

Irreconcilability of Classes in E. M. Forster's *Where Angels Fear To Tread* and *Howards End*

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Abstract

E. M. Forster (1879-1970) is one of the controversial writers in the history of modern English literature accompanied by D.H. Lawrence and Virginia Woolf who try to expose new facets of human being in his relation with the society. On the first hand, Lawrence and Woolf always attempt to show the urgent needs to establish different types of relationships within the same society or trespass the borders of the society's conventions. On the other hand, Forster seeks to go farther to highlight the need of a human culture and society to communicate and establish love liaison and affinity. These affinities and liaisons should be guided only by the pure notion of love purified of all the rigid restrictions imposed by the society like money, class differences and the cultural discrepancies or racial behaviours. So, Forster intends to marginalize these borders to ridicule the vicious snobbishness of the English people in dealing with people of other societies and cultures.

E. M. Forster is one of those writers who show the importance of the people of other societies. He (1938) always clarifies that "we should love each other or die". Since, he believes in the integrated spirit of human being in spite of the peril differences of financial status or the cultural background which always divide the people into superior and inferior. Forster highly believes in humanism, Abrams(1999:116), (the trend that deals with class and culture and human nature) and liberalism that is to say to be equal with others. So, he attempts to call for the equality and the rights of all the people to love and be loved and express the feelings.

Introduction

This paper sheds light on the theme of irreconcilability and its relation to the classes of the society. The study also tackles cultural and social discriminations in two of Forster's novel namely "Where Angels Fear to Tread" (1905) and "Howards End" (1910). The paper seeks to probe the prejudices of characters. The English characters hold themselves above all mankind, and even the upper-middle-class see themselves better than the poor, or to express their humbleness to the degree of equality in order to reach at certain aim in their mind.

Daiches (1960:1157) denotes that Forster always raises the question of how communication is even possible? Forster underpins that society as a whole seems to provide simply a collection of empty gestures and institutions which have no real meaning and could provide no real basis for communication between individuals. In Forster's words the "great society" is always the enemy. Only the "little society", the intimate group of real friends who have somehow managed to break down the walls of individuality that separate them, is worth anything- or is really position as a true society. Forster is a remarkable novelist who understands human relationships. Critics always opine that Forster's novels render difficulties and predicaments of modern people. They find him his vision and inclined to be over anxious . They believe that his oeuvre is not only ambiguous and tentative. The main concern of his novels is to delineate the moral values of human liaisons. This paper is trying to present the discussion the view of Forster's focus on to equality among people. His endeavor to show love and intimacy beyond the borders and limitations of new capitalism exist in the twentieth century specially in England.

Forster thinks and declares that every human being has some sort of uniqueness that is missed in his(her) personality.

Forster in his *Where Angels Fear To Tread* delineates the story of an English family with a widow of their late son. The family attempts to pacify and reduce the tension and sadness in the heart of their daughter-in-law. So, Mrs. Harriton the head of the family decides at the advice of her neighbours to send her daughter-in-law to Italy for enjoyment with her little neighbor Miss Abbott. In Italy the two ladies come into a close contact with an Italian adulterer signor Gino Carella(the son of a dentist) which is disrespected job in England. What is worse is that Lilia the English widow loves Gino and they agree to get married. Miss Abbott sends a message to the Harritons telling them about the development of their widow with the Italian. Knowing the scandal, the mother sends her son Philip to ask Gino to leave Lilia but Gino refused since Lilia is pregnant. So, Mrs. Harriton sends her daughter Harriet to kidnap the child for he is from a British origin. Harriet does that successfully but she has an accident in which the child dies. Gino beats Philip hardly for knowing the story of kidnapping his son. Philip sympathizes with Gino and asks him to befriend him and Gino agrees. Philip on his return to England proposes to marry Miss Abbott but she refuses his proposal and agrees to Gino's proposal.

While Forster's *Howards End*, the story takes place in England. *Howards End* is a place in England. The starting point of the story occurs when Mrs. Ruth Wilcox, the wife of a very rich English man, travels to Germany. She becomes acquainted with two German sisters (Margaret and Helen Schlegel). They invite Mrs. Ruth to have a tour in the country. Later on, The Schlegels visit Mrs. Wilcox on her deathbed. Mrs. Wilcox rewards Margaret by giving her the possession of *Howards End* which belongs to her family. Mr. Henry Wilcox refuses to confess Margaret's possession of the house totally. The worse is that when he obliges his son not to marry Helen because she is an intelligent German lady. After that, Helen develops a relationship out of wedding lock with Mr. Bast an English man whose wife has some bad intimacies with Mr. Wilcox. Helen becomes pregnant . at the end of the novel, Mr. Wilcox proposes to marry Margaret Schlegel. Under protest, she agrees to marry him. Mr. Wilcox disallows Helen to live in *Howards End*, but Margaret

unfolds all his liaisons with Mrs. Bast. At last, he is obliged to agree and allow Helen to live there with her illegitimate son. The only hire of Howards End is the illegitimate half-German child of Helen.

Section One: 1.1 The Meaning of Irreconcilability

Hornby, Cowie and Gimson (1974:451) define irreconcilability as the inability to be reconciled and the impossibility of bringing people into harmony. Moreover, irreconcilability means intolerance which in turn means to disallow or unaccept something that you do not like or agree with. Irreconcilability also means to refuse or inability to stand somebody or something unpleasant without complaining and the disagreement among people. In addition, Irreconcilable means that differences are great that it is impossible to settle them. If an idea or opinion is irreconcilable with another, it is impossible for somebody to have both of them together. The irreconcilability repeatedly means that a group of people of different class come in close contact with each other and each group disallows other groups to devalue or ridicule their conventions, traditions, culture and they are not ready to know about his conventions and culture.

1.2 Irreconcilability in *Where Angels Fear To Tread*

The problem of irreconcilability is obviously shown in all of Forster's oeuvres. Daiches (1960:1159) illustrates that Forster's *Where Angels Fear to Tread* and *Howards End* explore the relation between inward feeling and outward behaviour; these novels have structural and psychological complexity. Impressive as they are, there are certain evasions and obliquities in their handling of the social and sexual themes which they develop, and one feels that Forster draws back before the implications of some of his own insights. The novels do not push knowledge hard enough, but instead resolve situations in esthetically tidy but humanly dubious gestures.

Rajimwale (2009: 445) avers that although Forster belongs to the middle-class, he makes the Englishmen of the upper middle-class his particular target. In *Where Angels Fear to Tread*, Forster holds the conventional upper-class morality to vilify them as it is represented in

the character of Mrs. Herriton. She is incapable of understanding the emotions of others and goes ahead spoiling the love between her widowed daughter-in-law and the Italian man Gino so that she can protect her family because she believes that they, as English people, are better than the Italians and it would better not establish any type of intimacy with them. This creates the conflict between the conventions and nature.

It is clear, through all his novels, that the themes of troublesome family scenarios are Forster's forte. Parrinder (2006:299) indicates that in *Where Angels Fear to Tread*, the protagonist, Philip Herriton, also lives in "Sawston", is suggesting that the names have a symbolic value (if Herriton stands for " the inheritance", then Sawston, England, represents ". And this is pointing towards a more traditional explanation of English emotional inhibition. The novel is concerned with Herritons' disastrous attempts to "rescue" their widowed daughter-in-law Lilia, who falls in love with a penniless Italian, and her baby son. Philip's mother and sister are ironclad protestants, while their friend Caroline Abbott, travelling to Italy to save a " little soul" , is from a working-class catholic upbringing, she sees it as her duty to champion morality and purity, and the holy life of an English home. Philip, the supercilious aesthete, contrasts the two classes as Forster mentions in his melodramatic plot associates the Italians with warmth, directness, and vitality; and puritanical English with coldness, hypocrisy, and death. Sawston thus stands for the provincial puritan mentality. He is always welcoming friendship with his new Italian friend Gino and tempting to get rid of the rigid limitations imposed by his mother, Mrs. Herriton. Mrs. Herriton, the bullying woman, considers the relationship between her English widowed daughter-in-law Lilia and the Italian Gino as a matter of national struggle and challenge.

Eagleton (2005:310) comments that in *Where Angels Fear to Tread*, a young upper-middle-class English woman runs off with a rather roughneck Italian, to the horror of her snobbish, stiff-necked family but the tables are mischievously turned on the broad -minded reader when the Italian indeed turns out to be an appalling brute. For the conscientious liberal, honesty demands that someone recognizes how much his ideals of freedom are dependent on his social privileges. Forster repeatedly expresses these ideas most directly through the Herritons, the main characters of the novel *Where Angels Fear to Tread* . Rao (2007:2) pens

that the novel begins with and ends in a railway journey from England. The first one is from England when Lilia and Caroline starts their journey to Italy; and it ends when Philip and Caroline return from Italy. In order to focus on the idea of discriminations in different aspects of life between two places and two cultures, Forster presents two dissimilar countries. Vaidyanathan (2007:162) opines that Forster in his debut novel "Where Angels Fear to Tread", shows a relatively young English widow named Lilia. Lilia Herriton going to Italy at the advice of her deceased husband's family. Lilia is accompanied by her friend Caroline Abbott, and, in a quaint little town called Monteriano. Later on, she falls in love with an even younger hustler named Gino Carella and plans to marry him. The news mortifies her former in-laws Forster as cited by Vaidyanathan (2007:162) " How could our Lilia marry a man beneath her class, the idle son of a dentist (a profession not highly regarded by the snobs in those days), and a catholic? This idle son tries to surpass the borders given by an English woman by marrying their daughter."

Vaidyanathan (2007:162) adds that Philip Herriton, Lilia's ex-brother-in-law, is immediately dispatched to Monteriano to put a stop to this fiasco, but it's too late; The wedding has already happened, and Philip returns empty-handed to England with Caroline. Lilia is eager to adjust her life to this poor but picturesque provincial Italian town. She finds the social environment completely alien to the one to which she is accustomed in England. And the worst is the fact that Gino, whose friends are impressed that he has been able to score a rich Englishwoman, is revealed to be lazy and adulterous. The worst happens when Lilia dies in a childbirth delivering a son to Gino.

The novel continues to discuss the situation depicting Mrs. Harriton as a woman who believes neither in romance, nor reconcilability, nor in any parallel from history, or anything else that may disturb the domestic life of her family. The Herritons' connection to Lilia is not so easily broken; a daughter named Irma from her first husband has been left in their care, the Herritons recoil in fear when, Forster as cited by Vaidyanathan (2007:162) " Philip, his sister Harriet, and Caroline all convinced of Gino's unsuitableness as a father, especially of a child of English blood, return to Italy to try to retrieve the baby boy". Philip entrusts the rescuing party to the mother's care as he understands genuine

intentions in rescuing the baby from Gino. Caroline who visits Gino's house is convinced of his deep attachment for his son and finds that it is improper to tear the child from its father. She convinces Philip to drop the idea of rescuing the child from his father and relocating it with the Herritons.

Vaidyanathan (2007:163) expands his discussion saying that Harriet becomes furious with Caroline and Philip for having messed up with the affair of rescuing the child from Gino as planned by her mother. In her misguided sincerity, when Caroline goes to Gino's house and finds that he is not there, steals the child. Philip thinks that his sister has brought off the child from Gino for a good price. But as they drive in a carriage to the railway station on a dark and a rainy night, the carriage overturns killing the child. The novel is a wonderful evocation of the minutiae family bickering and arguments which are still relevant and highly suitable to the scenario that we find today. The bullying mother and slightly too weak compliant son are very common theme in the twenty first century. Analysis of the way that the society represses the individual and the conflict between what we want to do and what society expects us become a recurring theme in Forster's novels.

The central idea of *Where Angels Fear to Tread* arises from Forster's beliefs that one must avoid being influenced by social conventions exclusively and must pursue one's unique personal views. Almost in all his novels, Forster (1938) states his disapproval of social beliefs such as those that lead to religious and racial persecution in the name of "community standards" Forster (1938) "the people I admire most are those who are sensitive and want to create something or discover something, and do not see life in terms of power." and this clearly appears in all his novels that highlights the theme of irreconcilability like *Where Angels Fear to Tread*; *The Longest Journey*; *A Room With A View*; *Howard's End*; his master piece *A Passage to India* and *Maurice* and also the same is applicable to some of his essays like *What I Believe* , *Two Cheers for Democracy* and *A Binger Harvest* in which Forster focuses the same idea of irreconcilability. Forster always encourages the individualism, where one detaches oneself from cultural influences and strives to find one's authentic, independent enjoys, as opposed to those championed by some as universal values upheld by society. Thus the

novel traces the conflict between artificial and authentic personal values. Lionel Trilling (1964: 96) in his critical analysis of the novel shows that:

The novel states is a work of its time. It is a novel of broken ties. It is a satire on the great British middle class. It is a novel of sexuality. Forster highlights the cooperation of a triangle of the intellect, the body and the soul. He pleads for a happy fusion of all the three to achieve the fulfillment bin life

Vaidyanathan (2007:227) stresses that the novel is a satire on the snobbishness and cultural insensitivity which form the tablet upon which this story is written. Firstly, we see the English social class difference that leads the Harriton family to welcome the young harebrained widow in their midst. Then, there is the general belief in English superiority over the popish Italians. Finally, we have the total unacceptability of Gino himself, a poor, provincial, and poorly educated Italian. The lack of cultural awareness extends to Lilia herself, who expects an Italian husband to adopt her English middle class values, and the Italian neighbours transform themselves into an English community. And this event exposes clearly the theme of irreconcilability

Vaidyanathan (2007:227) believes that the theme of class-ridden snobbery is highly exposed in this novel to show the irreconcilability. For English people think themselves to be of a higher rank, on the other hand, Italian people have the belief that they belong the the highest rank of nations and societies. If we have ever felt frustrated by the petty vagaries of human behaviour, or the idiocy of certain societal taboos or customs, then we will warm to Forster's theme at once. In a mere 142 pages of the novel, Forster deftly shows the class-ridden snobbery of the English society of his time, and racism. These features appear to be inevitably coupled- a product, no doubt, of the colonialism and imperialism from which we have still to recover. That this stains of beauty of quintessential Englishness is perhaps one reason for Forster's love-hate relationship for England and the fact that he spends so much of his time abroad.

Trilling (1964: 101) outlines that the theme of the novel is " the effect of a foreign culture upon insular ideas and provincial personality".

Trilling also extends his views that since the renaissance, and specially in the 18th century, it had been a device of moralists to confront their own culture with the superior habits of foreign lands. Vaidyanathan (2007:227-8) maintains that the novel has the theme of conflict between culture and nature. Colmer(1975) ,as cited by Bradshaw (2007:36) ,underpins how Forster develops the radical contrast between the passionate, instinctive life of the Italian town Monteriano and the snobbish convention-ridden provinciality of (Sawston) in the novel. Bradshaw (2007:3-4) thinks that:

Forster's novels are structured around contrasts, and when Caroline Abbott and Lilia Harriton set off Italy from a fog –bound Charing Cross at the beginning of the novel'' Where Angels Fear to Tread'' they entrain for idiosyncratic sphere of antitheses: North versus South; suburbia versus the country; the country versus the city; the medieval versus the modern; prohibition versus liberation; propriety versus mischief; emotions versus conventions; orthodox versus the pagan; the everyday versus exceptional; the real versus fantastic; pretence versus honesty; prose versus passion; common sense versus imagination.

Masterman (1905:4) proposes that the struggle between Gino and Lilia is national one since each one belongs to a different country. "Generations of ancestors, good, bad, or indifferent, forbade the Latin man to be chivalrous to the Northern woman; the Northern woman to forgive the Latin man." Masterman (1905:4) maintains that Forster makes here none of the conventional assaults against the conventional evils. He gives the picture of the one and the other: Italy is shown in front of suburban England. Worldly success is seen against complete worldly failure. Idleness in the sunlight is exposed against a beaver-like industry under grey skies. Material pleasure contrasted with negligence to life's minor luxuries. Life lived for the future contrasted with life depending on the past. Vaidyanathan (2007:232) discusses the struggle between two dissimilar cultures, the one represented by England (Sawston) and the

other by (Monteriano) of Italy. Forster writes his novel with his liberal humanist's creed which in Forster's words is that "we must love one another or die." Forster (1938:83), as cited by, Trilling (1964:98) asserts that "I hate the idea of causes, and if I had to choose between betraying my country, and betraying my friend I hope I should have the guts and courage to betray my country." Trilling (1964:98) comments on the attitude of Forster as a liberalist as an inaugural linkage between Forster and "The Liberal Imagination," perhaps no novelist has been more consistently regarded as liberalism's literary standard bearer. This tendency of Forster is noticed by Trilling (1964:98) as Forster's reinvigorating "war with the liberal imagination,". One of the most important theme of the novel is that the struggle between intellect and the flesh, the mind and the body. Forster all the time sees that neither intellect nor the body is sufficient. He feels that the mind and the body both make life complete. Moreover, Forster's pattern is that of a triangle of the intellect, the body and the soul. He pleads for a happy fusion of all the three to achieve fulfillment in life. So, people of variant abilities to work, to imagine to love and hate can never reconcile.

Colmer (1975: 107) illustrates that the novel is about being saved. The Harritons and their neighbour reach Italy to be free and out of the hand of the bullying woman Mrs. Harriton. They aim at finding their salvation and pleasure. Two ideas of being saved are played off against each other. One is the idea of spiritual salvation, of saving one's inner integrity' of achieving wholeness of being. Forster (1905), as cited by, Trilling (1964:105):

Philip Harriton tries to trespass the borders constructed by his mother and establishes a new friendship with Gino the Italian after seeing olive trees, frescoes, statues, blue skies, inns, mosaics all these aspects he is bereaved of in England and semi-prison house of the Harritons. His travel to Italy makes him think that he will remodel his life, and Caroline Abbott, by saving her being spinster by marrying Gino, reach out towards this in their best moments. The other is saving face, the whole

business of sending rescue parties to prevent an undesirable marriage or, subsequently, to provide a loveless but socially respectable upbringing for the child of such a marriage. Old Mrs. Harriton, a devious suburban arch plotter, who does not believe in nothing related to spiritual life, and her odious daughter Harriet, are the chief champions of this particular brand of saving.

Royle(1999:14) maintains that two characteristic aspects of the novel are distance and violence. Words are not neutral, placid, or indifferent: they are the site of battle, necessity, love and hatred. And in reading the novel, we get a sharp sense of the distance between characters of two completely dissimilar levels and religion. Colmer(1975: 107) clarifies further that the novel has another significant theme that is the theme of transfiguration alongside the theme of salvation and reconcilability and irreconcilability. He observes that if the theme of salvation is the core of the novel, so too is the theme of transfiguration; and the theme of reconcilability and irreconcilability all are an expression of that widespread attempt in a secular age to invest life with meaning and significance by using religious terminology to depict heightened states of being. Salvation is the core of the novel and transfiguration is the poetic or imaginative means of achieving it and reconcilability is the aim. At moments of intense emotion or as the result of visionary experiences, Forster's characters are granted a view that transfigures the details of ordinary life. Even illiterate people experience such transfigurations. The experience depends as much on love and the holiness of the heart's affection, as on imaginative insight. Even the incredibly vulgar Lilia found her salvation in Gino as the result of an act of transfiguration; in her case, appropriately, an act of a typically sentimental and shallow kind. Forster(1905), as cited by, Royle (1999:14) "She remembered how the evening sun had struck his hair, and how he had smiled down at her, and being both sentimental and unrefined, was determined to have the man and the place together." The transfiguring promise was genuine enough - after all Caroline secretly shared it- but it becomes tainted by Lilia's willful possessiveness, her desire to have both the man and the house by which she first saw him, her determination to transform Gino, the vital

young Italian, into a tame English husband. Lilia's transfiguration of Gino is coloured by novelettes expectations and values. The main point about genuine moments of transfiguration is that they reveal ultimate reality and that the memory of them endures. They are not vulnerable to cynicism or disenchantment. So with all these themes, the novelist tries to convey a message that is each society has its own uniqueness and its conventions which inspire it and raise its rank and esteem among the other countries. The need to acquire the good habits and leave what is useless. And the divisions of superiority and inferiority are only human made rules to divide and vilify each other. So, through this analysis, we get a close understanding of Forster's aim to diminish the barriers between the classes and raised the slogan of liberation and equality.

Section Two: Irreconcilability in *Howards End*

The theme of irreconcilability is repeatedly dealt with in all of Forster's oeuvres. Forster seems to be sure that the people of England are not superior than those of other countries. Each country, as it is represented by its people, has some nice traditions and moralities of its own which causes irreconcilability and struggle among people. Forster emphasizes that every country has its own uniqueness and civilization which every foreigner should learn and follow to adjust his new way of life at that country. Forster's motto, not only his "Howards End" but also for his method of work, is a more problematic liaison than simply tying the secured and inviolable identity souls who are capable of getting their freedom from the limitations and constraints of the community. People, according to him, have hopes for a reconciliation of the concept and the sensible transparent and communicable experience. In all of his oeuvres, there is a touch of imperfection. Forster's characters have an aim that is the quest for perfection. They all the time confess that they lack something. Forster (1951:40) focuses on his message to his readers saying that in our daily life we can neither know each other; nor we have a clear prediction of the future nor how to show our confessions. But people in Forster's novels can be obviously shown, at least for the readers; their inner vision as well as their exterior life which is highlighted. The main concern of Forster's "Howards End" is to delineate the moral values of human liaisons. Finch(2011:85) assures that Forster

preferred the social rather than the inward, psychological novel. However, Forster finds his way in showing his interest in the "inner life ". He does so because the novel must, like life , have equilibrium parallel, balancing the claims of existence, personalities and ideas. Thus, Forster is in search of a reconciliation of the inner and outer worlds. To Forster, values are more important than facts; and the real values are friendship, intellectual exploration, insight and imagination, which are the very components of the values of the " inner life".

Parrinder (2006:291) realizes that at the end of the nineteenth century, English intellectuals and artists- historians, political theorists, literary and cultural critics, composers, poets and novelists – for the first time begin an inquiry into the character of the English people as a nation- as a collectivity, that is, with a distinct sense of its history, its tradition and its destiny. If any novelist of the modern age is dedicated to investigate the English character it was E. M. Forster, but Forster .Forster (1938), as cited by, Trilling (1964:105):writes in his essay *What I Believe* (1938) that " I hate the idea of causes, and if I had to choose between betraying my country and between my friends, I hope I should have the guts to betray my country."

Forster, as he is known by his readers, always reiterates the theme of irreconcilability in his novels. Parrinder (2006:294) proposes that " *Howards End*" uses the figures of a revitalized country house and a child born out of wedlock to symbolize the nation's future." *Howards End*" is one of a series of Edwardian novels attempting to " discern England's destiny"- its potential for further evolution. Typically, the novel combines a moral critique of the nation's current prosperity with a sense of foreboding about its future. The plot of the novel is about the rights of property, about a destroyed will-and-testament and rightful and wrongful heirs. In this novel, Forster employs a kind of nature- mysticism that makes the house seem greater and more meaningful than the families who own or occupy it. Or as Forster always says to highlight the influence of climate and physical conditions upon national character. Parrinder (2006:298) asserts that Forster vilifies the masculine condition of the English society regarding that the victory of the Schlegel sisters in "*Howards End*" as if it has been seen as Forster's declaration that "

England must and shall return to the keeping of women, out of custody of men."

The theme of irreconcilability is usually recurred in Forster, oeuvres. La Blanc and Milne(2001:179) indicate that when "Howards End" published in 1910, critics generally agree that it surpasses E. M. Forster's earlier novels. The novel obviously concerns itself with Edwardian society. As a member of the upper-middle-class society, Forster has keen insight into its attitudes and social mores, which he expertly renders in this novel. His humanistic values and interests in personal relationships are revealed in the major themes of the novel:

"connection between the inner and the outer life and between people, the future of England, and class conflicts. "Howards End" is called parable; its symbolism reaches almost mythic proportions at various points in the novel".

Tambling(1995:2) mentions that "Howards End" is often regarded as a novel that epitomizes Edwardian England and, more than any other of his novels, confirms the sense that Forster's attachments are nostalgic, dwelling on a Britain which is agricultural, non industrial, pre-motor-car. Caserio (2009:52) emphasizes that Forster did not believe that the truth of life was to be found in tension between material actuality and spiritual reality, between minutely observed things and the large questions that such observation raises in the mind. Nullity for him did not surface in the sequestered places during private moments of reverie, but paraded the world.

Peppis (2007:47) recapitulates Forster's desire to get rid of irreconcilability and establish a utopian society revolved on the idea that throughout "Howards End" Forster repeatedly shows human liaisons. His novel has some political and social implications. Critics ,concerned with Forster, study the oeuvre as a national allegory in which interactions between various English paradigms and analyze England's unsettled situations and aiming at a shining better England. Since Forster in all his oeuvres obviously conveys that England is an ailing nation and renders cures for the malaise they anatomize.

Lall (2012:35) affirms that, in Forster's third novel "Howards End", the Schlegels are from Germany as it is shown from the name. They lived in London. Margret was the eldest of the Schlegels. Their father, Mr. Schlegel, had left enough money in the name of each of his three children; and so they have no financial difficulties. Mr. Schlegel's German relatives had resented his settling down in England and marrying an Englishwoman. The Schlegels had met another English family, the Wilcox family, in the course of their visit to Germany when they went to German town called Speyer to see a historic cathedral which was a monument of great tourist interest. Mrs. Ruth, the wife of a rich businessman, Henry Wilcox, had felt greatly interested in the Schlegel sisters and, more particularly, in Margret. So, she becomes very close to them and both exchange the visits. And the thorny struggle between the two cultures started and shifted into a matter of victory and conquer from one hand and loss and defeat on the other. This is a very obvious case of irreconcilability.

Peppis (2007:48-49) further insists that Forster tries to establish various national families to clarify England's maladies by tying them in love, wedlock, and blood of dissimilar national types to rid the irreconcilability: suburbanites and farmers, intellectuals and clerks, and gentlemen and housekeepers. Giving us examples for renovated England, Forster's cross-bred families represents the goal of the nation to change from urban progress and capitalism, from suburban intolerance and repression, to rural decency, freedom and truth. If the deep rooted dissimilarities between national types can be limited through love and emotions or bridged by the commingling of various strong bloodlines. Forster's works portrays the English tourists who are facing people and places other than their own as if they are trapped in an inner conflict between their English system of life and the current different system. So, the work analyzes the repressed, close minded and timid English psyche. The typical plot delineates a normal English person who faces an unordinary other male, foreign or lower class, and is there-by changed and adopted and enabled to rid to some extent the pathologies of Englishness and more fully accept passions, vitality, and dissimilarities. Peppis (2007:51) elucidates clearly that the evil character of modern English people, who settled in suburbs and cities, directs Forster's women and men away from the roots of their homeland. They see that the

beauties and truth of nature, still alive but besieged, in the down lands of rural south ,that is Italy and Germany. Getting rid of the roots of their homeland enables them to live in a spreading repression, duplicity, cant and intolerance. The unrefined and undeveloped heart of bourgeois Englishness is thus "largely responsible" not only for the predicaments of English people abroad, but also for the English people at home. In his "Howards End", Forster seems to be happy for the work gives Forster's most elaborate fantasy of national reconciliation. The work terminates with inheritance of the mythic English house which is a symbol of England's rural essence, by Margaret Schlegel and her nephew, the illegitimate child of Helen Schlegel and Leonard Bast. This new intermingled (of two nations) family connects English class discrepancies, composing a new identity and unity, more mongrelized ; hotchpotch and unconventional than the modernizing and repressive England the novel identifies. The imagined unity, which unites rich and poor, prose and passion, accomplished its space and promise in the places and traditions of rural England and serves as a paradigm for rehabilitated, neo feudal Englishness.

Forster sheds light on the theme of irreconcilability. Caserio (2009 :53) explains that Forster, as an exponent of beauty and passion, feels toward the tenacity of the Wilcoxian-Forsterean man of property. Someday, we might do without men who make things money; but, Forster advises, not here, not now (if ever). Clearly then, when the good angel of realism spoke to Forster, it offers not only hope, but also pragmatic counsel: Only connect, Forster, sounding almost sacerdotal, glosses this angelic, supremely novelistic injunction " to build the rainbow bridge that connect the prose in us with the passion": "without it". He extols us, we are meaningless fragments, half monks, half beasts unconnected arches that have never joined into a man.

Royle (1999:48) maintains that in the context of the novel, there are at least two ways of thinking about the validity of this formulation which strengthens the aim to rid irreconcilability. First, it does indeed seem possible to read the novel as an expression of indignation at what it calls by Royle (1999:48)" such life as it is conferred by stench of motor-car" and " such culture as is implied by advertisements of anti-bilious pills"; as an attack on London as "satanic", lamenting the fact that to

speak against London is no longer fashionable"; and as an attempt to affirm traditional values of agriculturalism. There is no doubt that "Howards End" is concerned with the reality of early 20th century England, an England of motorcar, suburbanization, class war, colonial expansion and exploitation. In this respect, it would seem to corroborate what Forster puts in words the historic shift in Britain from agriculturalism to industrialism. Bennington and Bowlby (1988:16) side with the idea that people have desires for "a reconciliation of concept and the sensible transparent and a communicable experience". The cultural values of the whole society without the lower classes were used as symbolically standing for the social totality.

Longmuir (2006:176) sheds light on the lives of Forster's females in his "Howards End" and their wishes to rid the male and family restrictions and get breakthroughs and development in "Howards End". The Schlegels spend the oeuvre struggling to establish a common ground in a disjointed society. Whereas Henry Wilcox, the main male character of the novel, stands for the every man of his time. He is a charming anti-feminist. Since Henry is anti-feminist, he sees them the inferior sex, good for pleasure and enjoyment and child bearing but not to be seriously dealt with. He imagines himself as a man of higher superiority in strength and mental capacity. He also controls women to a more rigid moral codes than his own sex. He sees his wife as if she is of no or little importance; Jacky Bast as suitable only for sex and entertainment and he deals the Schlegels ,the foreigners, in a very snobbish way as if they are insects and they are not allowed to have some bonds and ties with his English family. Henry symbolizes the traditional conservative masculine view of women at that era. Therefore, the reactive behaviors of the three women in the oeuvre towards him may be regarded as their response to men in general. To show that the novel is not that of gender conflict, at least in its entire overall, Bradshaw (2007:153) pens that it is a story of struggle between two contradicted viewpoints:

The viewpoint of the Schlegels who are cleaver, sensitive, open-minded, refined and what is more they have a feeling for beauty and truth, a sense of fair and proportion, they stand for what is best in modern

civilization. While the Wilcoxes are vulgar blatant and brutal, materialist and the worst is their close-sight and mindedness except the wife Ruth Wilcox. They have no time for arts but they are deeply concerned with everything related to money making, cars ,motors , bridges and suburban society. Simply they symbolize all what is bad in the world.

Critics, concerned with Forster, see that the novel tackles some intermingled relations between three main families one of them precisely the Schlegels is of a German origin. And the remainers are of British origin, though unequal in classes. The Wilcoxes are of the upper class level and the Basts are of the lower class level. Finch(2011:89) avers that Forster vilifies England by showing its people's vulnerability to apparent trespass by those from a still lower classes and intruders like the Basts and Helen. To expose this aspect, Liddell (1967:64) underpins that the wisdom of the Schlegels about the personal affairs and their interests of the arts, clarifies the outer world of the Wilcoxes, and after all their telegrams and anger as an aspects of their emptiness.

Conclusion:

The concluding section of this paper clarifies that E. M. Forster is a liberalist and believes in the equality of people of various countries. Moreover, he, through his characters, searches for perfection which is a very dear aim of most of his works. Forster announces that each society has his own uniqueness that is not allowed to be crossed over and trespassed. More than once, through his career, Forster confesses his goal to establish friendships, liaisons, though in its queerest shape, intimacies with others to help himself and his readers discover the pleasure of living in other countries. The human being has to adapt himself to get and give in all aspects of life, knowledge; money; friendship; civilization . He asks his readers to learn from his characters' experiences.

Forster again and again highlights the human beings' inner conflict and suffering journey through life to establish bonds and relations to help himself get rid of his isolation and aloofness in modern materialistic England. Forster thinks that in his quest for aspiration success people should learn from other's experiences and achieve their perfection. And he tries to put a suitable solution that is to encourage people to travel and discover wonderful sides of life to renew their own life by bridging the gaps with people of dissimilar nations, since he regards travelling as a means of escaping the blackness of ordinary life just like his characters.

Moreover, Forster depreciates the snobbishness of English people who are strongly proud of themselves and look down people of other nations. He attempts through his oeuvres to lessen and reduce the boundaries and obstructions that handcuff people from knowing each other in his message to build various types of friendships and liaisons. Forster vilifies and ridicules the fast steps of England and the English people to change the layout of the society from rural one into a society that deals mostly with machines in his life. According to him, this development will shift the innocence of the society into a materialistic one. And as a result this will assuage and lessen the ties of the English family which in turn will lead to the deterioration of the whole society and nation. Forster is aims at strengthening the affinities among human being in order to assuage the tension ; misunderstanding; lack of communications; irreconcilabilities between outsiders and foreigners. After all Forster seeks to make people all around over the world live and understand each other and live peacefully despite the dissimilarities in their education position, financial inequality, age factor and cultural barriers.

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الخلاصة:

يعد ادوارد مورغان فورستر (١٨٧٩ - ١٩٧٠) احد الكتاب الانجليز الاكثر جدلاً في تاريخ الادب الانجليزي المعاصر بمعنية (فرجينيا وولف و ديفيد هربرت لورنس). فقد حاول هؤلاء الكتاب ابراز حالات انسانية جديدة للانسان ومدى ارتباطه بمجتمعه. لكن ، بينما حاول كل من وولف ولورنس اظهار الحاجات الاكثر الحاحا محولين انشاء انواع مختلفة من العلاقات ضمن النسيج الاجتماعي الداخلي للمجتمع نفسه، او محاولة تخطي الحدود والذهاب ابعد من ذلك الى تخطي العادات والتقاليد الاجتماعية. كان دأب أي. ام. فورستر دائماً الذهاب الى ابراز حاجات الانسان والمجتمع الثقافية لاقامة احاديث ومخاطبة وانشاء علاقات عاطفية . املاً في انشاء علاقات تقودها النية البريئة والحب المنزه من كل انواع القيود الاجتماعية الصارمة مثل الفوارق على مستوى الثروات والاختلاف الطبقي والثقافي والسلوكي. لهذا يأمل فورستر ان يكون قادراً على تهميش او ازالة تلك المعرقات او السخرية من التعالي الفارغ الذي يسيء للانجليز والمجتمع الانجليزي من خلال اقامة علاقات وروابط مع افراد ينتمون الى مجتمعات اخرى وثقافات مختلفة.

يعد فورستر احد الكتاب الذي دعوا الى اهمية اقامة علاقات مع افراد المجتمعات الاخرى. فقد نادى فورستر كثيراً من خلال كتاباته الى اهمية " يجب ان يحب احدنا الاخر او يموت". لانه غالباً ما كان يؤمن باهمية التكامل الروحي للانسان رغم الاختلافات الخطيرة في المستوى المالي والخلفية الثقافية والتي غالباً ما كانت الاساس في تقسيم الناس الى ارفع منزلة وواقل منزلة . ان فورستر كان مهتما بالمذهب النسائي والمذهب التحرري . لذلك، فان فورستر ينادي دائماً بالمساواة وحق الانسان في ان يحب ويكون محبوباً وحقه في التعبير عن مشاعره.