Hacettepe University Institute of Social Sciences

Department of English Language and Literature

THE QUESTION OF FRAGMENTATION IN E.M. FORSTER'S *THE LONGEST JOURNEY* AND *HOWARDS END*

İpek Çapaz

Master's Thesis

Ankara, 2010

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KABUL VE ONAY

İpek Çapaz tarafından hazırlanan "The Question of Fragmentation in E.M. Forster's *The Longest Journey* and *Howards End*" başlıklı bu çalışma, 30 Nisan 2010 tarihinde yapılan savunma sınavı sonucunda başarılı bulunarak jürimiz tarafından Yüksek Lisans Tezi olarak kabul edilmiştir.

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To My Late Father

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ÖZET

ÇAPAZ, İpek. *The Question of Fragmentation in E.M.Forster's* The Longest Journey *and* Howards End, Yüksek Lisans Tezi, Ankara, 2010.

Avrupa tarihinde, yirminci yüzyılın ilk yılları bilim, teknoloji, felsefe ve sanat gibi, hayatın tüm alanlarında büyük değişimlerin yaşandığı bir dönem olmuştur. Bu değişimler İngiltere'de de bireylerin yaşamları üzerinde çok büyük etkiler yaratmıştır. Endüstri Devrimi'nin sonucu olarak makinelerin günlük yaşama girişi on dokuzuncu yüzyılın sonlarında başlamıştır; ancak, makinenin, özellikle arabanın, tüm zararlı etkileriyle doğada ve insan yaşamında belirgin hale gelmesi yirminci yüzyıl başlarına rastlar. Ayrıca, evrim, görelilik ve kuantum kuramları gibi bilimsel gelişmeler bireylerin dünya görüşünde büyük değişimlere neden olmuştur. Bu değişimin sebebi, önceleri tanrısal bir düzende işlediği düşünülen evrende insanoğlunun eşsiz konumunun sarsılmasıdır.

Geçmiş dönemlerin huzur ve güvenliğinin yerini, modern dünyanın hızına yetişmek için sürekli bir çabanın getirdiği huzursuzluk ve hem sosyal hem de bireysel alanda korku ve kaygı almıştır. Önceki yıllardaki ilerlemeye olan inanç artık geçerli değildir. Ayrıca, endüstrileşmeye bağlı olarak şehirler her sınıftan insanın karşılaşma yeri olmuştur; bazen çatışmalara da yol açan bir sınıflar arası etkileşim kaçınılmaz hale gelmiştir. Bu yüzden, insan ilişkileri sosyal değişimlere paralel olarak farklı bir boyut kazanmıştır.

E. M. Forster (1879- 1970) romanlarında yukarıda sözü edilen şartlar altındaki modern toplum ve bireyin durumunu anlatmıştır. Forster özellikle *The Longest Journey* (1907) (En Uzun Yolculuk) ve *Howards End* (1910) (Howards End) romanlarında, bireyin modern dünyanın hızlı değişimi karşısındaki yaşam mücadelesini sunarken, toplum ve bireyin parçalanmışlığı konusundaki endişelerini yansıtmıştır.

Bu çalışmanın amacı, sosyal, felsefi ve bilimsel değişimlerin yansımalarını Forster'ın *The Longest Journey* ve *Howards End* romanlarında sınıf, aile ve bireyin

parçalanmışlığı sorunu çerçevesinde ele almaktır. Forster'ın toplumsal ve bireysel parçalanmışlığa karşı duygusal ve toplumsal istikrar arayışının ve çözüm olarak insan ilişkilerine yaptığı vurgunun altı çizilmiştir. Forster'ın romanlarında, toplumu ve benliği bütünleştirmede insan ilişkilerinin gücünü göstermek için, karakterlerin parçalanmışlığın üstesinden gelme yolları örneklenmiş ve ana karakterlerin tutumları ve romanların farklı sonları karşılaştırılmıştır.

Anahtar Sözcükler

E.M. Forster, *The Longest Journey*, *Howards End,* Parçalanmışlık Sorunu, İnsan İlişkileri

ABSTRACT

ÇAPAZ, İpek. *The Question of Fragmentation in E.M.Forster's* The Longest Journey *and* Howards End, Yüksek Lisans Tezi, Ankara, 2010.

In European history, the early decades of the twentieth century represent a period of great change in every aspect of life, including science, technology, philosophy and art. These changes had a substantial impact on the individual lives in England, too. The introduction of machines to the daily lives of people had already begun at the end of the nineteenth century as a result of the Industrial Revolution; in the twentieth century, the machine, especially motor-car, became more visible with all its detrimental effects on nature and human lives. Moreover, developments in science, like the theory of evolution, the theory of relativity and the quantum physics brought about a drastic change in the individual's mentality and understanding. What lies behind this understanding was the collapse of man's unique place in the universe, which was believed to be aim-oriented and governed by heavenly forces.

The peace and security of the previous ages were replaced by the uneasiness of endless efforts to catch up with the fast pace of life as well as anxiety and fear on both the social and individual levels. The belief in progress which prevailed through the previous ages was no longer well-grounded. Furthermore, due to industrialization, the city centers became a meeting place for people of all ranks and classes, and an inevitable interaction between higher and lower classes, which sometimes led to clashes, emerged gradually. Hence, the individual relationships had to be re-established in accordance with these social changes.

E. M. Forster (1879- 1970) depicted the condition of modern society and the individual under the circumstances mentioned above. Especially in *The Longest Journey* (1907) and *Howards End* (1910), while presenting his characters in the struggle for survival among the rapid changes of the modern world, Forster reflected his anxiety about the fragmentation of society and the self.

The aim of this thesis is to analyze the repercussions of social, philosophical and scientific changes in Forster's *The Longest Journey* and *Howards End* within the framework of the question of fragmentation on class, family and the individual levels. Forster's search for emotional and social stability against social and individual fragmentation and his emphasis on human connections as a solution are underlined. The characters' different means of overcoming fragmentation is exemplified and the attitudes of the main characters and the endings of the novels are compared to exhibit the power of human connections in integrating the society and the self in Forster's novels.

Key Words

E.M. Forster, *The Longest Journey*, *Howards End,* The Question of Fragmentation, Human Connections

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INTRODUCTION

The early decades of the twentieth century, which are referred to as the modernist period, set the background for a tremendous change in the interpretation of the world and the self. A new understanding which separated the twentieth century from the past emerged in every area of life. What lies behind this new understanding is the breaking of man's unique place in the universe, which "dwarfed individual lives" (Bradbury *Modern* 8). As a result of several changes in different fields of inquiry man looked at himself in a different way, and began to feel differently. These vast changes in perception and values brought about chaos and confusion in man's evaluation of the world and the self. For Marshall Berman, "[modernity] pours us all into a maelstrom of perpetual disintegration and renewal, of struggle and contradiction, of ambiguity and anguish. To be modern is to be part of a universe in which, as Marx said 'all that is solid melts into air'" (15). To understand both the social fragmentation and the problems that the individual had to face, one should go back to the roots of those problems which were hidden in the scientific, philosophic and social progress of the period.

The faith in progress which is always towards betterment and the belief in human beings' uniqueness among other creatures were shaken with the emergence of Charles Darwin's (1809-1882) theory of evolution, which underlined the concepts of natural selection and chance in the continuation of the generations of the living beings. Instead of an orderly, deterministic and purposeful universe, man found himself to be a passive creature living in a world of chance, chaos, discontinuity and indeterministic forces. New theories in various fields robbed the human beings of their roots and stable grounds; life became unstable, uncertain, and incoherent.

For W. B. Yeats (1865- 1939), the world was "a bundle of fragments" (41). Like Yeats, many other intellectuals and writers of the time were aware of the change the world underwent. Virginia Woolf (1882- 1941) heard the "sound of

breaking and falling, crashing and destruction" ("Mr Bennett" 755) and claimed that the human character had changed "on or about December, 1910" ("Mr Bennett" 746). D.H. Lawrence (1885-1930) picked up a different date for a similar change he sensed. For Lawrence, "[i]t was in 1915 the old world ended" (*Kangaroo* 216). For Frank Kermode, the beginning of modernism was 1907 (45), while for Richard Ellman it was 1900 (562). However, looking at the first decades of the twentieth century retrospectively it is possible to claim that modernism, in fact, is a product of several developments which took place in the late nineteenth century. Artistic and intellectual tendencies in modernism were the outcome of the sense of uncertainty and insecurity as a result of the developments in technology and various spheres of study dating back to the previous century.

One of the most important triggering forces of modernism, industrialization, which goes back to the late eighteenth century, gained speed by new developments in the nineteenth century technology. New sources of power like electricity, oil and petroleum opened the way for the automobile, the motor bus and the aeroplane in transport, and the telephone, the typewriter and the tape machine in communication (Bullock 59), which in turn, changed city life. This change in city life took the form of either acceleration and facilitation of life, or pollution and a sense of flux. In the modern period, industrialization "involved technological change, mobilized new sources of energy and power, generated new ways of organizing human labour, and triggered social changes with revolutionary consequences for the West and the world" (Coffin et al. 723).

The developments in physics, besides their influences in the scientific area, also had more far reaching results in the general outlook of the new age. German scientist Max Planck's (1858- 1947) quantum theory and the German physicist Albert Einstein's (1879- 1955) theory of relativity led to the questioning of the previous perceptions in various areas of science. In 1900, Planck's quantum theory of energy concerning light as waves and particles revolutionized Newtonian physics. With Einstein's special and general theories of relativity, all things which were thought to be stable and fixed on their own, began to be

perceived in relation to other things. Although for common people, it was difficult to comprehend such new knowledge on the matter and the universe, changes in the world still greatly influenced all the people. As Joll puts it,

> although theories of this kind, involving highly technical mathematical operations, were harder for the layman to understand than the simpler certainties of Newtonian physics which they seemed to be replacing, they gradually began to influence the moral and metaphysical outlook of educated Europeans so that, often in inaccurate and misunderstood forms, the notion of relativity, of the quantum leap or of the expanding universe had within few years created a new world picture and suggested new technological advances which contributed to the sense of intellectual excitement and of ever widening possibilities created by the inventors and the engineers. (159)

In *The Origin of Species* published in 1859, Charles Darwin claimed that all living creatures on earth, on land or in water, were derived from a common ancestor, which probably lived in water. That meant that all the animals that existed under the humans in the hierarchy of creatures were, in fact, their close kin. The claim that the ancestors of the men and the apes were the same shocked the Victorian people who believed in the heavenly side of human kind. Moreover, Darwin's theory shattered the idea of determinism in nature and teleology which underlines the aim-oriented and functional pattern of nature. In Darwin's theory, evolution did not necessarily mean progress. It was ungoverned; it could go backwards as well as forwards. As Angelique Richardson puts it "life was in flux" in Darwin's understanding of evolution (9).

Friedrich Nietzsche (1844- 1900) was another early modernist who detached from the nineteenth century thought. Like Darwin, Nietzsche also underlined the naturalistic aspect of human kind and considered the whole value system of humanity in naturalistic, biological and evolutionary terms instead of transcendental ones (Bell 58). In "On Truth and Lying in a Non- moral Sense" Nietzsche asked "[w]hat do human beings really know about themselves? Are they even capable of perceiving themselves in their entirety just once, stretched out as in an illuminated glass case?" (875). The biological basis of man emphasized by Nietzsche undermined the idea that humans are ultimately

rational creatures. For Nietzsche, humans cannot acquire knowledge about themselves. Furthermore, they cannot know anything, because truth is nothing but "[a] mobile army of metaphors, metonyms, and anthropomorphisms . . . truths are illusions of which we have forgotten that they are illusions" ("On Truth and Lying" 878). Besides questioning rationality and language, Nietzsche also questioned religion. He declared that "God is dead" and replaced the divine will with the will to power; in a way, Nietzsche emphasized human responsibility and freedom in a Godless universe (*The Gay Science* 109). Nietzsche also felt that the repressed and enervated modern society was sick, and thus it needed a new prophet. He expressed in *Beyond Good and Evil* that "we modern men, like semi-barbarians reach *our* bliss only where we are most in *danger*" (153) and he yearned for a new individual to create new values- "the revaluation of all values" (117). According to Childs, "Nietzsche's questioning of all certainties, in his assertions that truths are undisclosed errors or that facts are temporary, and his emphasis on relativity, interpretation and uncertainty, anticipates not only the art but also the science of the twentieth century" (60).

Psychoanalysis, which was founded by the Austrian physician Sigmund Freud (1856- 1939), is one of the most representative projects of modernism in terms of seeking to bring light to the undiscovered aspects of the mind (Rustin 108). Freud's psychoanalytic theory investigates the mind which is the field of struggle between the conscious mind, "ego" and the two parts of the unconscious mind, "id" and the "super ego" to explain psychological disorders. In *Civilization and its Discontents*, Freud points out the link between these disorders and civilization. Accordingly, civilization is neither "synonymous with perfecting" nor "the road to perfection pre-ordained for men" (50). Instead, "civilization is built up upon renunciation of instinct . . . . This 'cultural' frustration dominates the large field of social relationships between human beings" (51-2). This frustration stems from the individual's instincts, "id" which urges him/her to seek pleasure, while "ego," on behalf of society, restricts him/her. The individual undergoes a disappointment seeing that all the achievements of human kind in terms of subjugation of nature have not increased the individual's pleasure; on the contrary, they force him/her to avoid pleasure. The individual

becomes neurotic if he “cannot tolerate the amount of frustration which society imposes on him in the service of its cultural ideals” (39). In studying the neurotics, psychoanalysis underlines the clash between the visible acts of the individual and the invisible drives behind them. In this sense, as Stephen Frosh puts it, the neurotics “embody the characteristic modern image of tension between surface and depth, between appearance and forces which lie beneath” (123).

The Communist Manifesto, published in 1848 by Karl Marx (1818- 1883) and Friedrich Engels (1820- 1895) was another important text of the new age. Though Marx and Engels stated “[t]he bourgeoisie, during its rule of scarce one hundred years, had created more impressive and more colossal productive forces than had all preceding generations together” (Marx and Engels 224-5) they were aware of the sense of flux that capitalism would bring as they observed that “all that is solid melts into air, all that is holy is profaned, and man is at last compelled to face with sober senses, his real conditions of life, and his relations with his kind” (Marx and Engels 223). *The Communist Manifesto* underlined the disillusionment as the result of capitalist growth. Marxism placed the ideas such as flux, plurality, discontinuity and the loss of a single shared culture at the centre of the concept of progress. The belief which dominated the previous centuries that progress was always towards better conditions, and always to the advantage of human beings was shaken.

As a result of these changes in various areas, fragmentation became inevitable both on the social and on the individual level. In cities, social fragmentation was the result of industrialism and capitalism as well as the above mentioned changes in various fields. When the cities became the centre of urbanization, rapid growth, pollution and chaos became inseparable from the notion of the city. The factories that worked nearly all day, the continuous building and re-building process, the motor cars that replaced the chariots and the increasing population of the cities contributed to the frustrating atmosphere of the cities. For Rosen,

> it was the age of great cities, their growth due largely to the immigration of millions who came for the most part from rural England and Wales, from the Scottish Highlands, and from Ireland. The raw industrial cities and towns into which these people poured were as unprepared to receive them as they were unprepared to live in an urban environment. (625)

This rapid growth of the cities both in size and in population brought about several problems, such as insufficient housing and infrastructure, and diseases that resulted from these insufficiencies. Because of the developments in industry, nineteenth century Europe inevitably expanded in a way that villages became towns, towns became cities and many cities became metropolises though none of these places was ready for such a dramatic growth (Stevenson 16-7). Lewis Mumford also depicts the urban city in a process of gradual deterioration stating that "the change from organized urban handicraft to large scale factory production transformed the industrial towns into dark hives, busily puffing, clanking, screeching, smoking for twelve to fourteen hours a day, sometimes going around the clock" (446).

As a result of these vast changes in city structure, social structure also changed. The relationships had to be revised and to be adapted to the new structure for

> [modernization] tends to enhance the total scale of society for any individual participant, to depersonalize and dehumanize his environment. It changes the relations of men and men, as of men and things; and it leads to new forms of personal experience and consciousness, as men form new types of relationships, in new places, with new forms of communication and new kinds of expectation. (Bradbury *Social Context* 6)

This unprecedented growth of the city and the changing social structure attracted the attention of theorists and intellectuals. In a newly-emerging field, sociology, theorists like Emil Durkheim (1858-1917) in his work *The Division of Labor in Society* in 1893 and Ferdinand Toennies (1855-1936) in *Community and Civil Society* in 1887, focused on the contrasts between pre-urban and urban societies to illustrate the changing social structure as a result of urbanization.

First of all, Durkheim made a division between mechanical solidarity, which was the key feature of pre-urban societies, and organic solidarity of urban societies. For Durkheim, pre-urban society "carries with it no other solidarity than that derived from resemblances, since the society is formed of similar segments and these in their turn enclose only homogenous elements" (142). In mechanical solidarity, the unity and cohesion of society come from similarities such as work, education, religion and from kinship. Organic solidarity, which represents the modern society, on the other hand, depends on the division of labour and social stratification. The modern societies

> are formed not by the repetition of similar, homogenous segments, but by a system of different organs each of which has a special role . . . . In this type, individuals are no longer grouped according to their relations of lineage, but according to the particular nature of the social activity to which they devote themselves. Their natural and necessary milieu is no longer that given by birth, but that given by occupation. It is no longer real or fictitious blood ties which mark the place of each one, but the function which he fills . . . . The way in which functions are divided thus follows, as faithfully as possible, the way in which society is already divided. (Durkheim 143)

According to Durkheim's theory, modern life binds people to each other while it also promotes a division between them. As Thorns puts forward, "[n]one of us could survive in the new industrialized urban world on our own; we all depend upon the activities of each other" (23).

Likewise, Ferdinand Toennies identified two stages of society which are helpful in understanding social disintegration: *Gemeinschaft* (community) and *Gesellschaft* (society) among which *Gemeinschaft* refers to homogeneity, and *Gesellschaft* to heterogeneity. In *Community and Civil Society,* Toennies explains the main differences between *Gemeinschaft* and *Gesellschaft* as follows:

> The theory of *Gesellschaft* takes as its starting point a group of people who, as in *Gemeinschaft,* live peacefully alongside one another, but in this case without being essentially united- indeed, on the contrary, they are here essentially detached. In *Gemeinschaft,* they stay together in spite of everything that separates them; in *Gesellschaft* they are separate in spite of everything that unites them. . . . Nobody wants to do anything for anyone

> else, nobody wants to yield or give anything unless he gets something in return that he regards as at least and *equal* trade- off. (52)

In Toennies' explanation, *Gemeinschaft* underlines group-orientation and *Gesellschaft,* individualism. However, like Durkheim's organic solidarity, *Gesellschaft* also requires dependence on other members of society due to the differentiation of production stages. In this sense, *Gesellschaft* stands as a model for modern society for it focuses on mobility and loose ties among the members of the society. In *Gesellschaft*, even though it is possible to talk about a community, it is not a community in the traditional sense. It is a community only by name as the members of it come and go in accordance with the changes in working and housing conditions.

This mobility in the modern city was, of course, the result of industrialization and urbanization. In consequence, not only the social structure, but also the values changed. Especially in England

> [u]rbanization not only meant the movement of men into cities -though with a vastly increased rate of movement to cities a new kind of hegemony was being created- but their power to create particular and distinctive values which promoted the disintegration of more local values. Those who moved there changed; those who stayed were also in a transforming environment that was breaking up traditional attitudes, so that England was in many ways becoming a nation of migrant people or migrant values. (Bradbury *Social Context* 48)

Experiencing the disintegration of society, the modern individual is also subject to a sense of fragmentation in himself. The early decades of the twentieth century was "the start of a complex and protracted change in the European mind, in which a growing instability was to be its most conspicuous feature" (McFarlane 80). He is no longer God's reflection on earth; the scientific discoveries "worked together to remake man's vision of himself; to turn heroes into fallible men" (Karl and Magalaner 32). The theory of evolution, besides defining man merely as a figure in the evolutionary process, also underlined the chance, instead of an orderly progress towards betterment. As psychoanalysis suggested, man was a biological creature under the manipulation of animalistic

drives. Furthermore, theories in physics demonstrated that the rules governing matter and the universe were highly indeterminate, and that physical laws are not as reliable as they were thought to be. Therefore, truth became relative and contingent. The ideas proposed by Nietzsche challenged not only God but also all forms of absolute authority and truth. Marxist views demonstrated disillusionment of capitalistic growth. Thus the individual lost his unique place in the cosmos, his belief in the scientific and divine rules governing life, and his faith in progress. As a result, no firm ground existed for the modern individual and

> [t]he idea of order and objective truth becomes untenable to the modernist, as do all traditional modes of acquiring knowledge. Modernism arose in the late nineteenth century when Darwinism challenged the idea of divine creation and left religious dogma in shambles. Man without God was also left . . . wandering between a world that had been lost and a world that had yet to be found. With God dead, the problem of creating meaning fell to men and women . . . the modernist can neither believe nor rest content in disbelief. (Diggins 7-8)

Finally, with the transformation of cities, man lost his contact with man. With the loss of solidarity among people, the crisis the individual experienced deepened. As John Batchelor puts forward, “a steady erosion of the old certainties” left the individual “confronted with the self and nothing beyond the self, unable to trust in anything than his immediate sense” (6).

As art is a social product, it has always been inevitable that art changes in parallel with the changes in social structures and in various fields of inquiry in almost every era. However, in modernist art, the interaction between various disciplines and their impact on individual lives are very notable due to the fact that the whole world experienced a vast change in the first half of the twentieth century. The new studies in one particular discipline influenced another immensely. These developments affected the artists and intellectuals, as well. For instance, Kandinsky said “[t]he collapse of the atom was equated, in my soul, with the collapse of the whole world. Suddenly, the stoutest walls crumbled. Everything became uncertain, precarious and insubstantial” (364). Therefore, a study of the written and visual expressions of the ideas and the

spirit that prevailed through the late nineteenth and early twentieth century, contributes to "the understanding of important scientific, philosophical, psychological, literary, and artistic concepts explored in the first part of the twentieth century, which would strongly influence modern thought throughout the rest of the century" (*Roots* 1). Considering all of the changes mentioned above, it is possible to sum up the situation as "[Modernism] is seen as a response to a general breakdown in agreement about continuity and order in society and is consequently marked by fragmentation, discontinuity, and introversion" (Hewitt 130).

In defining modernist art, crisis of representation is one of the most explanatory phrases. As a consequence of the rapid and confusing changes, the artists, musicians and writers of the twentieth century became dissatisfied with the existing tradition's ability to represent reality. Art as a form of representation also had to be changed. For Bradbury, "[t]he sense of cultural stress and strain" constituted "the need for a new art, an art of fragments and images, and art of language retrieved from chaos and misuse" ("London" 182-3). The change in man's perception of the world and the self proved the existing modes of writing in literature inefficient. The artists and the writers of the modern period, thus, searched for new ways of depicting their inner world. As Faulkner puts it, "Modernism is part of the historical process by which the arts have dissociated themselves from nineteenth- century assumptions, which had come in the course of time to seem like dead conventions" (1). The Modernist writers felt that there existed something more than appearance. By virtue of this feeling, Virginia Woolf proposed that as the human character changed ("Mr Bennett" 746), the way this character was dealt with had to change, too. The world and almost all previous systems of knowledge changed in the modern period,

> [t]he moderns are therefore those who start off by thinking that human nature has changed: or if not human nature, then the relationships of the individual to the environment, forever being metamorphosized by science, which has altered so completely that there is an effective illusion of change which in fact causes human beings to behave as though they were different. This change, recorded by the seismographic senses of the artist, has also to change all the relations

> within arrangements of words or marks on canvas which made a poem or novel, or a painting. (Spender xiii)

It is possible to observe such a search for a new art and literature to reflect the changing reality in almost all movements of the early twentieth century. Cubism which looks back the primitive past, and Futurism, which glorifies the future, are both products of this search. As a reaction to the anxiety and disquietude of modernity, Pablo Picasso (1881- 1973), the founder of Cubism, turned his face towards primitive art to find meaning in it. In *Les Demoiselles d'Avignon* (1907), Picasso painted five nude women figures with African mask-like faces. African art helps Picasso understand that "[p]ainting isn't an aesthetic operation; it's a form of magic designated as a mediator between this strange, hostile world and us, a way of seizing the power by giving form to our terrors as well as our desires" (qtd. in Lemke 38). Thus, it is possible to suggest that, Picasso found the way out of modernism's frustrating effects by rejecting the sophisticated new age and turning back to primitivism. As Richards puts it, "[Picasso] seems to acknowledge that at the moment of its inscription *into* modernism, the mask proclaimed its 'freedom'- not only from 'spirits', but also *from* modernism" (293).

For futurists, on the other hand, this escape from the existing traditions and values takes the shape of a praise of the future and glorification of the machine. For Filippo Tommaso Marinetti (1876-1944), Italian poet, editor and the founder of futurism, "a roaring motor-car, which looks as though running on shrapnel, is more beautiful than the VICTORY OF SAMOTHRACE" ("Initial" 190). Thus it is not surprising that futurism emerged in Italian cities like Genoa, Milan and Turin where automobile industry was especially intensive. For Futurists, machinery could transform the human kind and lead people to improvement by providing them with freedom from historical constraints and by shaking them out of bourgeois complacencies. Freeing people from historical constraints, according to the futurists, can be achieved by destruction of all museums and libraries which symbolize tradition. Moreover, they glorified war as "the only health giver of the world" ("Initial" 190), and propagated Italy's entry into the First World War. For this reason, futurists were amongst the first volunteers for military service.

In the early twentieth century, besides representing the changing reality, art and literature undertook the role of creating meaning and order as a reaction to the age's uncertainties,. As Lewis puts it, "[t]he modernists generally saw the world as devoid of inherent significance. For them, the task of the artist was not to discover a preexistent meaning, but to create a new meaning out of the chaos and anarchy of actual modern life" (8). Art and literature became not only a way of representing the new reality but also a way of survival in the rapidly and disturbingly changing world; for D.H. Lawrence, "[t]he novel is a perfect medium for revealing to us the changing rainbow of our living relationships. The novel can help us live, as nothing else can" ("Morality" 178). The erosion of the values under the prevailing circumstances forced the artist "to create, not to interpret; to act as the critic and the maker of his own tradition; to reinvent the world and substantiate aesthetic values within it, through energies appropriate to art rather than to ethics" (Bradbury *Social Context* 63). Thus, the modernist claim to bring order to the chaotic modern world through art was established. As a reaction to chaos, uncertainty and fragmentation, art emerged as a way of creating order. As creating order was impossible through the existing modes of representation, the search for new ways of representation became the main concern for the modernists.

An increasing concern over the modern city was another aspect of modern literature. As a result of industrialization and the rising trade, the mobility in the city was an attraction for the writers;

> [f]or the first time in history, large numbers of people were separated from the diurnal and seasonal cycles of life on the land and went to work in factories and live in cities, where they became part of the urban proletariat or the crowd or mass, a social phenomenon that fascinated the modernists. (Lewis 11)

The changing face of the city consisted of both attraction and repulsion on the part of the artists and writers; "[t]he metropolis ultimately becomes a metaphor – a dynamic configuration of conflicting hopes and fears of the twentieth century" (Timms 4). While some writers like E. M Forster (1879- 1970), T.S. Eliot and Baudelaire, focused on the frustrating aspects of the modern city life, others like futurists glorified the modern city and the machine. Hence, the city became one

of the major themes of modern art and literature for it both provided the artists and writers with new ways of exploring the individual and invited them to think about the detrimental effects of modernism on the city and human lives.

Setting a sharp contrast with the previous peaceful and secure periods, the city provided the modern writers with a widely-used metaphor, too. The city, for the modernist writers, was an important metaphor "to compare the historical civilization of the past with the seamless, disorganized impressions of the present" (Bradbury "London" 182). As opposed to the past's unity, stability and cohesion, the city stood for flux and fragmentation. The writers longed for that rural past when they could feel secure in their individual and social lives. In that sense it can be observed that there was "a tendency to compare the urban present with an idyllic version of a rural past" (Saunders 53).

E. M. Forster is one of the artists who personally experienced the influence of modernism on individual lives. His mode was that of *fin de siècle* (end of the century) rather than *aube de siècle* (dawn of the century). His novels were highly critical of the society in which he lived; in his novels, he "took great pains to establish the immediate social pressures of Edwardianism: the headlong expansion of imperialism, the homogenization of culture, the increasing sordidness of London, and the expansion of its suburbs" (Levenson 94). As a humanist, the self concerned and unimaginative society was a discomfort for Forster. Moreover, his sexual tendencies were also a source of conflict for him with society. According to Samuel Hynes,

> [Forster] regretted the changes that had overtaken the world he grew up in; he would have preferred that the Edwardian Age should last. But he did not pretend it had- he lived in the present, however bleak that present was. The end of the Edwardian peace had cost Forster his imagination, and he did not disguise his regret, but he accepted both the cost and the regret. He was saddened at the passing of the rural heritage of his childhood, but he accepted as inevitable the spreading red dust of cities; like the character in *Arctic Summer*, 'he knew that much of the earth must be dull and commercial, and that to revolt against her is ridiculous'. And when he considered the future of man in the post-atomic world he judged that the odds were against him. (114)

Instead of rejecting the present time as a whole, Forster only observed the flux and its negative effects on human lives and relationships with a sense of distress, and sought a solution again in these human relationships. The solution for social fragmentation he found was human connections. He underlined the necessity of human connections to work off the sense of distress, which he noticed in himself and in the entire modern society. In Forster's emphasis of connection, it is possible to see the influence of G. E. Moore (1873-1958), whose book entitled *Principia Ethica* (1903) was very popular among Cambridge intellectuals, including E.M. Forster. Moore suggested that "by far the most valuable things . . . are certain states of consciousness, which may roughly be described as the pleasures of human intercourse and the enjoyment of beautiful objects" (237). Moore's idealization of personal relationships was easily adopted by Forster, who valued human connections.

E.M. Forster was born on January 11, 1879, and was brought up by his mother, aunts, and governesses in a "stratum of the upper middle class which prides itself on its sense of humour and tends to view human affairs with an amused detachment" after his father's death following his birth (Beer 15). His childhood world was predominantly feminine, which found its reflection in his novel *Howards End* (1910). However, his "carefree world, where human relationships were limited by few rules or social codes" came to an end when he started Tonbridge School (Beer 33). His experiences as a dayboy in this boarding school, which came to the surface of his writings throughout his writing career, most notably in *The Longest Journey* (1907) were a shock for him after his happy childhood. His unathletic appearance and great interest in books contributed to his alienation from both his school and classmates.

On the other hand, his college years at Cambridge, where he read classics and history were extremely happy for Forster. Cambridge was in sharp contrast with Tonbridge School. In his biography of Goldsworthy Lowes Dickinson, Forster also hinted at his own Cambridge experience by stating that "[Dickinson] had no idea what Cambridge meant- I remember having the same lack of

comprehension about the place myself, when my own turn came to go up there. It seems too good to be real" (*Goldsworthy* 26). He went on to say that,

> [a]s Cambridge was filled up with friends it acquired a magic quality. Body and spirit, reason and emotion, work and play, architecture and scenery, laughter and seriousness, life and art- these pairs which are elsewhere contrasted were there fused into one. People and books reinforced one another, intelligence joined hands with affection, speculation became a passion, and discussion was made profound by love. (*Goldsworthy* 35)

Cambridge was "in every way congenial to his spirit" (D'Aquila 23). During his studies at Cambridge, Forster was also influenced by the idealist philosophy which was pervasive at Cambridge at that time. The idealist philosophy reduces all existence to the concept of "idea" by claiming that reality is formed through ideas and concepts. The opening pages of *The Longest Journey,* in which a group of Cambridge students conducting a philosophical discussion on whether the cow would have been there if one did not see it, reflect Forster's tendency towards idealism.

Moreover, at Cambridge, Forster "was to meet a group of men whose companionship and influence upon him would be of lifelong duration, and here Forster was to discover a style of thought and being that in a sense recreated him, and made his subsequent writing possible" (D'Aquila 23). He joined in the Apostles, the formal name of which was the "Cambridge Conversazione Society." The members of this discussion group went on to form the Bloomsbury Group. Forster's friendship with the members of the Bloomsbury Group, such as Goldsworthy Lowes Dickinson, Lytton Strachey, Leonard and Virginia Woolf went on for many years. Though Forster's social awareness is greater than that of the Bloomsbury Group, it can be said that the humanism Forster cherishes comes from this group.

All of the novels of Forster deal with the human element in a web of social interactions, whose nature undergo a change in the early twentieth century. While presenting his characters in these relationships, Forster also searches for a solution for the modern individual's discomfort which results from the sense of

flux of modern times, in these relationships. This search reflects Forster's own anxieties at the same time. All his novels, as Schwarz puts it, "are the history of his soul, are metaphors of the self. His novels not only dramatize his characters' search for values, but structurally are quests for values, quests that reflect his own doubt and uncertainty" (116). Like Forster, the individual in his novels suffers from the disintegration of society and the self as a result of the above mentioned transformations.

The Longest Journey (1907) and *Howards End* (1910) are Forster's two novels which handle the theme of fragmentation in terms of class, family and the individual more overtly. In both novels, class, family and the individual are depicted dissolving under the pressure of urbanization and capitalism. In the novels, besides portraying the detrimental effects of urbanization on the cities and the countryside, Forster also reflects the individual's distress amidst them. Portrayal of the city which is invaded by motor cars, and the countryside with trains, depiction of new ugly buildings which have no soul and the accounts about animals, plants and people killed by cars or trains illustrate this distress of the modern man. Moreover, the collapse of old systems of knowledge and belief, which leads to a gap in the individual's self, and clashes of values are reflected in the novels. Henry and Helen in *Howards End* do not agree with each other on the accounts of their opinions about God. When Henry claims that Helen cannot deny that "the tendency of civilization has on the whole been upward," Helen makes fun of him by saying "[o]wing to God, I suppose" (137). For Henry, "[i]t was no good instructing a girl if she was going to talk about God in that neurotic modern way" (137). In *The Longest Journey*, too, such references to modern thought can be seen. For Ansell, Rickie "tries to express all modern life in the terms of Greek mythology because the Greeks looked very straight at things, and Demeter or Aphrodite are thinner veils than 'The survival of the fittest'" (174).

The portrayal of modern life in *The Longest Journey* and *Howards End* expresses Forster's own anxieties about fragmented social and individual lives. However, as stated before, besides presenting the anxieties of the modern

individual, Forster also proposes a solution for them. He defines his way to bring emotional and social stability to modern life as “human connections.” In a world in which old values and old way of life are threatened by modernity in every area, he believes in the importance of creating constructive means of communication to be able to live in peace. What he underlines is not the idea that people should love each other, but understand each other. According to Forster, only after understanding people, tolerance and acceptance can be achieved. Tolerance and acceptance, in their turn, bring about human connections. With his two novels, *The Longest Journey* and *Howards End*, Forster emphasizes the power of understanding in forming connections, and he believes that this will lead the individual and society to peace and security. In both novels, Forster deliberately makes use of highly schematic plots to present his characters and their lives. His schemes are carefully designed to allow various coincidences which reveal Forster’s points. According to Schwarz, Forster

> thinks of plot as a series of circumstances- often arbitrarily selected and arranged- which enables the author to explore the characters’ personal lives and values. In a Forster novel, plot is important, but no more than voice or setting, and less than the moral and emotional life of characters. (117)

In *The Longest Journey,* the problems of modern age are reflected through the characters’ struggle to remain unified. Forster’s semi-autobiographical character Rickie, with his clubfoot, represents the modern individual who falters against the attacks of modern world. Rickie’s means of survival in the threatening atmosphere of modernity are taking shelter in his imaginary world and distorting reality for short term reliefs from his anguish. He refuses to tolerate and accept people around him as they are, depending upon false images in his mind. In consequence of his confusing reality and illusions and his lack of tolerance and acceptance, Rickie fails to achieve stability. His tragic death under the train symbolizes the inefficiency of his means of survival.

Like Rickie in *The Longest Journey,* the characters in *Howards End*, especially the Schlegel sisters, again search for stability because the city life that they are

accustomed to begins to change drastically. One of the sisters, Margaret, finds the stability they search for through tolerance and acceptance. Through tolerance and acceptance Margaret Schlegel overcomes the “panic and emptiness” (29). By calling upon tolerance and acceptance she manages to form a connection with the other classes in the novel. The phrase “only connect” (180), which is uttered by Margaret several times in the novel and constitutes the epigraph of the novel, stands for the only hope for humanity. At the end of the novel, unlike Rickie, Margaret succeeds in forming a coherent family by bringing the members of different classes together. Besides reconciling the classes, she also saves herself and her family from the frustrating effects of urbanization.

This study analyzes Forster’s *The Longest Journey* and *Howards End* to demonstrate how the author deals with the question of social fragmentation in general, and individual fragmentation in particular. After presenting the issue of social fragmentation in the novels, the solution proposed by Forster is defined. The solution Forster offers is forming human connections to overcome social and individual fragmentation. For Forster, only the human connections can help the individual reach stability. Moreover, after the stability of the self is achieved, a more integrated society can also be formed. The different ends of the novels in terms of the main characters’ fates are compared to underline Forster’s suggestion that forming human connections are essential to sustain stability and unity in the modern world.

The question of fragmentation in Forster’s novels is depicted as the result of social, philosophical, scientific and technological developments in the modern period. Fragmentation in *The Longest Journey* and *Howards End* prevails through society, family and the individual due to the problems brought about by these developments. After depicting fragmentation on social level, Forster focuses on the plight of the individual in the middle of the dehumanized atmosphere of the modern period. In addition the collapse of previous knowledge on man and the universe which leads to loss of all of the stable grounds, the individual’s suffering becomes more intense with the dissolution of

society and family. Forster proposes that human connections can help the individual overcome fragmentation and reach stability.

CHAPTER I

THE LONGEST JOURNEY: AT THE "LEVEL CROSSING" OF MODERNITY AND HUMAN LIVES

The Longest Journey (1907) is one of E. M. Forster's novels in which he depicts his characters suffering from fragmentation on various levels. Both as individuals and members of society, Forster's characters have difficulty in adapting to the changing conditions of life. All the characters in the novel try to find the ways of being unified since the lack of unity is the major challenge to the characters in a constantly changing modern world. The social and individual problems of modern age find reflection in different ways throughout the novel. The threatening nature of modernity is embodied sometimes in a "train" that kills people in the suburbs, sometimes in "ugly cataracts of bricks" (270) which disturb Rickie very much as they mean that "towns are after all excrescences, gray fluxions, where men hurrying to find one another, have lost themselves" (270). Rickie's mood, intimidated by ugliness, flux and dehumanization of modern world, prevails through the novel and is experienced more or less by all the characters in the novel. According to Frederick C. Crews, "[t]he entire symbolic pattern of the novel is built around the character's pursuit of uniformity and stability in a treacherously changeable world" (65). Moreover, the search for truth and meaning which is the central concern of the characters reflects the writer's own search as he shares his characters' anxieties.

The novel starts with a philosophical discussion in Rickie's room in Cambridge. However Rickie does not join in the discussion as he feels intimidated when he is socialized; "[i]t was too difficult for him. He could not even quibble. If he spoke, he should simply make himself a fool" (4). As the discussion goes on, there was a tapping on the door and Agnes Pembroke, whom Rickie knows from childhood, enters. Ansell, in relation to their discussion on idealist philosophy, ignores her when Agnes greets him. Forster's voice, which is always present in his novels, can be heard, commenting on this occasion as "an

awful moment- a moment when [Rickie] almost regretted that he had a clever friend" (7). Rickie and the Pembrokes, Agnes and his brother Herbert, start to see each other quite often and during Rickie's visit to the Pembrokes he witnesses a scene "which burnt into his brain," a scene in which Gerald embraces Agnes (39). However, Gerald dies in a football match which provides Rickie with the role of consoling Agnes. Despite the contrast between Rickie and Gerald, Rickie makes a good solace for Agnes and a few years later, Rickie and Agnes get engaged. During a visit to Aunt Emily, Rickie learns that the ward of his aunt, Stephen, is his half-brother. As he automatically associates a child out of wedlock with the image of his father who abandons him and her mother in his childhood, Rickie thinks that Stephen is the son of his father. However, as it is revealed later in the novel, Stephen is the son of Mrs Elliot, a middle class woman fed up with her husband's class and their values. She kept asking "[w]hat had [the Elliots] ever done except say sarcastic things, and limp, and be refined?" (235). Moreover, Mr Elliot "did not like her, he practically lived apart, he was not even faithful or polite" towards her (235). Thus, when Stephen's father Robert, a sophisticated and vivacious peasant talked to her "the earth became a living being – or rather a being with a living skin- and manure no longer dirty stuff, but a symbol of regeneration and of the birth of life from life" (232).

When Herbert Pembroke receives an offer to be the head of a dormitory of Sawston School, he asks Rickie to marry Agnes and hold the position of teacher of classics at the same school. Ansell coincidentally learns that Stephen is Rickie's half-brother by his mother and reveals everything to Rickie. In that way Rickie learns that Stephen is his half-brother by his mother. After the first shock, realizing how he is under the influence of Agnes and how he has fallen away from himself, Rickie tries to save himself from this restricting relationship with the Pembrokes and turns to Stephen. He tries to have a close contact with Stephen. Towards the end of the novel Rickie dies tragically while trying to pull drunken Stephen off from the railroad. After Rickie's death, Stephen gets married and has a daughter. With Stephen's and Herbert's efforts, Rickie's stories are published and become quite successful.

The negative aspects of the modern world which find their reflection in social and individual lives in *The Longest Journey* are the sources of both Forster's and Rickie Elliot's fears. To demonstrate these negative aspects, Forster uses several symbols for the deteriorating effect of urban modernity and depicts Rickie in search for shelter either in his fantasy world or his Cambridge room.

The Cambridge tram in the novel is the first symbol of the modern world that connotes the precarious state of the modern individual. Though the tram does not kill anybody in the novel, it is still a threat to them. Rickie knows that "it was only chance that, he, Ansell, Tilliard and Mrs Aberdeen had not all been killed in the tram" (57). For Rickie it is only chance that helps them survive as the modern life does not provide the individual with the means to remain stable.

The threatening nature of modernity shows itself once again in the Wiltshire train; however, this time it is more brutal. Stephen reports that "another child [was] run over at the Roman crossing" (90). It is understood from the word "another" that the child is not the first victim of the train. Nor is s/he the last. S/he is only the *latest* unless a bridge is built there as Stephen underlines: "[t]here wants a bridge" (95). However, a bridge is not built, and the same train kills Rickie, too. The train in the novel is "a typical Forsterian symbol of modernity's inhumanity and violence" (Peppis 52). In *The Fiction of E.M. Forster*, George H. Thomson underlines the artificiality of the railway and sees it as a threat to the natural: "The railway is artificial and destructive, the road of death intersecting disastrously with the road of life which runs down to the village and the farm where the stream of life flows for ever" (140). The Cambridge tram and the Wiltshire train make a pessimistic illustration of the modern world. As Brian May puts it, "[i]f the train blindly dismembering Rickie and several children seems to betoken modern industrial indifference to the natural, the Cambridge tram nearly killing many others denotes chance, and fate, and nature's indifference to the human" (241).

Chaotic expansion of the cities also appears in the novel as a disturbing process. On the road from Salisbury to Cadover, Rickie sees that

> the city has strayed out her own plain, climbed up her slopes, and tumbled over them in ugly cataracts of brick. The cataracts are still short, and doubtless they meet or create some commercial need. But instead of looking towards the cathedral, as all the city should, they look outwards at a pagan entrenchment, as the city should not. They neglect the poise of the earth, and the sentiments she has decreed. They are the modern spirit. (270)

In the novel, the city and the city dweller lose contact with the earth. The fierce spread of urban modernity causes the individual's disconnection with both nature and other people. Under these circumstances, civilization turns into "a row of semi-detached villas, and society [into] a state in which men do not know the men who live next door. [Rickie] had himself become part of the gray monotony that surrounds all cities" (21-2).

As a result of the changing conditions of life in terms of values, relationships and the plight of the people in the cities, individual and social fragmentation constitutes the main theme in The *Longest Journey*. In the novel the question of fragmentation can be dealt with on three levels: among the classes as a result of changing values; within the family as result of loss of faith in relationships, and in the individual as result of fear and anxiety for the future.

The Longest Journey is comprised of three parts: Sawston, Cambridge and Wiltshire, representing suburban middle class, intellectual upper class and rural lower class respectively. These three parts of the novel are important in terms of representing different classes and different values of the characters from these classes. While Cambridge symbolizes security- at least in Rickie's room-, freedom and intellect, Sawston stands for degradation, blind commitment to work, selfishness, intolerance and hypocrisy. Wiltshire, on the other hand, illustrates connection with nature which may be considered as a way of getting over modern world's dehumanizing effects. As Singh suggests, Wiltshire "brings a new spirit into the novel, the spirit of Wessex: pagan, natural and instinctive, a manifestation of the continuity of rural England, a spirit embodied to some extent in Stephen" (79). These three parts of the novel underline a contrast between the values of different classes in society; it especially reinforces the

contrast between the Sawstonian values Forster disapproves and the humanistic values Forster himself cherishes.

The suburban Sawston and the Pembrokes have an important role in describing the current situation of the English society in *The Longest Journey* as well as Forster's other novels. Sawston and its inhabitants can be evaluated as a separate class in Forster's novels. *Where Angels Fear to Tread* (1905), written before *The Longest Journey* presents the suburban Sawston with its repressive and conservative society. Mr Pembroke appears in *Howards End*, as the representative of selfish, conservative and materialist middle class. Forster deliberately inserts the name of Mr Pembroke to associate him with the Wilcoxes in terms of their defects of temper and understanding to have a final evaluation of a character in another context (Shusterman 149). As stated earlier, Forster in *Howards End*, too, gives voice to his own ideas through the words of his characters. Margaret tells Tibby to look at the "defects of temper and understanding" (79) of the Wilcoxes and of Mr Pembroke, and this illustrates Forster's disapproval of the Pembrokes' attributes. The Pembrokes, and the Sawstonians in general, constitute a contrast to a more open-minded group of characters in Forster's novels. This contrast is revealed through a series of events and symbols in the novel.

The first representative of the Sawstonians is Agnes Pembroke. As Forster's mouthpiece, Stewart Ansell in *The Longest Journey*, calls Agnes Pembroke "the subjective product of a diseased imagination" (17). As Phyllis Bentley puts it, Agnes is "to [Rickie's] philosophical friend Ansell, such a sham that she simply doesn't exist, to the reader a conventional, commonplace, cold-hearted woman who brings Rickie to spiritual ruin" while to Rickie "a dark intelligent princess" (351). In a conversation recorded by Angus Wilson, Forster also reveals his discontent with Agnes:

> Angus Wilson "I remarked that I could not help being fond of Agnes"
>
> E.M. Forster (Sharply) "Why are you?"
>
> A.W (trying to excuse himself) "there was something moving when she first came to Rickie's room..."

E.M.F. "I saw through her" (56)

In fact, it is easy to understand why Forster questions Wilson's sympathy for Agnes *sharply* when one considers Forster's desire to guide the reader's interpretation of his novels. In Forster's novels, there is always a good deal of authorial comment which aims at controlling the reader's response to the characters (Martin 125). In *The Longest Journey*, too, Forster attempts to depict Agnes, together with Herbert and Gerald, as the product of conventional and close- minded society of Sawston, and wants the reader to see them in this way. Horne states that H.O. Meredith warned Forster about his treatment of the characters which he disliked (103). Horne's account is proved correct when Forster's partiality about the characters like the Pembrokes is taken into account. By taking all of the above mentioned details into consideration, the reason why Angus Wilson's fondness of Agnes disturbs Forster can be seen clearly. It can be pointed out that Forster considers his own attempts of portraying Agnes with her negative features unsuccessful after seeing Wilson's sympathy for her.

Sawston contrasts with both Cambridge and Wiltshire. The contrast between Sawston and Wiltshire lies in the idea of continuity. While Sawston represents a community whose members consider only their own benefit and lose contact with other people, Wiltshire stands for the old England which sustains human connections. As for the contrast between Sawston and Cambridge, it emerges from different approaches to imagination and freedom. Cambridge provides Rickie with the freedom to imagine, to write stories and to read literature without considering these works' functionality in fostering Englishness and imperialism. However, in the Pembrokes' school, Dunwood House in Sawston, imagination and writing stories are considered useless and light issues, and literary works are valuable as long as they contribute to patriotism. While Rickie is in Cambridge, he is "idling in the parsley meadows, and weaving perishable garlands out of flowers. Now he was at Sawston, preparing to work a beneficent machine" (153). At Sawston, as a house master, "Rickie's programme involved

a change in values as well as a change of occupation" (154), and "as the term wore on he lost his independence- almost without knowing it" (164). Rickie gives up his own values and becomes a Sawstonian "by sedulous imitation of more experienced masters" (164). He loses his tolerance towards the students as "[h]e grasped the school regulations, and insisted on prompt obedience to them. . . . When one boy was late, he punished the whole form"(165). Forster's emphasis on Rickie's becoming a Sawstonian after losing his tolerance can be interpreted that he sees tolerance as the main value which separates the Sawstonians from his favourable characters. Furthermore, Forster's Sawstonians are selfish and generally exploit people for their own benefit, like Agnes, who is "an unimaginative and untruthful woman" (Colmer 67). During their first visit to Aunt Emily, "the first moment she set foot in Cadover she had thought, 'Oh, there is money. We must try and get it'" (191). Agnes, with her brother Herbert Pembroke's help, draws Rickie into a "modern house of falsehood," Sawston School (Martin 36). It is false because it stands for values which Forster does not approve of, like *esprit de corps* (morale) and nationalism, and because it means to be "the world in miniature" (Martin 36). As Peppis puts it,

> *The Longest Journey* diagnoses a national sickness in modern England, epitomized by the pathologies of Sawston and the Pembroke- intolerance, selfishness, hypocrisy- and proposes as a cure a return to the values of brotherhood, honest labour, and natural morality that characterise the yeoman culture of Wiltshire. (52)

The depiction of Sawston School reveals the Pembrokes' values. There are a lot of symbols underlining these values. The statue of Hermes Praxiteles in that school is important in the sense that it is "of course only the bust" (33) because of middle class avoidance of obscenity. It can be interpreted that "Forster presents the image as a symbol of the denial of the body by the middle class" (Doll). Cutting of the body of Hermes, the bust also excludes Dionysus, whom Hermes holds in one arm. This exclusion is also important as Dionysus is known to be the Liberator (Eleutherios). Exclusion of a figure which stands for liberation represents the close-minded attitude of the middle class. As the

middle class give importance to conventions and public approval, overlooking the statue's implications about liberation also refers to their ignorance of freedom, imagination and free-thinking. This ignorance is already clear in the Pembrokes' denial of Rickie's stories: "[Agnes] had always mistrusted the little stories. . . . Hoe could Rickie, or anyone, make a living by pretending that Greek gods were alive, or that young ladies could vanish into trees?" (151).

Imperialism and Englishness are other important values for the Pembrokes as the representatives of middle class. Herbert Pembroke cherishes the education system which fosters imperialism and Englishness in his school. In the novel, "the exhortations to be patriotic, athletic, learned, and religious, that flowed like a four-part fugue from Mr Pembroke's mouth" are the summary of Pembroke values. Moreover, "[Herbert Pembroke] spoke of England, or rather Great Britain, and of her continental foes. Portraits of empire-builders hung on the wall, and he pointed to them. He quoted imperial poets" (157-8). The school is also viewed as a territory instead of a learning environment. As "the world in miniature" the school is like a small country with its rivals, boundaries, identity and with "the broader patriotism of the school anthem" (157-8).

Rickie's father, who died in Rickie's childhood, is an important symbolic figure as a Sawstonian in the novel in terms of underlining these values. Rickie has inherited his lameness from his father and this fact is important when his lameness is taken as an obstacle for a free and imaginative life. Furthermore, Rickie's stories with the theme of getting in touch with nature can be sold only after Rickie's death when his lame foot is shattered. As Rickie dies after the train cuts off his lame foot, it can be said that for his stories to be sold Rickie has to break free from his connection with his father's close-minded class; "[w]hile Rickie was alive affirming the heritage of his father, the stories would not sell. Now that his lame foot has been cut off and he has died, the stories sell" (Doll). The fact that Rickie's stories become successful only after his detachment from his father's inheritance, symbolizes the middle class ignorance and obstruction of imagination and creative powers.

Different values and perspectives mentioned above account for the fragmentation in society. As can be observed in the novel, the members of each class find meaning in different things and are attached to different values. The Wiltshire people are happy to be in contact with nature in order to escape detrimental effects of urbanization. The Sawstonians seek material gains and they are proud of their Englishness. Their lives which were "coloured by a contempt of the intellect" contrasts those of the Cambridge intellectuals. Cambridge intellectuals strive for nourishing their intellect and imagination. Ansell declares in the novel

> [i]f you ask me what the Spirit of Life is, or to what it is attached, I can't tell you. I only tell you, watch for it. Myself I've found it in books. Some people find it out of doors or in each other. Never mind. It's the same spirit, and I trust myself to know it anywhere, and to use it rightly. (181)

Under these circumstances, tolerance and acceptance become important factors in unifying the society. Here, once again Forster shows his disdain for Sawstonians for their lack of tolerance and acceptance. To illustrate this lack Forster reveals Agnes's ideas about Stephen. When she first learns the bond between Rickie and Stephen "she was menaced by the abnormal. All had seemed so fair and simple, so in accordance with her ideas" (132). A lower class brute like Stephen as her future-husband's half-brother is something Agnes cannot accept, "[t]he girl must hide the stain in her future husband's family" (134-5). For Agnes, Stephen does not have "full human rights. He was illicit, abnormal, worse than a man diseased" (139). Stephen's values are different from Agnes's values, and thus, she considers him abnormal. She cannot tolerate the differences between Stephen and herself.

In terms of tolerating a person from another class, Rickie is no better than Agnes. When Aunt Emily sends Rickie and Stephen for a ride together, Stephen is obviously intolerable for Rickie, "Rickie, as each wave of vulgarity burst over him, sunk his head lower and lower, and wished that the earth would swallow him up. He was only used to Cambridge and to a very small corner of that" (111). Rickie's difficulty in bearing Stephen's vulgarities is ironic when his

treatment of the shepherds and nature children in his stories are taken into account. Though he praises nature and shepherds with a sentimental tone in his stories, he cannot stand them in reality. Aunt Emily very precisely points out this fact in a reprimanding tone: "What about your brother –a shepherd if ever there was? Look how he bores you! Don't be so sentimental" (129). Through the above mentioned comments made by Aunt Emily and the narrative voice in the novel, Forster highlights Rickie's elitist escapism in Cambridge and the difference between his approach to nature and shepherds in his stories, and his conduct in reality. These comments can be interpreted as Forster's suggestion that Rickie is wrong to confine himself into his private world to overcome fragmentation, and that he should learn to tolerate Stephen to be involved in life without being haunted by the dreads of modern life.

Not only Stephen as a lower class member is intolerable for others, but the Pembrokes are also intolerable. For Ansell, Agnes is the embodiment of the values of her class and carries with her everything Ansell cannot tolerate. The reasons for Ansell's objection to Agnes as he writes in one of his letters to Rickie are "(1) She is not serious/ (2) She is not truthful" (82). Moreover, Ansell is certain that in Sawston, "[Rickie] is miserable and lonely. Dunwood House reeks of commerce and snobbery and all the things [Rickie] hated most" (180). After getting to know the Pembrokes, Stephen also warns Rickie against them. He asks Rickie to leave Sawston and go with him as "they've no use for you – never had any, if the truth was known- and they've only made you beastly. This house, so to speak, has the rot" (257).

As a result, it is possible to conclude that the existence of the three classes in *The Longest Journey*, with their different values and attitudes towards modernism, contribute to Forster's attempts to depict the fragmentation among classes. Forster is also aware of the difficulty of connecting these classes due to lack of tolerance. Yet, as a humanist, who believes in the power of human relations, Forster insists on the benefit of forming these human connections despite all difficulties.

In terms of the novel's emphasis on fragmentation, it is important to note that almost every character in the novel lacks productive family bonds which would help them reach stability. For the Pembrokes, family means only the brother and sister in a web of materialistic concerns; Herbert is unable to love and marry, while Agnes is engaged to Gerald whose only positive attribute is his bodily strength. Both parents of Rickie are dead. Moreover, it is revealed later in the novel that they both were unfaithful to each other. Stephen Wonham does not even know whose son he is. However, the most overtly fragmented family in the novel is that of Rickie and Agnes. Their marriage is both symbolically and literally barren. From the very beginning of the novel it is obvious that their relationship is an illusory one and that it depends upon pretensions. According to the critics, whose readings will be illustrated in the following paragraphs, the depiction of their friendship and marriage is full of symbols which point out its unfruitfulness (Edwards 8; Crews 57-8; Beer 88).

The first encounter between Rickie and Agnes foretells their problematic relationship, which does not lead to a definitive resolution. When Agnes first visits Rickie in his Cambridge room she exclaims "advancing a gloved finger into the room. 'Wicked, wicked boy!'" (6). Then she notices Rickie's shoes which "were not the same size, and one of them had a thick heel to help him towards an even walk" and she compares Rickie with her fiancé, Gerald, one of the boys who bullied Rickie because of his weakness at the boarding school Rickie attended before Cambridge; "she recalled the perfect form of Gerald, his athletic walk, the poise of his shoulders, his arms stretched forward to receive her" (9). For Mike Edwards, this scene, in which Rickie's clubfoot and Agnes's gloved finger are emphasized, is symbolically important in terms of representing Agnes's and Rickie's "having difficulty in dealing with the world outside. Agnes's gloved finger and Rickie's clubfoot both symbolize a much broader difficulty of communication between individual and environment" (8).

As a result of the difficulties he has in communicating with his environment Rickie misinterprets Agnes and his relationship with her. His disappointments and disillusionments in life lead him to ignore reality and find consolation in his

imagination instead. His love for Agnes is false as a result of a series of illusory moments. A short glimpse of Gerald embracing Agnes, nourishes Rickie's "diseased imagination" (17). According to Crews, who considers Rickie's imagination "vaguely homosexual," this single glimpse "becomes his introduction to the idea of sexual love and his permanent emblem for it" (57-8). Crews continues and argues that Rickie's love for Agnes also involves a masochistic aspect as Gerald is one of the strong boys who bullied him at school in his childhood and that "[Rickie] is more than half- willing to be bullied by Agnes, who has shared Gerald's embrace" (58). Related with Crews' interpretation, Beer also comments that "Rickie was never wrong to treat his visionary experiences as a high form of reality- his fatal mistake lay in going on to identify his vision with the suburbian girl who had called it forth and to think that he could gain permanent access to the vision by possessing the girl" (88). For Crews, Gerald and Agnes are not human beings for Rickie, but "figures in an emblem of sexual passion, and for this very reason he is unable to perceive the threat that Agnes poses to his spiritual freedom" (58). As can be seen, in none of the interpretations above, Rickie's love is depicted as real. The motive behind Rickie's falling in love with Agnes is either a masochistic desire which underlines his will to be bullied by Agnes, or a homosexual one denoting his attraction to the same sex embodied in Gerald; but by no means can it be accepted to result from Agnes's own self. Thus, his love for Agnes is not real; it can be said that it is a mere reflection of the illusions in his mind. As it is underlined in the novel, the outcome of allowing such illusions to intrude into human relationships is disappointment and failure in these relationships.

The chain of events that starts as a result of the false associations of the images in Rickie's mind and that threatens his spiritual freedom is completed when Rickie marries Agnes who "knows how to evaluate people and get the better of them if necessary" (Beer 85). It is obvious that the only similarity between Agnes and Rickie, which is their susceptibility to illusions, becomes the key element in their relationship and draws them together. The fact that Rickie and Agnes are very different from each other, except for their tendency towards illusions, can be seen at a first glance. Rickie is an intellectual who is interested

in literature and philosophy. Though he cannot achieve it, he seeks for connection with earth. Agnes, on the other hand, is a typical Forsterian Sawston society member. She is selfish and materialist; she prefers material gains to Rickie's literary and philosophical ideals. While nature is important for Rickie, for Agnes, society and her public image are important. Unlike Rickie, Agnes looks very self-confident in social groups, as it is seen when she first enters Rickie's room. Most importantly, she is drawn as a self-seeking woman who can exploit people for her own benefit. Rickie, despite all his hatred for Stephen, never thinks of seizing Stephen's share in his aunt's inheritance. However, their vulnerability, which is common to both, brings them together and leads them to an ill-fated marriage. Both Rickie and Agnes are liable to illusions. Rickie marries Agnes thinking that he loves her, but for Ansell who can observe their relationship from another perspective, "[Rickie and Agnes] live without love. They work without conviction. They seek money without requiring it" (209). Lionel Trilling evaluates their marriage as "an illusion which each of the parties entertained, a falsification of reality" (77). For Rickie, the illusion is Agnes' sexual and moral warmth, though they are generated by Gerald's image. As for Agnes, the "spiritual power" (54) of Rickie to give solace to her after Gerald's death creates the illusion of attraction to Rickie. Rickie tells Agnes that she should "mind" Gerald's death for it is the worst thing that can happen to her, and that if she does not "mind" it, it will be a crime that Gerald, who is in heaven, will never forget. These words puzzle Agnes as they show that "Rickie, who could scarcely tell you the time without a saving clause, should be so certain about immortality" (54). In the novel, only once Rickie and Agnes are "great" for each other, but this feeling is illusory. Rickie is great for Agnes for his spiritual power; Agnes minds Gerald's death and she is also great for Rickie. However, "[i]t is her one moment of greatness" (Trilling 78). After this illusory moment of greatness passes, "[n]either she nor Rickie is great again. Agnes is conventional, snobbish, hard. Rickie is second-best for her" (Trilling 78). From then on, just for the sake of public approval, Agnes continues her marriage with Rickie.

Rickie and Agnes's family dies without leaving issue and fails to maintain its existence as a stable institution. While it is literally barren as their only child, lame like his father and grandfather, dies a few days after birth, it is symbolically barren as well. Their family cannot be successful in terms of being supportive for its members in a rapidly changing world and sustaining stability in their lives. Rickie cannot work off past memories that haunt him. Furthermore, Rickie's spiritual condition deteriorates under the prevailing problems of his family life. He becomes a Sawstonian: intolerant, selfish, close-minded and devoid of imagination. He leaves his previous relationships in Cambridge, and avoids meeting his old friends. He even scorns his half- brother because of his father's memories, manipulated by Agnes. The illusions Rickie and Agnes keep in their minds, their failure to see each other as they are, and their attempt to shape each other according to their own will, result in lack of communication between them. Furthermore, their loss of faith in human connections weakens their relationship. Thus, before long, their marriage ends up with nothing favourable for either of them.

As can be observed in the novel, even the smallest unit of society is affected by a sense of fragmentation that prevails through the whole society as a consequence of lack of communication among the individuals, the individual's loss of faith in human connections, and the different values of individuals. The outcome of this sense of fragmentation is dissolution of families, which in turn deepens the individual fragmentation. The individual who already suffers from fragmentation in the novel, also loses supportive familial bonds and thus, his/her suffering is intensified. The denial of human feelings so as to achieve materialistic gains or to repress the sense of insecurity, results in the denial of human connections, too.

Rickie Elliot represents the modern individual whose self gets dissolved under the attack of rapid change of values, and the threatening city life. As a typical modern individual, Rickie struggles to get over anxiety, fear, frustration, sterility and sense of futility he sensed in the modern world. In *The Longest Journey*, E. M. Forster uses his semi- autobiographical character Rickie Elliot as his

mouthpiece. Singh relates that Forster considers himself comparable to “Rickie more than any [character]” (64). Rickie reflects Forster’s point of view on the modern period. Even though Rickie dies quite early in the novel, he is the major character who represents the modern individual trying to survive in a society whose members suffer from lack of communication and stable grounds for survival. Rickie’s death early in the novel underlines the author’s identification with his character. As Brian May puts it “[s]ensing that he is no more able than Rickie to stomach Stephen’s Edwardian vulgarity, Forster truncates Rickie in order to expunge what Rickie embodies and the text betrays: his fear that he is himself, like Rickie, squeamishly modernist” (251). Another critic, Crews puts forward that “Forster has difficulty in maintaining his narrative distance from Rickie Elliot, who is required to bear meaning both as a spokesman for Forster and as a victim of certain errors and weaknesses” (51). The way these critics comment on the proximity between Forster and Rickie signals the strong autobiographical features of the novel in terms of Forster’s being anxious about sustaining proper relationships.

Both E. M. Forster and Rickie are modernists in the sense that both look at the new age from a confused point of view. While they find the modern age muddling and destructive of humanity, they do not want to be outside the new life. Rickie in a distressed mood speculates about himself, thinking that “[Stephen], not Rickie, would contribute to the stream” (192). As Rae H. Stoll suggests, Rickie thinks that he is already dead as he is too much excluded from life (247). To resist the loneliness and the sorrow caused by the modern life, Rickie sticks to his imaginary world. In this imaginary world, Rickie tries to connect to the past that is represented by the image of his mother, who consoled him in his childhood. However, his attempts to connect to life through the consolation his mother’s memory provides him, turns out to be futile, because he strives blindly to resuscitate his mother by either her photograph in his pocket or her idolized image in his mind. This is dangerous as it prevents him from connecting to real life when sticking to a dead image. According to James McConkey, to maintain the connection between his past and present Rickie should treasure life; in this sense, the train that kills Rickie symbolizes

“the train of temporality that threatens to severe the human past from the human future and it must be bridged by an intelligent reverence for life” (115). Long before Rickie’s death, Stephen underlines the need for a bridge for the Roman crossing. This is also symbolic as Stephen will be the one who will connect the past with the present at the end of the novel. During Rickie’s first visit to Aunt Emily with Agnes, Stephen’s mind seems to be occupied with the child who has been run over at the Roman crossing, whereas Aunt Emily asks philosophical questions to Stephen to mock him. However, Stephen says “[t]here wants a bridge. A bridge instead of this rotten talk and the level-crossing” (95). At the end of the novel, Stephen’s wish comes true: a bridge is built on the point where the train has killed Rickie. According to Crews, a bridge is also built metaphorically at the end of the novel; “Stephen survives to raise a family and to cherish the memory of Rickie and their common mother, and the final chapter of the novel projects a hope that Stephen and his children will hold their own against both ‘society’ and mutability, the two enemies of humanistic value in *The Longest Journey”* (65). At the end of the novel another symbol also strengthens the contrast between Stephen’s and Rickie’s attitudes regarding their approaches to the past and present. Two images, the photograph of Rickie’s mother and the picture of Demeter in Stephen’s room, can be compared to observe the difference between the effectiveness of Rickie’s and Stephen’s means of reviving their mother:

> The picture of Demeter, not the photograph Rickie cherished, is the true image of the mother. Its truth is confirmed as the evening sun shines through the window and makes the "stone lady . . . pink" -gives her life. Reality -nature and the living Stephen- has confirmed the true symbol. Rickie was misled by false symbols in his attempt to find what was real in life. (Doll)

What makes Rickie unsuccessful while Stephen achieves his aims is the confusion he experiences. Rickie follows a wrong path to overcome life’s flux and disintegration. Rickie’s lameness is an important element in demonstrating his fallacies, as this situation signals Rickie’s inability in coping with the changing world. In his relationships he is inefficient, in a way he limps in these relationships. Like a lame man who stumbles while walking, Rickie also

stumbles while sustaining stability in human connections, which will help him cope with modern times. He believes that “we are all of us bubbles on an extremely rough sea” (57). However he does not know how to survive on that sea. One attempt of Rickie to relieve from his despair is writing stories related with nature which represents Forster’s own search for connection between man and earth. As Forster cannot find any satisfactory harmony between man and the earth, he searches for the same harmony in human connections. Rickie also cannot maintain stability through his stories like Forster who “lived in a post Darwinian age [and thus who] could no longer find spiritual ecstasy in union with God, nor sense of divine purpose in nature” (Karayazıcı 4). As a result, Forster points out human connections as the only means of survival and of sustaining the peace of mind in the modernist world where everything changes with a dazzling speed. As Derek Traversi puts it, “[h]e sees human relationships as the source of a rich and steady emotional life- that is the vision, gentle yet intensely alive, behind the emphasis on ‘[human] connect[ion]’ [in *Howards End*]- and he sees them as part of an organic continuity with nature” (387).

According to the scheme Forster implements in the novel, Rickie would achieve a stable life if he could form human connections. However, Rickie gets so much involved in false images that he misses his only chance of survival in the modern world. Whenever he seeks security, he finds it in the image of his mother. All hiding places for him in some way or other are related with this image. For instance, after realizing how the modern individual is in the hands of chance to survive, Rickie tries to save himself from this insecure position of the individual in the industrial world by taking refuge in his Cambridge room

> [w]ith his head on the fender and all his limbs relaxed, he felt almost as safe as he felt once when his mother killed a ghost in the passage by carrying him through it in her arms. There was no ghost now; he was frightened at reality; he was frightened at the splendours and horrors of the world. (59)

Madingley Dell also makes a shelter for Rickie as a result of his associations. He compares the dell to a womb. Thus, a shelter is created in his fantasy

world. In this world, Agnes substitutes for his mother. In the dell, his head on Agnes's lap, Rickie wants protection from the world, from the uncertainties of life, and Agnes tries to sooth him (Martin 34). In the novel the narrator states that

> [i]nside the dell it was neither June nor January. The chalk walls barred out the seasons, and the fir trees did not seem to feel their passage. Only from time to time the odours of summer slipped in from the wood above, to comment on the waxing year. She bent down to touch him with her lips. (73-4)

Blurring the border line between the reality and the images in his mind becomes dangerous for him when they start to hinder Rickie from connecting to Stephen. Rickie evaluates Stephen on the basis of false images according to which Stephen is the wicked son of a wicked father. Rickie ignores the fact that Stephen is an individual with his own attributes, regardless of his breeding. His strong belief in his own judgements which depend on his imagination drives Rickie to immediate conclusions when Aunt Emily refers to Stephen as his brother. In this incident, Rickie "saw a room- the room where his father had lived in town," though Aunt Emily never mentions Rickie's father (130). Rickie recalls the image of his father as a wicked individual and interprets his father's room in town as the place where he has begot the illegitimate child. Rickie ascribes this immoral behaviour to the image of his father, not to his mother. Thus, when Aunt Emily implies that Stephen is his brother, "a horror [leaps] straight at him" (130). because of Rickie's assumption that Stephen is the son of his father whom he hated.

This horror Rickie feels is ironic because, early in the novel he confesses that the idea of having a brother has always appealed to him. In Madingley Dell, he expresses his wish to his friends by saying that "I shall never have one [brother], and so I quite want one, even now" (24). His clubfoot is again symbolically important in his wish to have a brother, as Rickie thinks that his friends "walk too fast" (24). He cannot catch up with his friends while playing childhood games. A brother would help him catch up with others, or at least he would wait for him not to be left alone behind. Metaphorically, too, a brother

would help him “contribute to the stream” which Rickie wants most (192). Even though Rickie cannot catch up with life that walks too fast, he would find consolation in his brother and would remain unified. A brother would lead him to a more integrated life and self. According to Alex Zwerdling, “Rickie and Stephen are half- brothers in the symbolic sense as well. Each is really only half of what would be, in Forster’s terms, a full and complete human being” (174). While Rickie is a refined, weak and a lame man who attends a college, Stephen is a healthy, strong and brutal nature’s child who has little education. These qualities of the two make them real halves. Moreover, while Rickie tries to write short stories that deal with the theme of getting in touch with nature, “Stephen has the ability to realize the dreams which Rickie fulfils only in the imaginative act, in art” (Stoll 244).

Rickie’s attitude towards Stephen changes after he learns that Stephen is his beloved mother’s son. Rickie thinks that he would bring his mother back to life through Stephen and can sooth the anguish which his disintegrated self cannot cope with. However, this change is not a desirable one because the motive behind it is not more favourable than Rickie’s first motive in detesting Stephen. For Beer “[j]ust as Rickie had formerly disliked Stephen for being the son of his father, he now loves him because he is the son of his mother. In both cases, his interpretation is an imaginative construct: at no time is he seeing him as a man in himself” (81). Rickie loves Stephen not because of his personality, but because of his breeding. He loves him as if “she whom he loved had risen from the dead” (250-1). However, in as much as Rickie’s affection for Stephen is far from real feelings for Stephen’s own sake, the outcome of this affection is also far from a relationship that can help Rickie survive.

The different attitudes of Rickie and Stephen towards each other, in a way, explain the different ends which Forster prepares for them. Rickie’s fear and anxiety, and his desire to connect to the past and false images to regain the sense of security of his childhood, prevent him from connecting to reality and to the present world. Thus, fragmentation he experiences becomes impossible to overcome, for Forster underlines the importance of human connections once

again in his implication that Rickie's only hope for survival is his connection with Stephen. Rickie fails to connect to Stephen as a result his false images and false assumptions, while Stephen strives to connect to Rickie from the very beginning of their relationship. Hence, the happy and peaceful life that Stephen achieves at the end of the novel is important to show the significant role of human connections in modern world. Stephen's daughter, who is named after Rickie and Stephen's beloved mother, can be interpreted as a reward for Stephen for his ability to connect. All efforts of Rickie to revive his mother prove futile at the end of the novel when he dies; however Stephen goes on to live with his daughter and his mother's name. Moreover, as Stephen is the child of love and the union between a middle class woman and a peasant man, Stephen's daughter represents far reaching hopes for the future in terms of a unified society. The union of the classes continues symbolically through Stephen's daughter.

The end of the novel demonstrates Forster's view of individual fragmentation and the solution he offers for it. The sense of flux, insecurity and the feeling that chance governs the universe in the novel, are the enemies of the unified and stable self. Rickie's sufferings are the outcome of these feelings. However, hope also exists in the novel. Stephen represents Forster's hope that fragmentation can be overcome. Stephen symbolizes the power of human connections and the importance of tolerance in human connections. As it is suggested in the novel, tolerating and accepting an individual as s/he is, is the only way out of fragmentation.

The Longest Journey presents a fictional but accurate account of the modern world with all the changes in cities, individual lives and human relationships. These changes which confuse the modern individual are depicted in relation to the sense of fragmentation felt on three levels that are class, family and individual.

Fragmentation among classes shows itself as a huge gap among classes which makes communication harder than the previous periods. Due to the alienating effects of capitalism, money and rank replace humanistic values in terms of

importance. As the members of middle class are committed to materialistic gains, they gradually lose contact with others whom they see as rivals in this competitive atmosphere. The intellectuals, who are disturbed by the current situation of society, creep into their own skin so as not to witness this gradual deterioration. Like Rickie, instead of taking action, they turn their faces to literature, to feel the soothing atmosphere of nature which also edges away from human beings with the expansion of urbanization.

As a consequence of the gulf among the classes in terms of their values, the families formed by members of different classes become unsuccessful. Furthermore, the disillusioned self, which is one of the most notable characteristics of the modern individual, prevents a real communication among the individuals. The fear and anxiety of the individual erode the hope and trust in human connections, thus even the members of the family cannot form connections. Moreover, as marriage and family are still considered sanctities in the public eye, especially the middle class members like the Pembrokes utilize these institutions like any commodities to achieve personal gains.

Lastly, fear, anxiety, chaos, and intimidation felt by the modern individual in the middle of the rapid changes in every aspects of life, constitute another level of fragmentation in the novel. As a reaction to this personal fragmentation, each individual follows a different path to master fragmentation. While Rickie chooses to create an alternative world to real life's agonies, Stephen holds on to human connections which are the true saviours according to Forster.

Having this sense of fragmentation himself, too, Forster deals with it to find a relief for the modern society in *The Longest Journey*. What he underlines as the solution is human connections. To clarify the way he proposes, Forster illustrates the outcome of forming connections by depicting Stephen achieving a stable life, while Rickie, who fails in human connections, also fails to survive in the modern world.

CHAPTER II

HOWARDS END: UNDER THE PROTECTION OF THE PAST

Like *The Longest Journey, Howards End* (1910) also deals with the question of fragmentation, and the individual's yearning for a peaceful life where old values and old way of life are threatened by modernity in various aspects of life. For Crews, "[t]he 'goblins' of panic and emptiness that are met and temporally exorcised in [*Howards End*] are representative of the same misgivings that haunt Rickie Elliot, and they seem more conspicuous and menacing than in the earlier novel" (70). Throughout the novel, the members of three different classes are depicted in a web of relationships, most of which intercept from time to time. *Howards End* sheds light on the social changes and the human relationships of the time it was written. It reflects the continuous unrest together with the growing materialism of the age and the challenge of the machine to a traditional culture (Colmer 85). In *Howards End,* Forster gives a pessimistic account of London life in the early twentieth century.

The novel starts with letters written by Helen Schlegel from the Wilcoxes' estate, Howards End. Her letters reveal her sudden attraction to her hosts, the Wilcoxes whose world is the exact opposite of that of the Schlegels. In one of her letters to Margaret, Helen writes that she is in love with Paul, the youngest Wilcox. Aunt Juley, who is the meddlesome and conventional sister of the Schlegels' deceased mother, sets off to Howards End to see whether the Wilcoxes are of their sort. However, in the meantime Margaret receives a telegram that tells her everything is over as Paul regrets their love affair. Unfortunately Aunt Juley meets Charles Wilcox, Paul's elder brother, at the station and confuses him with Paul. This leads to a crisis between the two families as neither of them approves this relationship. Aunt Juley and Charles Wilcox look down on the other family because of their classes. Back in London, during a performance, Helen takes Leonard Bast's umbrella accidentally, and this provides a beginning for the relationship between the Schlegels and

Leonard and Jacky Bast, who are the representatives of the lower class in the novel. In the meantime, the Wilcoxes move to a flat opposite the Schlegels. To prevent another disappointing encounter with Paul, Helen goes to Germany. Paul also leaves England for business in Nigeria. In the same neighbourhood, Margaret and Ruth Wilcox become very good friends, and the Wilcox family receive a note by Ruth after her death, stating that she wants the estate Howards End to be given to Margaret. The Wilcoxes decide to destroy the note and justify this by thinking that the note is invalid as it has been written during Ruth's illness. Instead, Mr Wilcox gives Mrs Wilcox's vinaigrette to Margaret, which Margaret finds "extraordinarily generous", unaware of the Wilcoxes' meanness (75).

During a conversation, with Helen and Margaret, Mr Wilcox says that Leonard Bast should immediately leave his job in Porphyrion Insurance Company, as it is an insecure establishment. The Schlegel sisters report this to Leonard, and he leaves his job. However, Porhyrion turns out to be one of the strongest institutions whereas his new work place fires him to reduce their staff. In the meantime, Henry asks Margaret to be his wife. During their engagement, they have a party in another Wilcox house, Oniton Grange. Helen appears at the party with her two protégés, Mr and Mrs Bast. Jacky turns out to be Henry's ex-mistress. At the hotel where Margaret has sent Helen and the Basts, Helen and Leonard make love while Jacky is sleeping, and in the morning Helen leaves England. Helen lives abroad for eight months until she comes back to see Aunt Juley who is sick. However, she does not visit Aunt Juley as she recovers; instead she goes to Howards End, where the furniture of Wickham Place is stored temporarily, to pick some of her books. Margaret asks Henry's permission to spend the night at Howards End with Helen, but Henry refuses because of Helen's pregnancy out of marriage, which is very shameful for him. Margaret reminds Henry that she has forgiven him for his affair with Jacky, which is also shameful, and leaves him. When Helen and Margaret are at Howards End, Leonard and Charles go there. Charles, who wants to clear their family name, attacks Leonard and causes his death under a bookcase. Leonard's death results in a three years imprisonment for Charles, and

weakness and an “eternal” tiredness for Henry. With this last stroke, he gives up all his defences and takes refuge in Margaret’s secure existence. At the end of the novel, Henry, Margaret, Helen and her son settle at Howards End, which Henry has given to Margaret.

Relating these events, Forster continually refers to the deterioration of London under the influence of modernism. First of all, the state of a constant construction process is revealed through the Schlegels’ search for a new house, as their lease for Wickham Place is about to expire. They cannot renew the lease because the proprietor plans to abolish it to build modern flats that gradually emerge at every corner of London. Forster describes this building and rebuilding process through Leonard Bast’s perspective on his way home:

> A block of flats, constructed with extreme cheapness, towered on either hand. Farther down the road two more blocks were being built, and beyond these an old house was being demolished to accommodate another pair. It was the kind of scene that may be observed all over London, whatever the locality- bricks and mortar rising and falling with the restlessness of the water in a fountain, as the city receives more and more men upon her soil.
>
> . . .
>
> And again a few years, and all the flats in either road might be pulled down, and new buildings, of a vastness at present unimaginable, might arise where they had fallen. (32)

Another pessimistic account of modern life is about the motor cars that are introduced to the social scene even in the countryside. In the novel, the negative effect of the motor car on nature is implied by the dust it sends on the roses and the gardens. While Charles Wilcox is driving to Howards End, Forster draws attention to

> [t]he cloud of dust that they had raised in their passage through the village. It was settling again, but not all into the road from which he had taken it. Some of it had percolated through the open windows, some had whitened the roses and gooseberries of the wayside gardens, while a certain proportion had entered the lungs of the villagers. (12)

For Forster, this continual flux of London hinders human relationships. Forster believes that London, emblematic of people's lives,

> rose and fell in a continual flux, while her shallows washed more widely against the hills of Surrey and over the fields of Hertfordshire. This famous building had arisen, that was doomed. Today Whitehall had been transformed: it would be turn of Regent Street tomorrow. And month by month the roads smelt more strongly of petrol, and were more difficult to cross, and human beings heard each other speak with greater difficulty, breathed less of the air, and saw less of the sky. Nature withdrew: the leaves were falling by midsummer; the sun shone through dirt with an admired obscurity. (76)

Forster reinforces the sense of flux that London stimulates by contrasting it with the peaceful atmosphere Howards End renders. The night that Helen and Margaret spend at Howards End help the sisters restore their relationship which has been broken by Helen's inconsiderate deeds. In this reunion of the Schlegel sisters, Colmer sees "[Forster's] vision of the continuity within personal relations most obviously" (92). Forster's sense of continuity in personal relations shows itself when the sisters understand that "all the time their salvation was lying round them- the past sanctifying the present; the present, with wild heart-throb, declaring that there would after all be a future, with laughter and the voices of children" (214). In this reunion and the sisters' awareness of their oneness, Howards End is very influential. As Singh suggests,

> [t]he continuity of human experience is suggested through Howards End itself which distils from tradition its life-giving qualities: an enlarged sympathy, a feeling of kinship with all generations of dead and living, and a receptivity to all that is most elusive and often most valuable in our perception. (149)

At Howards End, according to Wilde, Helen achieves a kind of proportion, and now she is able "if not to love all men, at least to subdue her hatred to tolerance and understanding" (111). She learns to tolerate Margaret's marriage with Henry and states that "I am steady now. I shan't ever like your Henry, dearest Meg, or even speak kindly about him, but all that blinding hate is over. I shall

never rave against Wilcoxes anymore. I understand how you married him, and you will now be very happy" (224-5). In achieving this proportion, the house Howards End, which carries the spirit of Ruth Wilcox, and Margaret's discerning humanism are influential. According to McDowell, the night at Howards End helps the sisters to find out "that they can communicate at a deeper level despite the surface misunderstandings in their way, and they know that Howards End has been the place preordained for them to come to a new understanding" (461).

The existence of Howards End as the birthplace of a new understanding is exactly what Forster has intended. According to Beer, "the device of setting the house, Howards End at the centre helps to anchor the novel by a constant suggestion of permanence against the flux of events" (107). This contrast between Howards End and the flux of life is evident in Margaret's first visit to Howards End; the sense of flux which has haunted her disappears as soon as she enters the house. While she is wandering in the house, "she recaptured the sense of space which the motor had tried to rob from her . . . the phantom of bigness, which London encourages, was laid for ever when she paced from the hall at Howards End to its kitchen" (144). As Beer puts it "[b]esides reducing time to a peaceful stream, the house creates a peaceful space in the midst of flux" (126).

Forster also strengthens this contrast between the perfidiously changing world and the peace maintained by Howards End with continuous references to rivers and tides in the novel. For instance, the Schlegels' house, Wickham Place, is a "backwater" or "estuary" that will be "swept away in time" (4). Forster also points out London's "grey tides" and the Londoner who "seldom understands his city until it sweeps him, too, away from his moorings" (76-7). Moreover on that rough sea of modern city life, the Schegels and the Wilcoxes "stand upon money as upon islands," "their feet above the waves" whereas the poor like the Basts are "below the surface of the sea" (42-3). Finally, at the end of the novel, while Margaret is sending off the Wilcoxes from Howards End, she hears their bidding each other goodbye "like the ebb of a dying sea" (245). Martin

interprets it as “the sea upon which [Margaret] and Helen have sailed and by which they have come to the green world of Howards End” (119).

In *Howards End*, the negative influences of modernity mentioned above find their reflection as fragmentation in terms of class, family and the individual. While fragmentation on the class level is more overt in *Howards End* than *The Longest Journey*, the family and the individual suffer from the same uncertainty and chaos in both novels.

Throughout the novel the members of the three classes are depicted as encountering each other in different occasions. The capitalist Wilcoxes, the enlightened bourgeois Schlegels, and the lower class Basts come together in the new community of London, and have to interact with each other however difficult it is. All three classes in the novel are highly aware of their differences from each other and this sometimes leads to collision among them as a result of the denial of other classes’ values. The Schlegels, Helen, Margaret and Tibby have lived in London alone since the death of their parents and spend their days reading, listening to music and joining in intellectual discussions on contemporary issues. With their fortune made on African rubber, the Wilcoxes are the representative of the class which controls the money and thus become more and more powerful in society in the capitalist system. In other words, “Schlegels are of the past and are rapidly being replaced by the Wilcoxes” (Zwerdling 178). The Basts are the representatives of the lower class who has been disoriented and become rootless as the result of the Industrial revolution. In *Howards End*, like in *The Longest Journey*, different values of three classes and their different ways of finding meaning in life are presented. However, these differences in *Howards End* are more intense and they lead to clashes which even result in death.

As a result of commercialism and industrialization the city becomes a meeting place of different classes. The peasants migrating to the city after losing their land in the countryside, the new rich considering the buildings just as commodities, and the previous dwellers of the city all constitute the new population of London in *Howards End*. However, as Martin puts it, “[t]here is no

community in the city; only propinquity" (110). This illustrates sociologist Ferdiand Toennies's term *Gesellschaft* mentioned above, refering to the urban community in which the ties among the members of society are loose. Because of this constant mobility of the modern society, the members of different classes come together inevitably, setting up a condition in which human relations become more difficult. The Schlegels, for instance have to connect to the Wilcoxes as well as to Leonard Bast who is "the third generation, grandson to the shepherd or ploughboy whom civilization had sucked into the town; as one of the thousands who have lost the life of the body and failed to reach the life of the spirit" (82). Thus, the members of society cannot have the chance to limit their relationships to only their "sort" like Aunt Juley wishes in *Howards End*. In this modern world, nobody can ignore people like Leonard Bast any more than s/he can ignore the Wilcoxes; Forster emphasizes that a means of reconciliation between them and the Schlegels must be found (Shusterman 144).

Among the members of the new community of the city with whom the Schlegels must interact, Leonard is "a symbol of the worst effects of modern capitalism, which encourages people like Leonard to be dissatisfied with their circumstances and at the same time frustrates their desire for recognition" (Crews 118). He lives in society but at the same time he is an outsider. Even though he wants to "push his head out of the grey waters and see the universe" (35), he cannot form a connection with the other classes. He does not want to be friends with the Schlegels even when Margaret gives Bast her card wishing he would visit them again. Bast does not visit them for a very long time, for he does not want his painful real life to interfere with his relationships with the people whom he admires. He has difficulty in reconciling his real life and his relationship with the people whose lives he idolizes. Bast gives the cultured upper class people, like Schlegels, a halo of romance and tries to prevent an encounter between these people and his real life, because such an encounter may spoil his imaginary world. As Forster suggests in the novel,

> [h]e did not want Romance to collide with the Porphyrion, still less with Jacky, and people with fuller, happier lives are slow to understand this. To the Schlegels, as to the undergraduate, he was an interesting creature, of

> whom they wanted to see more. But they to him were denizens of Romance, who must keep to the corner he had assigned them, pictures that must not walk out of their frames. (87)

The Schlegels, despite the vast differences between their values, must be in contact with the Wilcoxes, as well. The Wilcoxes lack humanistic values that the Schlegels cherish. The Wilcoxes have no concern for people or animals. Their indifference to creatures other than themselves causes the first crisis when Charles Wilcox hits a dog with his car and kills it. For Charles it is not important as "[t]he insurance company sees to that" about their car and "Albert will do the talking" with the owner of the dog (152). Death of the dog can be ignored as long as the insurance company pays for the damage to the car and the owner of the dog can be compensated with a little money. However, Margaret cannot agree to leave behind the dog and jumps out of the car as Charles refuses to stop. In another occasion, Henry and Evie Wilcox demonstrate a similar attitude after they have an accident with a cart. Their concern is the car and the money, again. They do not even mention what happens to the horse or to the driver:

> "Fit as a fiddle," [Ruth] answered gaily.
>
> "So are we and so was our car, which ran A-1 as far as Ripon, but there a wretched horse and cart which a fool of a driver--"
>
> . . .
>
> "- But as we've insured against third-party risks, it won't so much matter-" (61-2)

Another difference between the Wilcoxes and the Schlegels can be observed in their approaches to the changes in the city. The Wilcoxes and the Schlegels evaluate the demolition of old buildings to build more profitable and practical modern flats from different perspectives. The Wilcoxes are highly involved in the estate business as they see houses as any other types of commodity to be bought and sold for their financial and practical value. They do not care about the fact which worries Margaret that "[w]e are reverting to the civilization of luggage . . . without taking root in the earth" like a "nomadic horde" (107). This

difference between Margaret and the Wilcoxes is clear in the exchange of Margaret and Henry, who tells Margaret that Ducie Street will be abolished soon:

> "How sad! It's only a few years since they built those pretty houses."
>
> "Shows things are moving. Good for trade."
>
> "I hate this continual flux of London. It is an epitome of us at our worst- eternal formlessness; all the qualities, good, bad, and indifferent, streaming away- streaming, streaming for ever. That's why I dread it so. I mistrust rivers, even in scenery. Now, the sea-" (130)

These differences among the values of different classes and their attitudes towards life and other creatures constitute one of the most important suggestions of *Howards End*. The novel proposes that as a result of the changes in the lifestyles of the classes, different perspectives among classes inevitably occur; and this situation leads to fragmentation in society which makes modern life even harder.

The families in *Howards End* are problematic as the family structure begins to dissolve as a consequence of materialism, commercialism, urbanization and the gap among the classes. The above mentioned factors about class problems sometimes have a direct influence on the family structure and sometimes they operate indirectly. As an example of direct influence, the exploitation of the poor by the wealthy class can be mentioned. The rich exploit the poor either economically or sexually and thus life becomes harder for the poor families. In the novel, Henry's sexual exploitation of Jacky Bast results in her ruin, and leads Leonard to marry her out of pity. Trying to save a young woman who is about to be drawn into further exploitation by rich men, Leonard marries Jacky though he does not love her. Moreover, economic difficulty the poor suffer from is a direct barrier for happy families. The quarrels in the poor families like the Basts mostly rise out of financial problems. Leonard Bast loses his temper when Jacky insists on getting married as soon as possible: "I've bought you the ring to wear, and I've taken this flat furnished, and it's far more than I can afford,

and yet you aren't content" (37). Apart from these direct influences, the changing social life and city structure, and the tension in individual lives as a whole can also be an indirect influence on family structure as they erode the self and make the individual feel insecure and hopeless in human connections. Lack of communication among people prevents them from forming coherent and supportive families.

In the novel, the erosion of the self results in the individual's reluctance in forming social and familial bonds. Some characters in the novel cannot even build families. They are either unable or unwilling to build families like Helen, Paul or Tibby. Helen and Paul, at the beginning of the novel fall in love and take a step into forming a family. However, the fear Paul feels hinders their relationship. Paul leaves for Nigeria and gets too much involved in business. Helen, too, gives up any attempt to build a family following her disappointment. She has an affair with Leonard Bast just to take revenge from the Wilcoxes. After this affair she goes abroad, too and bears her fatherless child. Tibby is also unwilling to have a family. He is a pure intellectual and has no concern other than books. He does not even take their problem of housing seriously as his real world is Cambridge, where he studies, does research and recedes from reality.

Those who can build families are no better than those who cannot. The families are problematic in the novel. The two families, the Wilcoxes and the Basts, are not supportive of the family members as they are supposed to be. The Wilcoxes seem to have strong familial bonds. However, deep under the surface there is a huge gap in their relationships. First of all, the mother, Ruth Wilcox is very different from the other members of the family. While the other members of the family adapt to the new conditions of life, she prefers to be in contact with the rural past. She has the humanistic values and understanding the others lack. She is attached to her house, Howards End, while her husband and children see it just as a commodity which can be sold when it is not useful anymore. Ruth loves nature. The others, under the spell of their car's speed, take no heed of natural beauties on the way. Forster gives an account of their

trip in Shropshire regretting that “half of its magic” is “robbed of. . . by swift movement” (150). Mrs Wilcox belongs “not to the young people and their motor, but to the house, and to the tree that overshadowed it” (15). Worst of all, her family is so detached from her that nobody in her family is aware of her illness. When she suddenly dies, nobody cares for the will she leaves behind that Howards End should be given to Margaret. Their children think that their mother cannot want an outsider to have their house. This shows that they did not know about the importance of the house for their mother. Ironically, for Ruth, when Howards End is the concern, her family becomes the outsider as they do not appreciate the house. For Forster, in this incident “one hard fact remains. They did neglect a personal appeal. The woman who had died did say to them: ‘Do this,’ and they answered: ‘We will not’” (70).

Moreover, in the Wilcox family, the husband and the wife are detached from each other and they have separate spheres. For the Wilcox men, as put into words by Henry, “[m]an is for war, woman for the recreation of the warrior” (185). Important decisions are not the concern of women. When the men of the family think that a garage is needed next to Howards End, Ruth has no authority on the matter as a woman (50). Similarly, when Margaret asks Henry where they will live when they get married Henry ignores the fact that this must be a mutual decision. He says “I have not yet decided” (186).

The other family, the Basts, as the representative of the lower class, have hard times in family life because of the economic and social problems. Their financial situation worsens by Henry’s recommendation that Leonard should quit his job. Moreover, Jacky Bast turns out to be Henry’s ex-mistress and the events that drive Leonard to marry her out of pity is revealed in the novel. Their marriage obviously lacks love and passion. Moreover Leonard scorns Jacky as he considers her a simple woman who lacks literary and artistic taste. Leonard underlines the difference between Jacky and himself by saying “I care a good deal about improving myself by means of Literature and Art, and so getting a wider outlook. For instance, when you came in I was reading Ruskin’s *Stones of Venice*. I don’t say this to boast, but just to show you the kind of man I am. I

can tell you, I enjoyed that classical concert this afternoon" (37). Hence, it can be said that their family lacks both love and respect, and a family whose members lack love and respect for each other cannot be expected to be happy.

Through these unhappy families which are influenced by the modern age in several ways, Forster reveals his anxiety about the loss of human connections even in the supposedly most intimate social unit, the family. Forster underlines the question of fragmentation as a dangerous issue which threatens the families and points out the need for connection to sustain stability. The union of Schlegel sisters at Howards End mentioned earlier in this chapter is one of the most notable illustrations of this Forster's suggestion that unity of a family helps the individual overcome fragmentation.

Despite the differences between values and attitudes of the individuals from different classes in *Howards End,* there is one common experience for all of them: fragmentation of the self. It is possible to see the different means of getting over this common feeling of fragmentation implemented by each individual in the novel. It can be generalized for the three families as follows: For the Wilcoxes it is masculine power and the business world; for the Schlegels, inner world, and for the Basts the struggle for climbing the social ladder. However, as stated before, there are differences within these families and each character can be analyzed individually.

To begin with, Henry Wilcox is one of the most fragmented characters; he is "criminally muddled" (221). He demonstrates the typical Wilcoxian masculine reaction to his "muddle", that is, he simply denies that he is "muddled". As Helen observes in the novel, "the whole Wilcox family was a fraud, just a wall of newspapers and motor-cars and golf- clubs, and that if it fell I should find nothing behind it but panic and emptiness" (17). Henry's means of flight from fragmentation is surrounding himself with high walls. He despises the inner world and personal relations. His life is "a life in which telegrams and anger count. Personal relations, that [the Schlegels] think supreme, are not supreme there. There love means marriage settlements, death, death duties" (18). The

outward walls of Henry Wilcox's personality are so strong that it is difficult to penetrate into his inner world even for himself;

> [i]t was hard-going in the roads of Mr. Wilcox's soul. From boyhood he had neglected them. 'I am not a fellow who bothers about my own inside.' Outwardly he was cheerful, reliable, and brave; but within, all had reverted to chaos, ruled, so far as it was ruled at all, by an incomplete asceticism. (133)

Such stout walls disguising his inner world also restrain him from making connections between himself and the others. He can overlook the resemblances between his and others' deeds if such a similarity harms his rigidity. Margaret's very righteous accusation of Henry refers to his ability to ignore such a resemblance between his love affair with Jacky and Helen's affair with Leonard. Margaret tells of his hypocrisy and muddle:

> You shall see the connection if it kills you, Henry! You have had a mistress--I forgave you. My sister has a lover--you drive her from the house. Do you see the connection? Stupid, hypocritical, cruel--oh, contemptible! --a man who insults his wife when she's alive and cants with her memory when she's dead. A man who ruins a woman for his pleasure, and casts her off to ruin other men. And gives bad financial advice, and then says he is not responsible. These, man, are you. You can't recognize them, because you cannot connect. I've had enough of your unweeded kindness. I've spoilt you long enough. All your life you have been spoiled. Mrs. Wilcox spoiled you. No one has ever told what you are--muddled, criminally muddled. Men like you use repentance as a blind, so don't repent. Only say to yourself, 'What Helen has done, I've done.' (221)

Ruth Wilcox implements a very different reaction to life's distress. She seeks stability in the past; she listens to her ancestors whenever she needs support. In the moment of crisis when Aunt Juley reveals the relationship between Paul and Helen, she prevents a disaster as "she heard her ancestors say: 'Separate those human beings who will hurt each other most. The rest can wait'" (15). Her connection with the past is emphasized throughout the novel. The symbolic link between Howards End, Ruth Wilcox, and Margaret is worth mentioning in terms of connecting the past with the present. From the very beginning of the novel Ruth displays a closer attachment to Howards End than to her family. She is considered different from the other members of the family mentally and spiritually both by the author and the Schegel sisters. At the beginning of the

novel, Helen makes a description of Ruth Wilcox, who “reappears, trail, trail, still smelling hay and looking at the flowers” (2) as opposed to the other members of the family, who are allergic to hay and who prefer driving the motor car and playing tennis, cricket and bridge to natural beauties. As Müllerbrock puts it, “[t]he other members of the family, who subject even nature to practical purposes, are made to seem officious even while passing the time with sport” (222). Mr Wilcox and his children see houses as mere buildings to be bought and sold as “part of the general machinery of living, to be dispersed with when no longer of practical value” (Colmer 97). On the other hand, Ruth asks “[c]an what they call civilization be right, if people mayn’t die in the room where they were born?” (59). Furthermore, in the Wilcox family, she is the only one who is not allergic to hay, which symbolizes her strong affiliation with nature against others’ practical approach to it. For these reasons, Ruth is one of the characters in the novel who is depicted most positively by Forster. Forster attributes to Ruth his own “Forsterian virtues, tolerance and sympathy and the source of her strength is Howards End and the countryside” (Brander 129). For Bedient, Howards End is a place which is still and quiet as if too deeply rooted in time for the present time to shake it. It is immune to change and newfangleness; even though some changes have been made in the house, its character is still the same; it shows a kind of resistance to change (218). However, Ruth Wilcox is not as resistant as the house from which she gets her inner strength. When she has to leave Howards End, because of her husband’s will, her health deteriorates in London. D’Aquila comments that, “[t]he cause of her death is as mysterious as it is sudden, psychologically, if not physically, it appears related to her being uprooted from Howards End, the source of her inner strength and the real passion of her life” (66).

For Leonard Bast, the exit stands in libraries, concert halls and in isolated paths where great writers of nature wandered at night. He believes that he can leave his dull and difficult life behind if he keeps “on with Ruskin, and the Queen’s Hall Concerts and some pictures by Watts” (35). He is aware of the impossibility of being rich, but he has the hope to be able to talk like Margaret or to have read all the books Helen mentions. He thinks “[i]f only he could talk like this, he

would have caught the world. Oh, to acquire culture! Oh, to pronounce foreign names correctly! Oh, to be well informed, discoursing at ease on every subject that a lady started!" (27). He tries hard to acquire the culture he yearns for; and he thinks that he can surmount life's problems through culture.

Jacky Bast is such a helpless creature that she can do nothing to save herself. She is portrayed in the novel as "all strings and bell-pulls – ribbons, bead necklaces that clinked and caught—and a boa of azure feathers hung round her neck, with ends uneven" (35). She does not speak much; she relies "upon her smile and her figure to attract" (36). The only means for her to stick to life is her cheap adornments, her smile getting distorted as she ages, and Leonard's pity and affection for her.

As for the Schlegels, they differ from each other too, even though all three members of the family value the inner world. Tibby endeavours to nourish his inner world with books and ignore reality. Helen goes to the extremes against fragmentation. Her sudden attraction to the Wilcox family and repulsion of them are the results of this attempt. In her relationships with the Wilcoxes and the Basts, Helen degrades these families into mere symbols that correspond to the pattern of her mind. For her, the Wilcoxes symbolize the practical and masculine world and the energy of the new commercial society, at first; "[t]he energy of the Wilcoxes had fascinated her" (15). As the novel proceeds, the Wilcoxes turn into another symbol because of Helen's disappointing love affair with Paul Wilcox. This time they become the "panic and emptiness" behind "a wall of newspapers and motor-cars and golf-clubs" (17). The Basts are symbols for Helen, too. After Evie's wedding, Helen reshapes Leonard Bast's image in her mind; now Leonard is the exact opposite of the Wilcoxes. He is a member of the class which is exploited and ruined by the Wilcoxes. Unlike the Wilcoxes, he appreciates beauty instead of money. In other words,

> Helen loved the absolute. Leonard had been ruined absolutely, and had appeared to her as a man apart, isolated from the world. A real man, who cared for adventure and beauty, who desired to live decently and pay his way, who could have travelled more gloriously through life than the juggernaut car that was crushing him. Memories of Evie's wedding had warped her, the starched servants, the yards of uneaten food, the rustle of

> overdressed women, motor-cars oozing grease on the gravel, a pretentious band. She had tasted the lees of this on her arrival; in the darkness, after failure, they intoxicated her. She and the victim seemed alone in a world of unreality, and she loved him absolutely, perhaps for half an hour. (227)

In addition, Helen is incapable of tolerating the Wilcoxes and of accepting them with their defects, thus her attraction to the Wilcoxes easily turns into hatred. Helen cannot tolerate Henry because of his family name. Helen's mind about the Wilcoxes is so clear that she, without any sound reason, declares that "I've no patience with [Henry]. I hate him" (106).

Helen's letters mentioned above, give hints about the role of her imagination in falling in love with Paul Wilcox. As stated before, Helen falls in love with Paul as she has been fascinated with his family and their way of life. Helen is ready to love Paul by the time he has returned from Nigeria to Howards End. Through the narrative voice, Forster comments in the novel that

> [t]he truth was that she had fallen in love, not with an individual, but with a family.
>
> Before Paul arrived she had, as it were, been tuned up into his key. The energy of the Wilcoxes had fascinated her, had created new images of beauty in her responsive mind.
>
> . . .
>
> Paul was inevitable. Charles was taken up with another girl, Mr. Wilcox was so old, Evie so young, Mrs. Wilcox so different. Round the absent brother she began to throw the halo of Romance, to irradiate him with all the splendour of those happy days, to feel that in him she should draw nearest to the robust ideal. (15-6)

Finally, for Margaret, human connections are the only way to remain unified. In *Howards End* Margaret is the character who represents Forster's belief in humanistic values. Though Forster sides with all the Schlegels who attach importance to humanity as opposed to the Wilcoxes, Margaret is the most effective agent of these values. Forster compares her personal integrity to Helen's worldview which is based on living in extremes. Helen is more

impulsive than Margaret; and for this reason, she ignores the need for tolerance and acceptance. Martin considers Margaret to be the heroine of the novel and Forster's surrogate. According to him Margaret has Forster's fullest sympathy, because

> [l]ike Margaret, [Forster] is discomforted by a world in which spiritual values seem forced to exist subterraneously cut off from the great public life around. Like her, Forster would probably prefer a world wherein unity embraces variety and public life mirrors 'whatever is good in the life within.' (114)

The reason for Margaret and Forster's eagerness to establish a connection between human beings lies behind the awareness of "the chaotic nature of our daily lives, and its difference from that orderly sequence that has been fabricated by historians" (76) and "life's daily greyness," "pettiness" and "mechanical cheerfulness" (102). According to Alan Wilde, "[i]t is this belief that life in itself is nothing, that man must somehow invest it with meaning, that leads Forster to search for a wholeness, a consonance of all forms and levels of existence" (107). For Forster, even if there is no hope for survival for human beings, man's duty is "to create and to understand and to contact the other individuals. [It is] a duty that may be and ought to be a delight" (qtd. in Hynes 114).

Margaret never acts impulsively in her relationships, including her relationship with the Wilcoxes. She does not worry about Helen's love for Paul on account of his being a different "sort" like Aunt Juley, nor is she fascinated by the Wilcoxes' different way of life like Helen. As Wilde puts it, Margaret "proceeds quietly and carefully to do whatever she considers to be right to bring about, in herself or others, whatever changes she feels to be necessary" (111). As Margaret's interest in the Wilcoxes does not grow suddenly like a spell, she does not undergo a disappointment like Helen. Helen's fascination, on the other hand, turns into repulsion as a result of her impulsiveness.

Unlike Helen, Margaret always tries to understand the people around her, including the Wilcoxes. As Zwerdling suggests "[s]he sees that under the

circumstances we must at least be kind to one another" (179). Margaret's kindness and understanding can be observed in a conversation with Aunt Juley. Shortly after Helen's affair with Paul, Margaret tells Aunt Juley that she has written a letter to Mrs Wilcox to apologize for the trouble Helen has given them and that Mrs Wilcox has not replied. Aunt Juley, who is no milder than Helen in judging the Wilcoxes, comments on Mrs Wilcox's not replying to the letter with the words "how very rude" while Margaret replies in a questioning manner "[o]r was it sensible?" (40). Margaret neither judges people nor condemns them through groundless accusations; she tries to understand the motives behind their deeds, and is ready to tolerate and accept them. For McDowell, with her ability and willingness to see other aspects, she represents the "Arnoldian flexibility of mind" (454). For the culture critic and writer Matthew Arnold (1822-1888), "[t]he idea of perfection as an harmonious expansion of human nature is at variance with our want of flexibility, with our inaptitude for seeing more than one side of a thing" (41). In accordance with what Arnold suggested, Margaret never tends to evaluate people and events only at the surface, but tries to see different aspects of them. She searches for deeper meanings in her relationships, including her relationship with the Wilcoxes. As Lionel Trilling puts it, for Matthew Arnold, "in a time of change and danger, openness and flexibility of mind are . . . the first of virtues," (*Matthew* 3) and Margaret is a very competent agent of these virtues.

After the Wilcoxes move to the flat opposite Wickham Place, Mrs Wilcox calls upon Margaret but Margaret does not see her. Instead, she writes a letter to tell Mrs Wilcox that it is better not to meet each other. However, with Mrs Wilcox's reply, Margaret learns that Mrs Wilcox has called to tell that Paul has gone abroad. Margaret feels a terrible shame when she realizes her rudeness, because rudeness "affected Margaret like a bitter taste in the mouth. It poisoned life" (47). Margaret's efforts to compensate for her rudeness lead to a friendship between her and Mrs Wilcox. Margaret's consistent attitude towards the Wilcoxes results in her benefit in the long run when she manages to bring people together despite their seemingly opposite values and constitutes a peaceful and stable life for all.

Margaret's understanding prevents her from falling into inconsiderateness when Mrs Wilcox invites her to Howards End after Christmas shopping. Margaret refuses at first, and proposes to go another day. However she realizes her mistake which is too slight to be realized by another person. Margaret can see the importance of Howards End for Mrs Wilcox; the house means something more than a building for her. Thus, the answer "'[a]nother day' will do for brick and mortar, but not for the Holy of Holies into which Howards End had been transfigured" (60). Margaret runs after Mrs Wilcox to the station and joins her. Thus Margaret restores her humanistic attitude and thus pleases Mrs Wilcox more than she can imagine.

Moreover, Margaret is also able to appreciate the Wilcoxes' contribution to life. Though their values are totally different from hers, she never disdains them. Zwerdling suggests that "the Wilcoxes are essential to life. They can settle problems because they see life steadily, point by point, an attitude which gets things done, which makes things happen", a fact which Margaret is also aware of (178). She knows that

> [i]f Wilcoxes hadn't worked and died in England for thousands of years, you and I couldn't sit here without having our throats cut. There would be no trains, no ships to carry us literary people about in, no fields even. Just savagery. No- perhaps not even that. Without their spirit, life might never have moved out of protoplasm. More and more do I refuse to draw my income and sneer at those who guarantee it. (125)

With these feelings, Margaret accepts Mr Wilcox's marriage proposal. When he asks her to be his wife, his proposal neither surprises nor disturbs her, even though she knows that they have different personalities and values. On the contrary, for Margaret, "[i]t is wonderful knowing that a real man cares for you" (124). With the marriage of Henry and Margaret, "prose and passion are connected. A fragmented society is moving towards union" which will reach its fullest state at the end of the novel when "Howards End becomes the home of the three human beings who represent the hope of the world, and of the child who is the herald of a new one" (Zwerdling 178). This symbolic existence of a

baby that denotes a future hope reminds the reader once again *The Longest Journey*, in which Stephen's daughter stands for the hope for a better future and reconciliation among classes.

Margaret's reconciling position between the Wilcoxes, the Schlegels and the Basts is needed again when Helen and her two protégés spoil Evie's garden party. Margaret succeeds in preventing more trouble through her understanding and moderate character. The schematic structure of *The Longest Journey,* which allows the important coincidences in the construction of the novel, can be seen in this incident, as well. Forster makes use of "fantastic coincidences" to establish his scheme (Hewitt 73). To reflect the Wilcoxes' exploitation of the poor and their hypocrisy in love, Forster presents Jacky as Henry Wilcox's mistress and allows her to appear at Evie's wedding party. Promising to ask for a favour of Henry about the Basts' plight, Margaret sends Helen and the Basts to a hotel to settle things wisely. Even though Margaret accomplishes to resolve the first trouble, Henry's affair with Jacky Bast ten years ago, complicates the situation. After Margaret learns Henry's affair with Jacky, Henry accuses Margaret of making a plan to trap him, but Margaret instead of feeling insulted of this accusation tries to make up with Henry promising that this affair will not trouble them. She makes several attempts to tell this to Henry in a way that will not make him feel guilty. She writes a letter, then she "crossed out 'I do understand'; it struck a false note. Henry could not bear to be understood. She also crossed out 'It is everything or nothing.' Henry would resent so strong a grasp of the situation. She must not comment; comment is unfeminine" (172). Margaret's attempts to find the best words while writing that letter, show her understanding and tolerance for others and her care for their feelings.

The only thing that Margaret cannot tolerate is Henry's strict attitude towards Helen's adultery, because she believes that Henry is not foreign to adultery. When Margaret asks for Henry's permission to spend the night with Helen at Howards End, Henry refuses because of Helen's pregnancy out of the wedlock. Henry considers Helen's sexual affair with Leonard a sin that can bring disgrace

on Howards End and that cannot be accepted by the society. However, he cannot see the connection between Helen's fault and his own. With the reprimanding statements quoted above, Margaret shows him the connection.

With her efforts to maintain human connections to master fragmentation in human relationships, Margaret becomes the most effective agent of Forsterian values such as tolerance and acceptance. At the end of the novel, thus, Forster demonstrates his approval of Margaret's attitude by depicting her achieving stability and bringing peace and security both for herself and the people around her. Through Margaret's understanding and reconciling position among the other characters, Howards End becomes a home for the representatives of the three classes in the novel. Margaret gives up the idea of leaving Henry after seeing that he is "[e]ternally tired [as he] has worked very hard all his life, and noticed nothing" (241). After Charles is sentenced to imprisonment for several years for killing Leonard Bast, Henry "collapses completely, for he has no inner life to sustain himself" (Shusterman 153). Now that "Henry's fortress gave way [and h]e could bear no one but his wife, he shambled up to Margaret afterwards and asked her to do what she could with him" (240). Helen, whose "blinding hate is over" also accepts to live with them and to tolerate the existence of Henry at Howards End (225). By granting Helen a peaceful life only after she learns to tolerate Henry, Forster emphasizes the importance of tolerance in achieving stability. With the birth of Helen's child, whose father is Leonard Bast, the three classes come together once again, but this time to live in peace. Outside Howards End, the harvest is being reaped, which symbolizes the peaceful atmosphere Margaret reaps as the reward of her sowing tolerance seeds. As Helen admits in the novel, "[Margaret] picked up the pieces, and made us a home" (243). Like Stephen in *The Longest Journey*, who is more competent than Rickie in human connections, Margaret proves to be abler than Helen. As a result, Margaret achieves a full life in a peaceful house in the country, away from the threats of modern city, like Stephen. On the other hand, Helen lacks such a full life; the father of her child dies and she feels an emptiness inside her. She confesses to Margaret that "[t]here is something wanting in me. I see you loving Henry, and understanding him better daily, and

I know that death wouldn't part you in the least. But I- Is it some awful, appalling, criminal defect?" (242). Like Rickie, who cannot survive literally, Helen misses her chance of living a full life, because of her failure in human connections. As parallel to Forster's aims to depict Howards End as a symbolic relief for the suffering souls of modern life, the house becomes a shelter for the members of the three classes which are in conflict throughout the novel.

Among the different characters' reactions to fragmentation in *Howards End*, only Margaret's helps her attain stability. Margaret's reaction to the dehumanizing effects of modernity is clinging to humanistic values. The other efforts like ignoring the muddle like Henry; living in the extremes like Helen; burying oneself into the world of literature like Tibby and Leonard; adorning outer self instead of inner self like Jacky are depicted as unproductive at the end of the novel.

In *Howards End*, the alienating atmosphere of London is emphasized to clarify its repercussions in the social and individual lives. The depiction of London as opposed to the countryside can even be considered the base on which the novel is founded. Continual references to building and demolishing processes in the city centre, to the smell of petrol, to dust in the gardens from the motor cars and to cats killed by motor cars contribute to the sense of entrapment the modern individual feels. The house Howards End is also very crucial in this sense to create the contrast between the peaceful atmosphere of the countryside and the chaotic city. Furthermore, the contrast between the city and Howards End help illustrate the mentalities of the characters in the novel. The characters' adaptation to the changes in the city or their insistent attachment to rural life shows a parallelism with their attitudes towards capitalism and urbanization. The characters who can easily adopt the changes in the city are those who can easily forsake humanistic values. Attachment to humanistic values, on the other hand, can only be observed in the characters disturbed by the outcomes of capitalism and urbanization.

This differentiation of viewpoints among classes is depicted through the interaction of three families in the novel. The rich, like the Wilcoxes, making a

fortune through the colonies, sacrifice all humanistic values to materialism. Selfishness becomes the defining feature of them. In consequence, a gap between them and the families like the Schlegels, who still cherish those values, emerges. The lower class, whose condition is worsened by the exploitation of the rich, also has to interact with those classes in the city for the community in the city becomes mobile as a result of urbanization and industrialization. Under these circumstances, communication among those classes becomes essential, but at the same time more difficult than ever.

Alienation and selfishness, which take root in capitalism, create a loss of communication among the individuals, too. This leads to incoherent familial bonds, in which even the members of the same family lose contact with each other. The fragmentation in family results in indifference to the problems of other members of the family, and each individual is left alone in his/her struggle to sustain stability and unity.

In their loneliness, each individual develops different ways of dealing with their problems resulting from the modern age. While the Wilcox men pretend to be more masculine and rigid than they really are, Ruth Wilcox tries to maintain her link with the ancestors and Howards End. Helen oscillates between the extremes overcome life's greyness; both the Wilcoxes' world and the Basts' world become attractive for Helen. Tibby withdraws into the world of intellect and does not contemplate on real life problems, whereas Margaret attempts to achieve stability through human connections.

As Forster suggests at the end of the novel, Margaret's way of resisting fragmentation is the most affective one among other characters' attempts. Human connections, the only hope of human beings in a rapidly changing world, help Margaret achieve stability. Human connections are so powerful that not only Margaret, but also the members of the other classes which are in conflict with each other throughout the novel, are saved by these connections.

CONCLUSION

The main aim of this study has been to emphasize the question of fragmentation in E.M. Forster's novels. The important changes that took place in the late nineteenth and the early twentieth century in various areas such as physics, psychology, sociology, philosophy and art have been analyzed in detail to clarify the role of these changes: creating social and individual fragmentation. More importantly, the artists and the intellectuals' different approaches to these changes have been dealt with, and E. M. Forster's critical approach to the society he lived in has been emphasized.

The emergence of the sense of insecurity felt by modern man can be traced back to the last decades of the nineteenth century. Developments in nineteenth century scientific, philosophical and social spheres were considered to provide human beings with extended knowledge on the nature of man and the world, and to enable them to understand themselves better. However, this broadening knowledge also led to disillusionment about the self, as it totally changed the old perception about man's unique place in the universe. The secure position of men just below the angels was shaken by the new findings of anthropology, biology mainly with the theory of evolution. The concept of indeterminacy, underlined by the new theories based on the role of chance like quantum theory and natural selection undermined the idea that the universe was governed by unchangeable heavenly rules. This emphasis on chance as an important factor in the course of life and the claims of a godless universe frustrated human beings as they became disconnected with nature and God.

Moreover, the new technologies which accelerated the growth of industrialism and the cities resulted in pollution, insecure work life and rootlessness. Industrialization led to increased population in the cities as they meant new job opportunities in factories and other branches of commerce and industry. The peasants who lost their land moved to the cities to earn their lives. However, what they found in cities were poor working conditions, lack of proper

accommodation, diseases, and lack of communication with other people. Moving to the cities, the peasants had to leave their previous relationships in their homeland and failed to form new ones in the cities under these circumstances mentioned above. As well as the working class, upper class also experienced a change in their life due to the impact of industrialization and commercialism. The rich, who preferred profit to everything else, failed to form solidarity with other people. Their mentality which sees everything as commodity resulted in the disintegration of society. As a result, after the loss of connection with God, men also lost connection with each other.

In E.M. Forster's novels, this frustrating nature of industrialism and rapid change find its reflection as the sense of insecurity in the individuals' lives and in their place in society and family. E.M. Forster, as a humanist, lamented this change and tried to find a relief. The emphasis on the importance of human connections in E.M. Forster's novels is the outcome of his anxiety about the question of fragmentation and of his belief in humanistic values, such as tolerance and acceptance. In *The Longest Journey* and *Howards End,* Forster depicts the negative aspects of the modern world that affected human lives and presents those aspects as barriers that prevent people from achieving full lives. In depicting fragmentation in society and the individual in search of stability, the details of the modern city in Forster's novels have an important role. In both novels, it is possible to see such details that help to visualize the sense of insecurity felt by the modern individual. The change that the city has undergone frustrates the characters in both novels. It is possible to measure the vastness of the distress of the modern individual who loses the countryside after s/he has lost the city because of the expansion of industrialization that includes more and more rural areas. The sense of entrapment is outlined in *Howards End* and *The Longest Journey* through the implication that the countryside which was once a place to escape for the city dweller, is no longer immune to the damaging effects of the so-called progress because of the wide use of the motor car and the train that carry industrialization even to the most remote and the most intact places.

In *The Longest Journey* modern city is portrayed as an insecure place in which the individual can be killed by a tram, the society is a group of selfish people who think nothing but their own benefit and do not even know their neighbours. The newly established buildings which rise everywhere, frustrate the people with their ugliness. In *Howards End*, the city becomes a construction site with the continual building and rebuilding process. This process robs people of their roots and makes them a nomadic community who has to move from one house to another. In *Howards End*, The Schlegels' position in the novel illustrates this frustrating process as

> Margaret was too busy with the house-agents. The feudal ownership of land did bring dignity, whereas the modern ownership of movables is reducing us again to a nomadic horde. We are reverting to the civilization of luggage, and historians of the future will note how the middle classes accreted possessions without taking root in the earth, and may find in this the secret of their imaginative poverty. The Schlegels were certainly the poorer for the loss of Wickham Place. It had helped to balance their lives, and almost to counsel them. Nor is their ground-landlord spiritually the richer. (107)

Moreover, as illustrated in the novels, the wealthy class which emerged as one of the results of commercialism puts aside the humanistic values and seeks profit in everything, including human relationships. In addition to their ignorance of human beings, they also lost their concern for nature and other creatures. Thus, modernity became a threat for nature, as well. The car, one of the most important symbols of modernity in the novel, is depicted as intruding into the lives of people in the countryside and deteriorating the pure status of nature.

As a consequence, in both novels the question of fragmentation is emphatically illustrated on various levels. Under the circumstances mentioned above, Forster, who feels distressed like his characters, not only depicts the fragmented situation of class, family and the individual, but also proposes a way out of this precarious situation. In addition to the endless conflict among classes due to industrialization and capitalism, in Foster's novels, the families are also depicted as disunified which is another indication of social fragmentation. Moreover, the individual already feels insecure and fragmented

because of the rapid changes in almost every sphere of life and of the differentiation of values. Thus, when the individual loses connection with other people as a result of the dissolution of society and family, it becomes harder for the individual to achieve a peaceful and stable life. *The Longest Journey* and *Howards End* present the characters' struggle to remain safe and sound in such a state. Throughout these novels, Forster proposes that human connections are the only means of remaining unified in a constantly changing world. Thus, tolerance and acceptance, which are the key concepts in maintaining human connections for Forster, have been the other recurring ideas. It is emphasized that, according to Forster, the gaps among classes and family members and the emptiness in the self can be filled by connection to each other.

The Longest Journey has a special place among Forster's novels, in terms of including a great amount of autobiographical elements. The main character of the novel, Rickie Elliot, resembles Forster in various ways; but the most notable resemblance between the main character and the author is that they both suffer from the perilous position of the individual who cannot adapt himself to the new conditions of the modern world. As both of them have an artist's sensitivity, they have difficulty in giving up their attachment to nature, which is the only connection that remains trustworthy after the loss of connection with God. However, Rickie undergoes more intense difficulties than Forster, for Rickie ignores human connections which are the real solution for fragmentation and seeks solace for his agonies in his imaginary world.

In *The Longest Journey*, the detached classes of society are represented by places which also constitute the three parts of the novel. Cambridge stands for intellect and free-thinking whereas Sawston represents selfishness, hypocrisy and conventionalism. Wiltshire, on the other hand, epitomizes nature and the rural life which resist urbanization and degradation. When the class issue is taken into consideration, the Sawstonians are important in terms of illustrating what Forster cannot tolerate. The Sawstonians are the embodiment of selfishness and materialism. As a result of their self- concern, they are ready to exploit anybody for their material benefits. Besides, being intolerant, they

disdain those who do not resemble them. In consequence, they can easily sacrifice human connections for material gains as they already lack concern for other people. Thus, Rickie's move from Cambridge to Sawston requires a change of values among the inhabitants of this place. In Sawston, Rickie gives up writing stories and devotes himself to work as imagination is useless according to the Pembrokes. Literature can be practical as long as it promotes patriotism and imperialism for the Pembrokes. Moreover, in Sawston, Rickie becomes more and more intolerant towards the students to maintain discipline at school.

Due to the contrasting values and outlooks, the members of the different classes have difficulty in communicating with each other. Sawstonian Agnes considers Stephen "abnormal" and manipulates Rickie to exploit him to obtain Stephen's share in Aunt Emily's inheritance. Cambridge intellectual Ansell sees Agnes as "the product of a diseased imagination" (17). As for Rickie, he cannot tolerate Stephen's vulgarity as a villager despite his praises for shepherds and peasants in his own stories. Stephen tries to save Rickie from the spiritual ruin the Pembrokes bring to him and to prevent them from making Rickie "beastly" (257).

Like the modern society whose members cannot connect to each other, the families in the novel are also fragmented. It can be observed that all the families are problematic in *The Longest Journey*. Rickie's accounts of his childhood illustrate the first dissolved family in the novel. It is revealed that Rickie's both mother and father had extra marital affairs and that their family life had already ended by the time Rickie's parents died. Stephen does not have a family and he does not even care about it. Furthermore, some of the characters in the novel are unable to start families. Herbert Pembroke is incapable of loving. Agnes Pembroke prepares to marry Gerald just because he is an appropriate husband in the public eye. Ansell devotes his life to intellect to such a degree that it leads him to loneliness. However, the marriage of Agnes and Rickie is the main focus of the novel in terms of illustrating the unfruitful families, both literally and symbolically. This is because of the illusions their marriage

depends on. Both Rickie and Agnes misinterpret a series of illusions as love; however, when the illusory moments pass, they realize that they have neither love nor respect for each other. Their relationship as husband and wife is both literally and symbolically barren. Literally, their failure in family life is proved barren when their lame child dies a few days after birth. The baby's death also refers to the symbolic barrenness of their family as their family fails to provide stability for its members.

Forster illustrates the idea that the individual who has to fight against fragmentation in social and family life has to get over this chaos in his/her self, too. The characters in the novel are portrayed struggling for uniformity through different means. After describing the characters in their search for unity, Forster underlines the way he considers essential in this search. For Ansell, the way out of fragmentation lies in the libraries, while for the Pembrokes it means more and more money. As for Rickie, he turns his face towards the past when his mother was the only consolation for him. Rickie seeks his mother's image in everything to feel secure and happy. As opposed to the other characters in the novel, Stephen seeks for human connections. Without being misled by illusions Stephen wishes to be friends with Rickie.

The same sense of fragmentation devastating social and individual life in *The Longest Journey* can be observed in *Howards End*. This time, London, which stands for social mobility after the expansion of industrialization, appears as a meeting place for different classes. The Wilcoxes who welcome the new condition of the city that would bring commercial profit, the Schegels confused by the changing face of the city, and the Basts who search for a place for themselves in society come together in London. Therefore, the members of the society cannot avoid interacting with each other. However, because of the inconsistency of the monetary powers and values of those classes, tolerating the differences becomes almost impossible.

Furthermore, as rising capitalism leads to unbalanced power relations between the upper and the lower classes, exploitation of the latter becomes inevitable. This exploitation may be either financial or sexual as exemplified in the case of

Henry Wilcox and Jacky Bast. In the novel, the Bast family illustrate one of the fragmented and unhappy families because of such exploitations. However, fragmentation and deteriorating relationships can be observed in other families even if they do not have any financial difficulties. Fragmentation in the Wilcox family exemplifies the above mentioned case. The members of the family are not happy together as they do not have much to share. As the search for material gains blinds the members of this family, they ignore humanistic values and repress their inner world. Therefore, they cannot connect to other human beings even in their own family. Some other characters in *Howards End*, on the other hand, are unwilling to start families, like some characters in *The Longest Journey*. This reluctance results from the characters' loss of hope in human connections because of the gaps that enlarge gradually. By portraying the incoherent families and the characters' hesitation for forming families, Forster reflects his anxiety about social fragmentation which is represented by the smallest unit of society. Once again, Forster insists on the need for connection no matter how difficult it is.

Likewise, the individual members of the family and society suffer from disunity and undergo a sense of hopelessness and fragmentation. Forster's characters are depicted in various attempts to get over their problems. Henry Wilcox and most of the members of the family ignore their inner world to remain firm in front of life's anguish. Ruth Wilcox differs from them as she seeks solace in the past and her ancestors through her estate, Howards End. Leonard Bast wants to acquire an intellectual life and socialize to save himself from the dull and fragmented life he leads. Jacky Bast still relies on her lost beauty. Tibby Schlegel sets a barrier made of books between himself and the world. Helen is open to any feeling that can make a change in her life. She is equally vulnerable to any attraction that comes from the powerful and masculine world of the Wilcoxes and the exploited world of the Basts. Among these characters, Margaret seems to find the most effective means of overcoming fragmentation. She searches for unity through human connections. As the end of the novel demonstrates this is what Forster also approves of.

In both novels, as presented above, the main characters are aware of the negative impact of modernity on human lives. The means used by Rickie and Margaret, in these two novels, illustrate Forster's ideas on human connections. First of all, Forster suggests that human connections constitute the only way of stability for society and the individual in the middle of the chaotic modern world. Secondly, Forster presents the key concepts for achieving human connection, which are tolerance and acceptance. Therefore, to exemplify his ideas, Forster presents the two main characters of his novels, the former failing in forming human connections and the latter succeeding in this process. As a result, Rickie is defeated by the modern world, while Margaret not only saves herself but also sets up a peaceful life for others around her.

Stephen in *The Longest Journey* and Helen in *Howards End* sustain a kind of balance in the novels when Rickie's failure and Margaret's victory are taken into consideration. Helen's and Stephen's roles are important as they also parallel Rickie and Margaret respectively. Helen's failure and the reasons behind this failure parallel Rickie's failure whereas Stephen's success in achieving a peaceful life as a reward of his humanistic values parallels Margaret's success. All these parallelisms and counterbalance within and between the novels underline the search for balance and unity in Forster's fiction, which is a modernist struggle. As stated before, in *The Longest Journey*, Rickie is aware of the precarious position of the individual in the urban wilderness and searches for ways of overcoming this position. However, while Forster suggests that Rickie's salvation lies in human connections, especially connection with Stephen, Rickie takes refuge in his imaginary world and in his barren relationships with people reshaped in Rickie's mind according to his imaginary world. The end of the novel proves Rickie's means of survival through taking shelter in his imaginary world to be fruitless and his lack of tolerance and acceptance to be a fallacy, as he dies tragically under a train. It can be said that Rickie is swallowed by the dehumanizing modern world for he failed in connecting to other people. Stephen, on the other hand, who tries to connect to Rickie regardless of his familial background, founds a family which can help him survive fragmentation. Furthermore, Stephen also achieves what Rickie strives

for all his life: he names her daughter after their mother and in a way, brings her back to life.

To illustrate two different situations in terms of overcoming social and individual fragmentation through human connections, Forster portrays Margaret Schlegel in *Howards End* as an individual who achieves proportion, after depicting Rickie's position in *The Longest Journey*. Cultivating the values such as tolerance and acceptance which is very important in Forster's formulation of human connections, Margaret succeeds in forming human connections which enables her to have a coherent and peaceful life. Despite the huge clash between her own values and those of the Wilcoxes', Margaret believes that "she might yet be able to help [Henry] to the building of the rainbow bridge that should connect the prose in us with the passion" with the strength she gets from her humanistic values (133). At the end of the novel, this belief of Margaret turns out to be true when Henry gives up all his fortresses made of "wall[s] of newspapers and motor-cars and golf-clubs" (17) that prevent him from connection. Moreover, with the help of Margaret, Helen learns to tolerate Henry, and Henry accepts Helen with Leonard Bast's illegitimate child. They become a family at Howards End, one of the few remaining fortresses against the chaos of the modern city. It can be concluded that, then, those Forsterian values in the novel are presented to be so effective and fundamental that the existence of them in one individual saves the lives of many others, too.

By comparing the endings of *The Longest Journey* and *Howards End*, it is possible to argue that Rickie's death at the end of *The Longest Journey* is the symbolic outcome of his failure in forming human connections, while Margaret's achieving a secure life, bringing different classes together and turning them into a family, is the reward for her ability to connect. *The Longest Journey* and *Howards End* present the question of fragmentation in society, family and the individual as the result of scientific, philosophical, social progress and the expansion of urbanization. Forster's own search for a solution for social and individual fragmentation is reflected through the characters' struggle for

uniformity. The success of these struggles depends on the characters' ability to from human connections.

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