 'uncanny' suggests ghosts" (II, xii, pp. 115-116).

In fact, the drawing of myths, legends, and folk tales is one of the features in novels of the modern era; novelists often employ them in a way that helps to create magic realist scripts with contemporary social pertinence. Contrary to a critical opinion of a critic that the novel of *A passage to India* is nearly empty of the mythical references that the novelist

adopted in his earlier novels (Crews, 1960, p. 97), Forster incorporates in this novel a collection of myths, legends, and folktales through which he best renders his attitudes. In his "E. M. Forster and Hindu Mythology", G. K. Das has observed that "[o]ne of Forster's main discontents with English culture and way of life was their lack of a strong mythological tradition" (n. d., p. 244). He argues that,

In *The Longest Journey* and *Howards End* he attempts apparently to trans-plant the mythical life of ancient Greece among the downs and farms of England, but the effect that is achieved in these two novels - and the same can be said about *Maurice* also- is an element of [consummate] fantasy rather than a fuller, 'mythic' rendition of life as there is in *A Passage to India*. (p. 244)

Stressing that the "[t]he mythical core of [the novel] is wholly Hindu**"** (p.244). Clarifying further: Indeed one sees in the background to his approach to Hindu myths a feeling of disenchantment with the world of Pan as expressed in *Howards End* … [and] as he turns to explore Hindu myths in *A Passage to India*, he is at once struck by their intriguing novelty, their complex symbolism and the unique

phenomenon of their living continuity. (p. 244)

So, within the course of the novel, the reader encounters a significant amount of mythology in the fabric body of the novel, as its inclusion is applicable to the existing reality. As far as the definition goes, generally, the word myth means a traditional story, especially one which explains the early history or a cultural belief or practice of a group of people, or explains a natural event. In *A passage to India*, Forster highlights some of the land's mythical aspects. His often symbolic description of how the country originated permeates many of the myths and legends which are evolved across the following text:

The Ganges, though flowing from the foot of Vishnu and through Siva's hair, is not an ancient stream. Geology, looking further than religion, knows of a time when neither the river nor the Himalayas that nourish it existed, and an ocean flowed over the holy places of Hindustan. The mountains rose, their debris silted up the ocean, the gods took their seats on them and contrived the river, and the India we call immemorial came into being. (II, xii, p. 115)

He describes in a figurative language the scenery around the location which contains the legendary hills that speak of the distant civilization of the land. However, the most unusual feature of these hills is their echo which has a certain mysterious power that, as we observe in the novel, affects the lives of the characters, undermines their hopes and dreams, and alludes at the same time to the other mysterious face of reality.

Another magical realist element occurs throughout the novel is storytelling, which is a technique used by magical realist writers through which reality and fantastic elements are combined together, so as to create a unique magic atmosphere. In *A Passage to India*, Forster seems to consider the benefits of inserting a number of folktales to covey a certain message. In this case he relies on the character of Professor Godbole, the character

that most possesses a peculiar oddity in the novel who philosophizing on the concept of 'good' and 'evil' after the crisis at the Marabar caves. When Mr. Fielding asking him whether he thinks Aziz is innocent or guilty, he recounts a legend of the 'Tank of the Dagger' – a tank that was built at the location of the Marabar Hills to commemorate a miracle concerning a thirsty cow (II, xix, 167). The legend concerned a Hindu rajah who had murdered his own sister's son and the dagger had remained attached to his hand since then. Within the course of time, one day the rajah arrived at the same hills, and though he was thirsty, he ordered the water to a thirsty cow first. Accordingly, the "'dagger fell from his hand, and to commemorate miracle he built Tank'" there (II, xix, p. 168). The story, though is not comprehended by the English man, confirms also one of the universe's mysteries concerning mankind, as the Hindu professor believes, for the story is told from his perspective of the world he lives in. At the same time, it heightens an awareness of life's hidden meanings or hidden magic forces that push against realism and that cannot be explained in a conventional way, nor can be resisted. In the storyline, magic is treated as commonplace realities, as one of the allegorical meanings of the story is the acceptance of magic in the world. In Part Two, Chapter 29 through their final conversation, and in the light of the recent events, Adela and Fielding share the same insight. They meditate after the trial upon the things beyond the reach of their rationalism, wondering if "[w]ere there worlds beyond which they could never touch, or did all that is possible enter their consciousness?" (II, xxix, p. 248), but "[t]hey could not tell… Perhaps life is a mystery, not a muddle; they could not tell" (II, xxix, p. 248), as the narrator puts it.

The idea of life is a mystery is also confirmed by Mr. Das (Ronny Heaslop's assistant and the presiding Hindu judge at the trial of Aziz). Understanding the ambiguity of life and Man's trouble with it, Mr. Das says, during a casual conversation with Aziz after the trial, that "[l]ife is not easy as we know it on the earth" (II, xxx, p. 252).

In addition to the element of the supernatural atmosphere, magical realist style of writing allows a space for reviewing of some customs and traditions of peoples. These, in turn, form a significant element through which the writers shed lights on some of the rituals of people whether these are concerning social or religious occasions. Likewise, in ***A passage to India*** Forster explores some of the spiritual and religious sides of India by shading light on a number of rituals and ceremonies there. In Part II of the novel, he hints to Muharram observances (an Islamic religious commemoration in honour of the martyrdom of Al-Hussein, Prophet Mohammed's grandson):

Mohurram was working up. The city beat a good many drums, but seemed good-tempered. [Fielding] was invited to inspect a small tazia - a flimsy and frivolous erection, more like a crinoline than the tomb of the grandson of the Prophet done to death at Kerbela. Exited children were pasting coloured paper over its ribs. (II, xxi, p. 180)

At the same time, he highlights the riot that usually accompany these ceremonies concerning the problems between a sect of Muslims and the Hindus regarding the direction of the procession of the mourners (II, xxii, p. 184). In doing so, Indians are shown as people dominated by religious divisions.

In addition to the cultural aspect, magical realist style of writing often embraces a Carnivalesque atmosphere. In his "On the Carnivalesque in Magic Realism", Robin Bates states that "[m]any of the greatest magical realist novels feature carnivals" (2018, para. 4). He argues that the Russian literary critic Mikhail Bakhtin's theory on the art of carnivalesque "helps us understand the author's project" (para. 4). Adding, "as the Russian theorist saw it, the carnival time disrupts the normal order of things, allowing new creative energies to emerge" (para. 4). Similarly, Forster incorporates a sort of carnivalesque atmosphere through the description of one of festivals in India, which is an important festival of Hinduism. He works on the investment of this cultural stream within the narrative text by activating the myth of Krishna's birth.

The third and last part of the novel titled *Temples* opens with the preparation of the birth anniversary of Lord Krishna (a Hindu god), whose birth story is a myth and magic by itself:

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. He and Professor Godbole stood at opposite ends of the same strip of carpet. (III, xxxiii, p. 269)

Forster chooses this ceremony for its mingling of myth and reality, reminding at the same time of the story of a wonderful civilization with its gods and legends, from which the novelist seems to seek an activation of new energies that may restore love, health, beauty to mankind, as the Hindus believe. In this festival the celebrators enact in dramatic dancing the life of Lord Krishna (the son of Devaki and king Vasudeva), as stated in the *Bhagavad-gita* – a 700 verse Hindu scripture. (Doniger, 'Stories of the gods' Section, 2018, para. 5), the matter that in turn contributes to the features of magical realist style of writing in the novel.

Another key aspect of the novel which reflects magical realist style is hybridity which means the juxtaposing of two different realities that appear simultaneously together. In his introduction to "*A Passage to India*: Cultural Hybridity", Seog kwang Lee has noted that "*A Passage to India* touches on one of the most central issues of today, for instance the notion of hybridity" (2009, p. 1). Similarly, Mohammed AL-Badawi and Alaeddin Sadeq have observed that:

A Passage to India gives a good example of the clash of cultures between the East and the West based on social, political and religious backgrounds. The clash of imperialist westerners with the native Indians, as well as Between Hindus and Moslems, are all recurring themes in the novel. ("*The Manifestation of Multiculturalism*…", 2016, p. 255)

In the novel, the land of India is cleverly invested for its pluralistic and multi-ethnic society, its multi-religions, and its colourful cultures. In the city of Chandrapore, Forster juxtaposes East vs. West; English vs. Indians; the occupiers vs. the occupied, or the rulers vs. the ruled; and Muslims vs. Hindus; Man vs. the universe; … etc.

As for the concept of East vs. West, the novelist was keen to reflect the impossibility of extending bonds of friendship between East and West. In the novel, the land of India works as a meeting point between East and West precisely during one of the colonial periods in history; nevertheless, everything in this land seems to expel every foreign soul, as "[t]here is something hostile in that soil" (I, ii, p. 15) and reject all that are alien, as if "irritation exuded from the very soil" (I, vii, p. 71), as the narrator explains.

In the novel, the reader confronts two sets of cultures clashing against each other, as the novel is loaded with many cultural aspects of both groups of people. The differences between the Western culture represented by the English people with their reverence to time and punctuality, and the Eastern represented by the Indians with their unpunctuality dominate the novel. For example, the Bridge-Party which meant "to bridge the gulf between East and West" (I, iii, 24) reflects the impossibility of understanding between the two different cultures. The differences go deep into the sketch of characters, as the event is meant more to juxtapose the English people with their usual cold, arrogant, and unemotional character against the simple and emotional character of the Indians. Commenting on their ignorance of the simplest rules of etiquette, the narrator observes that "most of the Indian guests had arrived even earlier, and stood massed at the further side of the tennis lawn, doing nothing" (I, iv, p. 35), while the English stand at the other side looking with superiority at their guests, as the natives were not allowed to enter the club. Again, the misunderstanding that happens between the two groups of people after the party throws more light on the impossibility of meeting on an equal social level. Mr. and Mrs. Bhattacharya (the Indian couple whom Mrs. Moore and Adela meet during the Bridge Party) do not send their carriage, as agreed upon during the party, to bring the two ladies to their house to have tea with them. When Adela inquires Aziz about "some point of Indian etiquette" (I, vii, p. 62), Aziz lets her know that there is no such thing in their culture, confirming that "[Indians] are by nature a most informal people" (I, vii, p. 62), condemning at the same time such behaviour of the Bhattacharyas and describing them as "slack Hindus" and as "such slack unpunctual fellow!" whom he knows very well because of his job as a doctor. According to him, "they have no idea of society" (I, vii, p. 63), stressing to her that "it is as well [they] did not go to their house, for it would give [the two ladies] a wrong idea about India" (I, vii, p. 63). The complex fabric of the Indian society perplexes even the narrator who wonders "[h]ow can the mind take hold of such a country?" (II, xiv, p. 127). According to him, "[g]eneration of invaders have tried, but they remain in exile" (II, xiv, p. 127), because of the land's multi-face of mystery and muddle.

The simple and naïve Indian character also is highlighted through the trip to the Marabar caves when Aziz "[l]ike most Orientals" (II, xiv, p. 133), as the narrator states, "overrated hospitality, mistaking it for intimacy, and not seeing that it is tainted with the sense of possession" (II, xiv, p. 133).

The impossibility of meeting is highlighted more after the disaster at the Marabar caves. According to Mr. Turton (the chief British official who governs Chandrapore): "disaster [result s] when English people and Indians attempt to be intimate socially" (II, xvii, p. 153). He sees that "Intercourse, yes. Courtesy, by all means" (II, xvii, p. 153). Yet, according to him, "[i]ntimacy-never, never" (II, xvii, p. 153).

As for the aspect of hybridity concerning the English vs. Indians, again the same difference between East and West is repeated, but this time through individuals. The English people with their sense of prejudice and arrogance against the goodwill and over-simplicity of the Indians is highlighted and discussed as one of the themes in the novel. In Chapter Two of the first Part of the novel, the narrator sheds light on the conversation between Hamidullah and Mahmoud Ali (a lawyer and a friend of Aziz) discussing "as to whether or [not] it is possible to be friends with an Englishman" (I, ii, p. 8), which is also discussed in many different ways throughout the novel. However, the course of events in the novel shows, despite the good intention to build friendly relations, the uselessness of such attempts, as the English always look at the Indians as culturally inferior.

As for the aspect of hybridity concerning the colonizers vs. the colonized, or the rulers vs. the ruled, Forster explores in many different ways the relationship between these two categories trough master-servant relationship. This is best reflected through his sketches of so many characters precisely that of the English who see and regard themselves as superior to all Indians, like – Ronny Heaslop; Major Callendar (the civil surgeon) – a cruel and intolerant character who believes that "[n]ot one of [the Indians is] all right" (II, xxiv, p. 203); Mrs. Turton (the wife of a British official) who is sketched to exemplify extreme racism in the novel. She advises Mrs. Moore, during the Bridge-Party, not to forget that she is "superior to everyone in India except one or two of the Ranis" (I, v, p. 38), and even compared to those "they're on an equality" (I, v, p. 38). In one of her dialogues she criticizes her husband and his subordinates for being "weak" and for not cracking down the natives. Reminding them of the actions taken against the Indians after what later comes to be known as the Amritsar massacre in 10 April, 1919, as the Indians were ordered "to crawl … on their hands and knees" (II, xxiv, p. 204). According to her "they oughtn't to be spoken to, they ought to be spat at, [and] they ought to be ground into the dust" (II, xxiv, p. 204). Nevertheless, there are a few exceptions of characters like Fielding, Adela, and Mrs. Moore who represent the goodwill towards the natives and who make an effort to treat them as equals. However, through the relation of the colonizers vs. the colonized, Forster brings to light the Indio-English racial tension which is intensified through the trial of Aziz, who always criticizes the imperial

power of the colonizers. The scene of the trial reflects how each group is resentful of the other. It additionally shows the racial prejudice of the Christians against Islam.

To sum up, the feeling of superiority on the part of the colonizers upon the colonized plays its part of undermining any kind of meeting on an equal level. Mohammed AL-Badawi and Alaeddin Sadeq have noted that "when the occupier leaves the land of the occupied and gives it back to its people, only then can friendship become a reality between the two parties" (p. 256). Hence, in his "*A Passage to India* – E. M. Forster", Sam Dastor has observed that "*A Passage to India* is a goldmine of astute writing and wonderful plotting. It is crammed with currents and cross-currents of characters and cultures --- the anguish of the Indians, the cloddishness of the English, [and] the mystical brightness of the Hindus" (n. d., para. 4).

As for the aspect of hybridity concerning of Man vs. the universe, this sense is also so apparent in the novel. This is best shown through the event at the Marabar caves which is a fine example of presenting nature as a mystery to man. Moreover, in the novel the caves play their part of undermining of any kind of meeting between the two groups and stand against their intention in establishing the ground for a real friendship, as if the land itself was hostile to such a relationship. The novelist makes it clear when he says that even "the earth didn't want it, sending up rocks through which riders must pass single file" (III, 37, p. 306). So, the novel in most of its plot construction is characterized by the trait of hybridity through which he renders one of his themes.

Also, the plots in magic realism works often incorporate issues of political unrest, or certain crucial events. According to a critical opinion "[t]he reality of revolution, and continual political upheaval in certain parts of the world, also relates to magical realism" (Moore, "Magical Realism", 1998, para. 7). In *A Passage to India*, Forster, though indirectly, presents a political critique which means an implicit criticism presented on the part of a writer criticizing in it the ruling powers that govern the world of a literary work. It may be an unjust government, cruel and unjust ruler or rulers, an authoritarian regime, colonizers, certain social system…etc. Simultaneously, the writer creates his or her own alternative world, by which he or she achieves his or her desire to create a perfect world. Therefore, magic realism's 'alternative world' works to correct the reality of the world discussed in the literary work; yet in Forester's novel the 'alternative' is not modeled unless in a different time, and in a different place when the two parties, or the two groups sit on equal grounds.

A fundamental feature of magical realism is time. According to Moore "[t]ime is another conspicuous theme, which is frequently displayed as cyclical instead of linear" (para. 7), i.e., in telling the story, the novelist does not follow the typical time sequence adopted in the other literary conventions. Likewise, in his novel, Forster tells the story in parts which supposed to form a cyclical whole. He constructs his novel in three parts: entitled "Mosque", "Cave", and "Temple" which seem to represent the three seasons in India, as each chimes with special weather of the year – the

"Mosque" is associated with the cool weather when everything was fine and where signs of friendship were begun to establish; whereas the "Cave" is associated with the hot weather during which the event at the Marabar caves took place, and because of which everything collapsed down leading to hatred and hostility between the two parties. According to Mr. Turton "India does wonders for the judgement, especially during the Hot Weather" (I, iii, p. 25); and the last part, the "Temple" is associated with the rainy season that took place in the city of Mau (a fictional name). In rendering the events at the third part, the novelist does not follow the typical time sequence, as the narrator resumes his narrative after two years of the events of the caves, where a sense of reconciliation and signs of rebirth – symbolized by the celebrations of the birth of the Lord (according to Hinduism) – dominate the general atmosphere.

Another appearance of magical realism traits in the novel is the presentation of events from different points of view. Likewise, in *A Passage to India*, Forster adopts multiple narrative techniques to tell his story. In general he uses the technique of third-person narrator which enables him to be with all the characters rendering their feelings and thoughts, as well as commenting with authority on the most accurate details in the novel, especially those concerning the events happen to Adela inside the caves, and even those happen to her after the crises concerning her hallucination with the returning voice of the echo, rendering in great detail her psychological state of mind, which was previously disturbed, as she was confused and uncertain whether to accept marrying Mr. Ronny Heaslop. In fact, this was the cause behind her later confusion that left its impact on the later events of the novel. Besides, the narrative structure is also overlapped from time to time with the characters' viewpoints especially those concerning personal relationships, the British occupation to India, the crisis at the Marabar caves, … etc.

It is noteworthy also that incorporating cause and effect in the sequence of events of the novel is one of the secondary traits in magical realist style of writing. In the novel, the weak psychology, spiritual confusion, and the immature personality of Miss Quested, which make her most of the time out of her rational comprehension, have collaborated leading later on to the tragic events that, in turn, lead to the undermining of the early established friendship among the major characters in the story the matter that sustains one of Forster's underlying themes in the novel.

Just as importantly, according to one of the common checklists which combine the common elements of magical realism, one of the common features in this genre of writing is that the writer adopts an "[o]pen-ended conclusion [that] leaves the reader to determine whether the magical and/or the mundane rendering of the plot is more truthful or in accord with the world as it is" ("Elements of magical realism", n. d., p.1). Likewise, in *A Passage to India*, Forster ends up his novel with an open-ended point of view, like in any great endings books, getting the readers to think about the alternative for such dilemma. In his "Significance of the Ending of *A Passage to India*" Abhijeet Pratap states that

Forster has left the ending of *A Passage to India* open. The last chapter looks like the beginning of a new story. All cards have been laid and at the end everyone has to go his own way. Aziz and Fielding are friends but do not fit together anymore. (2018, para. 1)

As we have seen in the novel, the two earlier friends are obliged to be part from each other, because as it seems, the time is not right for such a relationship, unless in another time and maybe in other place, and as the narrator puts it at the end of the novel "not yet …not there" (III, xxxvii, p. 306).

To conclude, though the term of magical realism is often associated with Latin American writers, as literary critics often observe them as the pioneers of this genre of literary writing, this trend has been improved to be found in many literary works of writers from other continents. For example, the novel of *A Passage to India* by E. M. Forster can be categorized as one of magical realism novels as most of the characteristics of magical realism are seen or recognized in it.

Although widely acknowledged as a social realist writer, Forster seems to experiment with this style of writing even before it was labeled or coined. His experiences in India seem to provide him with the exploration of a new literary style. In this novel, Forster adopts most of the basic characteristics of this trend of writing, as the novel abounds with most, if not all, of its features. The plot deals with real people in a real world, yet a hidden magic force, which is at the same time acknowledged and accepted without being explained by the logical norms of nature, has undermined the life of most of the principal characters of the novel. Also, the same literary rhythm found in magical realist novels is found in it. Eventually, from what have been noticed *A Passage to India* can be credited as a magical realist book and its author as a magical realist writer who seems to espouse this style before it started to be examined as a worldwide genre.

References

- AL-Badawi, Mohammed and Alaeddin Sadeq, (2016), "*The Manifestation of Multiculturalism in the Works of* [Amin] Maalouf's *In the Name of Identity* and E. M. Forster's *A Passage to India*" [Doctoral dissertation, Zarqa University], Doi:10.5901/mjss.2016.v7n2s1p251. Retrieved from: www.mcser.org/, (September 1, 2018).

- Agostino, Christopher. (n.d.). "Old School Style Magical Realism and Quantum Mechanics". Retrieved from: thestorybehindthefaces.com/.../, (July 27, 2019).

- Bates, Robin. (2018, January 31). "On the Carnivalesque in Magic Realism". Retrieved from: https://betterlivingthroughbeowulf.com, (August 30, 2018).

- Bliss, Sharon. "For the Genre Confused: Magical realism...more than just an oxymoron". Retrieved from: www.sharonbayliss.com/.../, (August 11, 2018).

- Bowers, Maggie Ann. *Magic(al) Realism*. (2004). London: Routledge.

- Crews, Frederick C., Journal Article (1960, Spring). "E. M. Forster: The Limitations of Mythology". Volume xii. Retrieved from: https://www.jstor.org/stable/1768332, (August 28, 2018).

- Das, G. K. (n.d.). "E. M. Forster and Hindu Mythology". Retrieved from: https://link.springer.com, (August 28, 2018).

- Dastor, Sam. (n.d.). "*A Passage to India* – E. M. Forster", Retrieved from: www.ralphmag.org/EB/passage-india.htm, (August 22, 2018).

- Doniger, Wendy. (2018), "Bhagavadgita –Hindu scripture". Retrieved from: https://www.britannica.com, (September 27, 2018).

- Forster, E. M. *Aspects of the Novel*. (1927). Harmondsworth: Penguin Books Pty Ltd, 1963.

- Forster, E. M. "Programme Note to Santha Rama Rau's Dramatized Version" Appendix III in E. M. Forster. *A Passage to India*. In Oliver Stallybrass (Ed.), *A Passage to India*. London: Penguin Books, Edition of 2005.

- Forster, E. M. "Indian Diary of 1912-13". Retrieved from: shodhganga. inflibnet.ac.in/bitstream/10603/.../06_chapter%202., (pp. 77-78). (August 10, 2018).

- Forster, E. M. *A Passage to India*. In Oliver Stallybrass (Ed.), *A Passage to India*. London: Penguin Books, Edition of 2005. All subsequent page references to the novel are made to this edition.

- Goldfinch. Lena. (2010, February 24). "Is Magical Realism Fantasy?". Retrieved from: enchantedinkpot.livejournal.com, (November 17, 2017).

- Hart, Stephen M. and Wen-chin Ouyang (edts). (2005). *A Companion to Magical Realism*. Boydell & Brewer Ltd.

- Hanafy, Iman A. "Magic Realism in Jorge Luis Borges's Fictions and Naguib Mahfouz's ARABIAN NIGHTS AND Days". Retrieved from: https://www.academia.edu/, (July 27, 2019).

- Lee, Seog kwang. (2009). "*A Passage to India*: Cultural Hybridity". Retrieved from: 210.101.116.28/W_files/kiss61/1e300326_pv, (September 1, 2018).

- Luna, Kristin. "Magical Realism: Where Fantasy and Literary Fiction Meet". Retrieved from: www.fictorians.com, (November 17, 2017).

- Mishra, Pankaj. In "introduction" to *A Passage to India*. In Oliver Stallybrass (Ed.), *A Passage to India*. London: Penguin Books, 2005.

- Moore, Lindsay. (1998). "Magical Realism". Retrieved from: mrhoyesibwebsite.com/, (August 15, 2019).

- Ousby, Ian. ed. (1995). *The Cambridge Guide to Literature in English*. New ed. Cambridge: Cambridge University Press.

Pratap, Abhijeet. (2018, July 14). "Significance of the Ending of A Passage to India". Retrieved from: www.cheshnotes.com/2018, (August 24, 2018).

- Rose, Martial. (1970). *E. M. Forster*, in Kenneth H. Grose (ed.), *Literature in Perspective*. London: Evans Brothers Limited.

- Seogkwang Lee, (2009), "*A Passage to India*: Cultural Hybridity". Retrieved from: 210.101.116.28/W_files/kiss61/1e300326_pv, (September 1, 2918).

- Trilling, Lionel. (1944). *E. M. Forster*. London: The Hogarth Press, 1944.

- Shmoop, "Magic Realism Characteristics", Political Critique Section, para 2). (n.d.). Retrieved from: www. shmoop.com › ... › Magic Realism ›, (October 10, 2017).

- Solon City Schools. (n.d.). "Elements of magical realism". Retrieved from: https:/www.solonschools.org/.../filedownload.ashx?, (August 11, 2018).

- Welsh, E. M. (n.d.). "Magical Realism: What is it?" Traits of Magical Realism Section, para 7. Retrieved from: www.emwelsh.com/blog/magical-realism, (August 17, 2018).

- Whitman, Walt. "Passage to India" in *Leaves of Grass*, edition of (1872). Retrieved from: https://www.bartleby.com/142/183.html, (August 10, 2018).

- Witte, Michelle. (2015, Sep 29). "Elements of Magical Realism", part three. Retrieved from: michellewittebooks.com/, Sep 29, 2015, (August 17, 2018).

- Zamora, Lois Parkinson and Wendy B. Faris, eds. (1995). *Magical Realism: Theory, History, Community*. Durham: Duke University Press. Available also from: https://books.google.iq/books.

الواقعية السحرية في رواية أي أم فورستر ممر إلى الهند

المُلخّص

يعتمد البحث على دراسة عناصر الواقعية السحرية في رواية إي إم فورستر ممر إلى الهند التي تُعد من بين أفضل ١٠٠ رواية مكتوبة باللغة الإنجليزية ، والتي انغمس فيها الكاتب بعمق في الهند بأرضها ، وحضارتها ، وأساطيرها ، وفولكلورها ، والمعتقدات الدينية المتعددة لسكانها التي شكلت مزيجًا أدبيًا لروايته، مُتخذاً من المكان وبالتحديد كهوف مارابارعنصرًا أساسيًا وخلفية أدبية بحيث أدت الدور الرئيس والفعال في الرواية ، وتكاد تكون محور أحداثها التي تلتقي حولها بقية الأحداث ، بينما يُسلط في الوقت نفسه الضوء على بعض أسباب الصراع وسوء الفهم الدائر بمرور الزمن بين الشرق والغرب والذي غالباً ما جرى تصويره من خلال صراع الثقافات في أدب الهند البريطانية.

ينطلق البحث من مقدمة للواقعية السحرية بوصفها مصطلحا فنيا تطور إلى تقنية أدبية وجدت بدورها طريقها إلى أدب العديد من كُتاب أمريكا اللاتينية ، وقد أصبحت فيما بعد مدرسة أدبية بسماتها وعناصرها الأدبية. كما تشير المقدمة إلى أبرز ممثلي هذه المدرسة ، مع ملاحظة أن هذا الأسلوب كان حاضراً في أدب العصور السابقة. وفي النهاية ، يجري التوصل إلى الاستنتاج عن طريق مراجعة الرواية المشار إليها.

الكلمات المفتاحية: الواقعية السحرية ، إي أم فورستر، ممر إلى الهند ، كهوف مارابار، أدب الهند البريطانية ، صراع الثقافات في الهند البريطانية ، صراع الثقافات في الخيال الأدبي ، روايات تدور أحداثها في الهند البريطانية.