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**CLASS AND EAST-WEST CONFRONTATION IN E.M.FORSTER'S
SELECTED WORKS AND TEACHING OF THE THEME IN ELT CLASSES**

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ÖZET

Başlık: E. M. Forster'ın seçilen eserlerinde sınıf ve Doğu-Batı karşılaşması ve bu temanın İngiliz Dili Öğretimi derslerinde kullanılması

Yazar: Deniz Özbeyli

Bu tezde, sınıf ve Doğu-Batı karşılaşması temalarını edebi çalışmalarında kullanmış olan tanınmış bir yazar, E. M. Forster, eserleri aracılığıyla bahsedilen konularda çok yararlı bir girdi kaynağı olarak ele alınacaktır. Bu çalışmanın amacı, E. M. Forster'ın sınıf ve Doğu-Batı karşılaşması temasını içeren eserlerinin kullanıldığı derslerin fayda ve avantajlarını araştırmaktır. Bu tez için Forster'ın beş adet kitabı ele alınmıştır: bir bireyin toplumla zıtlaşmasını ve çatışmasını içeren A Room with a View; Rickie'nin insanları sade bireyler olarak görmek yerine onları etiketlemesini de ele alan The Longest Journey; sınıf kıskançlıklarının ve züppeliklerinin, zengin bir asille fakir bir kızın muhtemel romantik ilişkileri ve benzeri konuların tipik hikayesi olan Howards End; içerisinde bir koltuk, masa ve buldukları yerin dışındaki bir güçle (Makine) irtibatı sağlayan kontrol düğmelerinin haricinde başka bir şey bulunmayan bireysel hücrelerde yaşayan insanların, kendi aralarında tükenmekte olan, fakat kendilerinin dışındaki bu güçle sürmekte olan ilişkilerinin anlatıldığı The Machine Stops ve Doğu-Batı karşılaşmasının meşhur hikayesi A Passage to India.

Bu eserlerdeki temalar oldukça renkli ve yararlıdır ve bu yüzden de İngiliz dili öğretimi derslerindeki yazma ve konuşma çalışmaları faaliyetleri için iyi bir kaynak materyal olacaktır. Bu romanlardan alınacak metin ve alıntılar her seviyeye uyarlanabilecektir. Ancak özellikle upper-intermediate ve advanced düzeydeki İngilizce öğrencileri için hem okul derslerinde yararlıdır hem de ders dışı okuma materyali olarak çok anlamlı olacaktır.

Bu tez E. M. Forster'ın edebi metinlerindeki cümlelerin, alıntılarının, özel temaların, soruların ve cümlelerde kastedilen çeşitli anlamların İngiliz Dili Öğretimi derslerinde kullanılabilirliğini bulmayı amaçlamaktadır. Yabancı dil öğrenirken

karşılaşılan dört beceriden üretime dönük olan ikisi, konuşma ve yazma becerileridir. Üretime yönelik aktiviteler için özgün edebiyat materyali sağlandığında, farklı anlama düzeyleri ve değişik yaş grubundaki İngilizce öğrenen kişilerin dil pratiği yapmak için daha büyük eğilimlere sahip olacağı ve öğrenme için daha derin bir heves geliştireceği bilinen bir gerçektir. Edebiyat metinleri İngiliz Dili Öğretimi (ELT - English Language Teaching) derslerinde çok faydalı bir girdi kaynağı olacağından, bu tür materyal daha değerli, tematik ve en önemlisi de teşvik edici bir dil öğrenme ortamı sağlayabilecektir. Son zamanlardaki New Cambridge Advanced English veya Passages gibi öğretim serileri bu anlayışa uygun olarak görülebilir. Bu serilerdeki metin ve alıntılar incelendiğinde, yukarıda belirtilen türden serilerdeki konuşma ve yazma derslerine öğrencilerin daha büyük ilgi ve heves gösterdiği görülebilir. Teorik temellere gelince, en başta, *Bütüncül Dil Öğretimi (Whole Language Learning)*, bu tür özgün edebiyat materyalinin İngiliz dili öğretimi derslerinde kullanımını vurgulamaktadır. Bir dilin doğal konuşmacıları olan kişilerin kendi dillerinde pratik yaparken bu tür edebi metinlerin kullanmasının, doğal olarak, çok yararlı olduğu bilinmektedir. Benzer şekilde, bu tür materyalin İngiliz Dili Öğretimi derslerinin müfredatında kullanılması inkar edilemeyecek bir önemdedir.

Çeşitli yaş gruplarındaki, özellikle de orta, lise ve üniversite öğrencisi yaş grubundaki İngiliz dili öğrencilerinin, Doğu-Batı karşılaşması, kültürel farklılıklar ve ikilemler, toplumun değişik katmanlarındaki sınıf farklılıkları gibi düşünce ilham eden temalar üzerinde çalışmaya daha büyük ilgi gösterecekleri değerlendirilmektedir. Entelektüel, politik, sosyal, eğitimsel yatırımların son iki yüz elli yıldır Batılılaşma sürecine, en çok da son on yıllarda Avrupa Birliği ile bütünleşebilmeye yöneltildiği Türk insanı için bilinen bir gerçektir. Ülkemizde Doğu değerleriyle Batı anlayışı karşılaştırıldığında bazı paradokslarla ve düşünce ilham eden durumlarla karşılaşılacaktır. Edebi eserlerde ayrıntılı bir özenle ele alınıp çalışılan bu kavramlar, yabancı dil öğrenimi sürecinde edebi metinler ve alıntılar üzerinde çalışmaya ilgiyi doğal olarak artırmaktadır. Bu tür materyalin İngiliz dili öğretimi sınıflarında kullanılması daha keyifli aktiviteler ve daha olumlu bir öğrenme ortamı sağlayacak, böylece de başarıyı artıracaktır.

Anahtar Kelimeler: E. M. Forster, Doğu-Batı karşılaşması, sınıf ayrımı, edebiyat, edebiyatın ELT derslerinde kullanımı

ABSTRACT

Title: **Class And East-West Confrontation In E. M. Forster's Selected Works And Teaching Of The Theme In Elt Classes**

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In this thesis E. M. Forster, a well-known author who has used class and east-west confrontation themes in his literary works, will be taken as a very useful and valuable input source through his works in the above-mentioned themes. The purpose of this study is to investigate the benefits and advantages of the classes in which E. M. Forster's literary texts including the theme of class and East-West confrontation are used. Forster's five books are handled for this dissertation: A Room with a View including an individual's opposition to and clash with the society; The Longest Journey, handling Rickie's labeling people instead of seeing them as plain individuals; Howards End, the tale of typical episodes of class envy and snobbery, a possible budding romance between a wealthy scion and a poor girl, and the like; The Machine Stops with the description of people living in individual cells, empty except for a chair, a desk, and the controls of a machine, from here to people's relationship to a power outside themselves, and their ceasing relationships with each other; A Passage to India, the famous story of East-West confrontation.

The themes in these works are quite colorful and useful and thus, they might be a good source of material for writing and speaking sessions in ELT classes. The texts and quotations which can be extracted from these novels can be fitted to any level. But they will be useful in classes and will be very meaningful as outside reading material especially for upper-intermediate and advanced level learners of English.

This thesis aims at finding out the applicability of sentences, quotations, specific themes, questions and various implications of statements in E. M. Forster's literary texts in ELT classes. Two productive skills out of four that one experiences during foreign language learning process are speaking and writing. It is a known fact

that learners of English language in various age groups and at different comprehensive levels will have greater tendency towards practicing the language and develop deeper enthusiasm for learning when authentic literary material is provided for activities in productive skills. As literary texts are very useful input resource for ELT classes, such material can be thought as promising a more valuable, thematic and, most importantly, encouraging language learning atmosphere. Recent ELT series like New Cambridge Advanced English or Passages can be parallel to this understanding. When one examines the texts and quotations in these series, one can realize that the learners show greater interest and enthusiasm in speaking and writing classes of those series mentioned above and alike. As for the theoretical base, mainly, Whole Language Learning emphasizes the use of authentic literary material in ELT classes. It is known that the use of such literary texts and quotations is naturally very useful when native speakers of that language are practicing their own language. Likewise, the use of such material in curricula of ELT classes is undeniably important.

It can be evaluated that learners of English language in various groups, especially middle school, high school and college students, will show greater interest in studying on the thought inspiring theme of East-West confrontation, cultural diversity and dichotomy, class differences among different strata of society. For Turkish people, it is a very well known fact that a great deal of the intellectual, political, social, educational investments are directed to westernization process throughout the last two hundred and fifty years, mostly to be able to integrate with European Union in recent decades. In our country, when one compares the eastern values and life style to the western understanding, one may come across some paradoxical and thought inspiring situations. Such phenomena, which are handled and studied very meticulously in literary works, naturally arouse the interest in studying on literary texts and quotations in the process of foreign language learning. The use of such material in ELT classes will offer more enjoyable activities and more positive language learning environment and therefore increase the success.

Key words: E. M. Forster, East-West confrontation, class distinction, literature, use of literature in ELT classes

PREFACE

E. M. Forster, as a well-known and prolific author of many literary works, wrote various novels and essays which can be very useful and meaningful source in teaching literature in language classes. Using literary texts and themes in English language teaching brings quite a lot benefits since authentic material and discussion-starter themes are very helpful in order to increase the motivation level of the learners. In this thesis, Forster's selected works are studied and checked to what extent the texts and quotations in those works can be used in language teaching. E. M. Forster's works can be wonderful source for educational purposes not only because they are well-written literary texts but also they include an interesting theme like class and East-West confrontation within. This theme, as almost everybody has been often subjected to, can draw learners' attention very much. The spectrum of learners can be very broad. Thus, the difficulty levels of these literary texts and the theme mentioned above can be designed according to the levels of the learners.

Throughout ages people have been trying various methods and techniques to teach a foreign language. Each method or technique includes its own shortcomings as well as superiorities. However, using literature in language teaching is very beneficial, thought inspiring, motivating and much more encouraging when compared to many other methods using texts which are not authentic. Although using literature in language teaching is mostly considered to be a part of *Whole Language Teaching*, it does not necessarily have to be within this approach only. Any teacher can use literature in foreign language teaching with different standards and levels, regardless of a certain foreign language teaching approach.

Inspiring from the encouraging aspects of using literary texts in language teaching, this master thesis focuses on certain works of E. M. Forster's many productions. In his novel Howards End, the word "connect" has prime importance. In A Passage to India the confrontation and clash of two cultures are depicted meticulously. Forster's purpose is to draw attention to Aziz's endless efforts to connect, to form a bridge between two cultures. When one analyses his novels and

essays, one can find such confrontations between classes and cultures. Some may consider this theme quite a common clichè, yet the importance of the handled issues has been gaining much greater importance today. A Room with a View is a reflection of how some people and countries even in Europe can be the subordinate part of class distinction, and confrontation of the rich and the poor. The other works by Forster also explain why Forster's literary works can be used in language teaching. One important reason to explain this is that Forster's books are written in such a way that they can draw readers' attention. In addition to the novels stated above, in his other selected works The Longest Journey and The Machine Stops teachers and curriculum designers can find interesting texts and quotations to use for educational purposes.

Hence, five of his novels are selected in this context. Together with these five novels, his essay book Two Cheers for Democracy provides a wonderful source for language classes of various levels. Although teachers and curriculum designers have been searching for various methods and techniques on how to teach a foreign/second language to different target groups and levels, reading and analysing literary texts has never lost its importance in English language teaching activities.

Consequently, as one can understand from the title, Class And East-West Confrontation In E. M. Forster's Selected Works And Teaching Of The Theme In ELT Classes, this thesis concentrates on the themes mentioned in the title. It is claimed that when such texts and quotations are used in foreign language classes, it is almost certain to witness the increasing interest for the learners of various levels of English language in both speaking and writing sessions. No one can deny the importance of the increasing interest level of language learners while one of the most important factors in language learning is students' motivation and high interest level.

INTRODUCTION

Many linguists, foreign language teachers and curriculum designers accept that literary texts presented with efficient classroom techniques seem to be capable of increasing students' cognitive, emotional and academic capacities. "Literature and language teaching are linked since literature, itself, is language and often, is used in support of language learning. Literature provides language learners with a rich source of authentic and meaningful texts" (1). Authentic quality materials should be chosen, with a heavy inclusion of multicultural books.

In a literature-based approach, stories and literature are used as the base and context for language learning. This is a valuable means of developing oral language and literacy skills. Pattern books are especially beneficial for younger learners because of rhyme, rhythm, repetition, easily identifiable situations, predictability, high frequency vocabulary, and a strong correlation between the printed text and the use of visuals (2).

It will be meaningful to note the following information to clarify the purpose of the study. Reading activities in traditional language teaching environment are not chosen among the authentic, literary texts. In any ELT class, the activities which are mechanically carried out in the classroom may lead to disinterest and boredom in learners. Thus, learners easily lose their enthusiasm and urge to practice the target language. When a learner considers an activity to be meaningful and thought inspiring, it is more probable they engage themselves in it and have positive attitudes towards it. So, the purpose of this study is to investigate the benefits and advantages of the classes in which E. M. Forster's literary texts including the motifs of class and East-West confrontation are predominantly used as the medium of instruction for studying English through tasks. The study aims to reveal out that writing and speaking tasks in the mentioned themes contribute significantly to students' attitudes and enhance their language learning environment.

In order to provide learners with greater opportunities of personal involvement and improvement, motivation and the needs of learners are very important. If somebody really needs something, that person will naturally spend more and more meaningful effort to reach the goal. Learners will find themselves involved in the language learning process. This will increase the motivation which is another very important factor in order to practice a language. And if somebody is encouraged and motivated well enough, the outcome will naturally be more success and more learning.

In this thesis, the impact and benefits of using the quotations and texts including the theme of “class and East-West confrontation” in E. M. Forster’s literary works will be studied. Forster wrote on various issues. However, for this study only the relevant parts (quotations, questions, sentences and texts concerning “class and East-West confrontation”) from Forster’s works are going to be taken into consideration. In this sense, the major foci will be paid to the novels A Passage to India (3), The Longest Journey (4), A Room with a View (5), The Machine Stops (6) and Howards End (7). The essays book Two Cheers for Democracy (8) can partly be referred –if there are any relevant and related items which are in line with the natural flow of this dissertation. Together with this consideration, the theoretical framework which implies and underlines the use of literature in ELT classes will be studied. This theoretical framework and the input from Forster’s literary works will be thought together and related to each other.

The purpose of this study is to seek answers to the following questions: “Should we use literary texts and quotations in English language teaching classes?”, “Does using literary texts have any appealing side and impact upon learners in ELT classes in terms of enhancing their achievement in the classes?”, “Does the study of literary texts and quotations, mainly those concerning class and East-West confrontation in E. M. Forster’s works, contribute positively to the students’ interest levels?”

One can realize the significance of the study after comprehending the following lines: Until recent years many curricula and ELT series had mostly used

extracts, texts and activities developed through some mechanically produced texts. Naturally, this did not lead to making full use of the target language. Literature and Language Teaching issue contains tasks and activities which encourage reflection on some of the issues and debates involved in using literature in the language classroom, explore different approaches to using literature at all levels, suggest criteria for selecting and evaluating materials for classroom use, identify some of the distinctive features of novels, short stories, poems and plays. These can be successfully used in the classroom and therefore provide a wide range of practical ideas and activities for developing materials which teachers can use with their own learners. Inspiring from this understanding, this study, by showing the advantageous sides of using thematic quotations and texts from E. M. Forster, reveals a very crucial aspect of the ELT classes. Should we use literary quotations and texts from E. M. Forster's books in our classrooms? Does the use of such input not affect students' achievement positively? How can we benefit from such a thought inspiring and a discussion starter theme of class and East-West confrontation in Forster's literary works? Can language teachers accomplish a complete English language lesson without using such authentic literary texts?

Searching answers to the questions aroused above are the goals of this study. The significance of this study is to seek answers to these questions. The answers to the stated questions and the literature survey of the mentioned author's works will show the importance of using thematic (class and East-West confrontation) quotations and texts from E. M. Forster's works in ELT classes.

It will be meaningful to mention about Edward Morgan Forster in order to comprehend his works completely. He was born on 1 January 1879 in London to Alice Clara Whichelo and architect Edward Morgan Llewellyn Forster who died soon after his son was born. Living at Rooksnest (which would later prove the model for Howard's End near Stevenage in Hertfordshire) young Edward was raised by his mother and aunts. He started writing stories at the age of six. He attended the Tonbridge School in Kent County, then went on to study history, philosophy, and literature at King's College, Cambridge. He received his Bachelor of Arts in 1900.

Although his public school years were unhappy, at King's he blossomed under tutors and the atmosphere of intellectual freedom. He joined groups like the Cambridge Conversation Society, also known as the Cambridge Apostles, and met lifelong friends including Goldsworthy Lowes Dickinson (1862-1932). In this discussion group they met weekly to hear and discuss papers on a variety of topics. Forster and his friends had discussions on various subjects and criticized many issues varying from school life and education to world politics. Later, after his school years E. M. Forster criticized the public-school system in his essay Notes on the English Character:

Lack of imagination, hypocrisy, solidity, caution, integrity. These qualities characterize the middle class in every country, but in England they are national characteristics also, because only in England have the middle classes been in power for one hundred and fifty years. For it is not that the Englishman can't feel-it is that he is afraid to feel. He has been taught at his public school that feeling is bad form... When an Englishman has been led into a course of wrong action, he has nearly always begun by muddling himself. A public-school education does not make mental clearness...(9)

After coming into an inheritance from his Great Aunt Marianne Thornton, Forster was off on his first of many trips to Europe with his mother. They visited Italy, then Greece, where Forster first experienced the Mediterranean culture he would grow to love and write about. When he was not travelling he lived with his mother at Abinger Hammer in Surrey until her death in 1944. Forster knew early on he would be a writer and was fortunate enough to not experience financial hardships. His first of many sketches, essays, and stories was printed in the Independent Review in 1904. Later, he contributed greatly to The Athenaeum, the London literary journal (10).

During World War I, while Forster was in Alexandria, Egypt serving with the Red Cross, he met and fell in love with Mohammed el Adl (1900-1922), a young tram conductor. He also penned short stories that were printed in local newspapers under his pseudonym Pharos. Works inspired by this period of his life include

Alexandria: A History and Guide (1922) and Pharos and Pharillon: A Novelist's Sketchbook of Alexandria Through the Ages (1923), printed by Leonard and Virginia Woolf's Hogarth Press. Forster also spent time in India and became well-acquainted with the conflict between the British Raj and the Indian Independence Movement.

Forster was deeply committed to numerous literary causes during his lifetime including PEN, the international association of writers. He was a witness for the defence in the obscenity case of D.H. Lawrence's novel Lady Chatterley's Lover. He lectured at Cambridge and was a well-known and respected figure on campus. After the death of his mother he maintained residences at Cambridge and in London. In the 1950's he worked with Eric Crozier to write the libretto to Benjamin Britten's opera Billy Budd, based on Herman Melville's 1924 novel of the same name. In 1953 he was awarded the Order of Companions of Honor and in 1969 given Queen Elizabeth's Order of Merit.

Forster is very much involved in different cultures and surroundings. This quality of his has led to a deep understanding of other cultures in much better definition, diversity or confrontation of cultures. In this context, Forster is described as a character who has been reborn in a new surrounding: "His light blue eyes behind his spectacles were like those of a baby who remembers his previous incarnation and is more amused than dismayed to find himself reborn in new surroundings" (11).

Friends had always been very important for Forster. To him, friendship was something that must be taken very seriously. Friendship must be valued, and repaired if necessary. Quite parallel to his understanding of friendship and his life style, he spent his last days with his friends. At the age of ninety, on 7 June 1970, Edward Morgan Forster died at the home in Coventry of friend and long-time companion Robert Buckingham.

It is important that one should underline the era Forster had been brought up and had produced his works. Otherwise it would not be a precise decision on what he

has meant and managed. Forster is writing in a time when society was changing dramatically. When rural life in the countryside was leaving while urban life was starting. While this is happening mechanically it was also happening in a mental aspect and the way people live and look at life is changing. What Forster sees is dangerous results. He was probably writing in a time like the Industrial Revolution when a lot of lives were taken for the good of experimentation and knowledge. There was also a view of slave trade and sweatshops for cheap labour as well as hiring children to risk their lives and go inside the machines to fix them because only they could fit. Not to mention the pollution view of it, which was, and still is destroying Forster's passion, *nature*.

Except A Passage to India, all of his novels were written in the time of Edward VII. That's why they are called Edwardian. Actually this kind of identity will not be our concern in this thesis. But if one is studying on Forster, the term Edwardian can be heard very often. And not only the academic people but also a plain reader would like to know about this era.

His first novel Where Angels Fear to Tread was published in 1905. In the following year he lectured on Italian art and history for the Cambridge Local Lectures Board. In 1907 appeared his *Bildungsroman* novel The Longest Journey, then A Room With a View (1908), based partly on the material from extended holidays in Italy with his mother. The first part of the novel is set in Florence, where the young Lucy Honeychurch is visiting with her older cousin Charlotte Bartless. Lucy witnesses a murder and becomes caught between two men, shallow, conventional Cecil Vyse and George Emerson, who kisses Lucy during a picnic. The second half of the novel takes place at Windy Corner, Lucy's home on Summer Street. She accepts a marriage proposal from Cecil. The Emerson become friends of the Honeychurches after George, Mr. Beebe, who is a clergyman, and Freddie, Lucy's brother, are discovered bathing nude in the woods. Finally Lucy overcomes prejudices and marries George. Forster also wrote during the pre-war years a number of short stories, which were collected in The Celestial Omnibus (1914). Most of them were symbolic fantasies or fables.

Howards End (1910) was a story that centered on an English country house and dealt with the clash between two families, one interested in art and literature, the other only in business. The book brought together the themes of money, business and culture. "To trust people is a luxury in which only the wealthy can indulge; the poor cannot afford it" (12). The quotation above has been extracted from the pages mentioning about art and music very frequently. The words like Beethoven, Tosca, Faust, Debussy are strengthening the artistic atmosphere. These words are indicating the standards and life style of the families which are interested in art and literature. And it is a known fact that art and literature are concepts of wealth. It does not have to be a wealthy environment for artistic and literary attitudes to emerge. Yet, wealth is almost vital to continue the artistic atmosphere. Otherwise, even though artistic and literary inspirations may emerge in any condition, they cannot go on if not supported with wealth. This is a kind of contradictory situation though. Because art and literature are statement and reflection of refinement and delicacies of life. On the other hand the wealth feeding art and literature might be originated and based on the poverty and deterioration of some others. Producing the best melodies that human ear has ever heard, the most delicious tastes that mankind has eaten, the most enjoyable, didactic, sentimental, lovely texts that human race has written, wonderful architecture the most talented people have built... All these things need considerable amount of wealth naturally. The source of this wealth may not be totally pure and innocent. As stated in Howards End part of this thesis, wealth and imperialistic or colonialistic institutions may tightly be integrated: In Howards End Margaret goes to the offices of the Imperial and West African Rubber Company (13). She was seeing the Imperial side of the company rather than its West African, and Imperialism always had been one of her difficulties.

In Howards End, the rubber in Africa symbolizes the imperial side of the wealth. Maybe in another story in less rich countries in the world, obtaining other kinds of mine or precious stones or gold is the symbol of wealth, and at the same time emptying the local values of those lands in order to fill the treasures of the west.

The novel established Forster's reputation, and he embarked upon a new novel with a homosexual theme, Maurice. The picture of British attitudes not long after Wilde was revised several times during his life, and finally published posthumously in 1971. Forster hid his personal life from public discussion. In 1930 he had a relationship with a London policeman. This important contact continued after the marriage of his London friend.

Between the years 1912 and 1913 Forster travelled in India. From 1914 to 1915 he worked for the National Gallery in London. Following the outbreak of World War I, Forster joined the Red Cross and served in Alexandria, Egypt. There he met the Greek poet C.P. Cafafy, and published a selection of his poems in Pharaos and Pharillon (1923). In 1921 Forster returned to India, working as a private secretary to the Maharajah of Dewas. The land was the scene of his masterwork A Passage to India (1924), an account of India under British rule. It was Forster's last novel - and for the remaining 46 years of his life he devoted himself to other activities. Writing novels was not the most important element in his life. In the book he wrote:

Most of life is so dull that there is nothing to be said about it and the books and talk that would describe it as interesting are obliged to exaggerate, in the hope of justifying their own existence. Inside its cocoon of work or social obligation, the human spirit slumbers for the most part, registering the distinction between pleasure and pain, but not nearly as alert as we pretend (14).

After Forster's death his literary executors turned down approaches from Joseph Losey, Ismail Merchant and James Ivory, and Waris Hussein, to make a feature film version of the book, but eventually David Lean was approved as director. The two last chapters of A Passage to India Forster had also written under the influence of Lawrence's The Seven Pillars of Wisdom. Later Lean was criticized that he produced his own vision of India, not Forster's. He also changed the ending of the story, defending himself: "Look, this novel was written hot on the movement for Indian independence. I think the end is a lot of hogwash so far as a movie is concerned" (15).

The fact that Forster has a wonderful literary and artistic intelligence should not surprise anyone. Although some readers may find his choice concerning his private life a bit awkward, this is naturally something concerning the author himself. Maurice was written as a reflection of his own life and the famous novel A Passage to India was dedicated to a close male friend of his. However, as a reader or an academic researcher one should concentrate more on what he has produced. The main concern must be his literary productions. The sources feeding his talent and production are a good education life and his passion of never-ending trips to different countries and cultures. Italy, where he received authentic inspiration to write his short stories; Alexandria, where he witnessed both poverty, dirt and amazing beauty together; India from where he was inspired and produced his famous A Passage to India. All these trips, his good education and the talent he brought innately all come together and created this great author of twentieth century.

The concern about literature and literary works brings the question of what kind of function or functions literature has. To take art or literature or poetry seriously is, ordinarily at least, to attribute to it some use proper to itself. Eliot (16) writes: "Nothing in this world or the next is a substitute for anything else." That is, no real category of value has a real equivalent. There are no real substitutes. In practice, literature can obviously take the place of many things - of travel or sojourn in foreign lands, of direct experience, vicarious life; and-it can be used by the historian as a social document. But has literature a work, a use, which nothing else does so well? Or is it an amalgam of philosophy, history, music, and imagery which, in a really modern economy, would be distributed? This is the basic question.

The nature and the function of literature must be correlative. It acquires a secondary use only when its prime function has lapsed: for example, the old spinning-wheel becomes an ornament, or a specimen in a museum; the square piano, no longer capable of music, is made into a useful desk. Similarly, the nature of an object follows from its use: it is what it does.

When a work of literature functions successfully, the two notes of pleasure and utility should not merely coexist but coalesce. The pleasure of literature, we need to maintain, is not one preference among a long list of possible pleasures but is a higher pleasure because pleasure in a higher kind of activity. The effect of the work is always to persuade the reader to accept that view or theory. This persuasion is always illicit. That is to say, the reader is always led to believe something, and that assent is hypnotic - the art of the presentation seduces the reader... (17)

When one considers the feelings s/he gets while reading a literary work, s/he can find the key to the meaning and the function of literature there. The excitement a reader gets from the text is a great motivation factor which makes the reader continue reading. Teacher's role is to integrate reader's/student's this excitement with the suitable language teaching methods and techniques. A careful planning before the class time will easily provide this useful integration.

Excitement is not the only thing that can be considered in this sense. Students may have the feeling of sorrow, fear or pleasure while reading the literary text. Here, while designing the curriculum according to the age groups and the foreign language competence levels of these students, great attention should be paid to the selected literary works. Because, sometimes the student's level may be upper-intermediate or advanced while his or her age group might be quite young. Therefore the selected literary work can be beyond the students' understanding and perception.

It remains to consider those conceptions of the function of literature clustered about the word catharsis. The word - Aristotle's Greek, in the *Poetics* — has had a long history. The function of literature, some say, is to relieve us - either writers or readers - from the pressure of emotions. To express emotions is to get free of them, as Goethe is said to have freed himself from *Weltschmerz* by composing The Sorrows of Werther (18). But does literature relieve us of emotions or, instead, incite them?

In the field of language teaching, hundreds of scientists, linguists and authors have spent infinite efforts. Larsen and Freeman mention that some methods were used to help students learn to read and appreciate foreign language literature earlier in the twentieth century (19). Literary texts are used in a few other methods, but in a more controlled, more structural way. And the techniques included translation of literary passages, reading comprehension questions, fill-in-the-blank type exercises for the students to learn and rules and vocabulary and memorization of target language vocabulary lists. As for the *Whole Language Teaching*, Goodman (20) states that the idea of whole language has its basis in a range of theories of learning related to the epistemologies called holism. Holism is based upon the belief that it is not possible to understand learning of any kind by analyzing small chunks of the learning system. Goodman's argument was compelling to educators as a way of thinking about beginning reading and literacy more broadly. This led to the idea that reading and writing were ideas that should be considered as wholes, learned by experience and exposure more than analysis and didactic instruction. This largely accounts for the focus on time spent reading, especially independent reading. Many classrooms, whole language or otherwise, include silent reading time, sometimes called DEAR -Drop Everything And Read- time or SSR -Sustained Silent Reading- activity. Much of whole language's emphasis on quality literature, cultural diversity, and reading in groups and to students is widely supported by the educational community. The importance of motivation, long a central focus of whole language approaches, has gained more attention in the broader educational community in the last few years.

Numbers of carefully designed methods and techniques all try to help students to acquire the target language efficiently. Compared to various methods and techniques that have been used so far, using literature in the ELT classes may seem to have numerous advantages. Lazar, for example mentions several benefits of using literature in the ELT classroom. Lazar finds using literature in English lessons as a “motivating thing which encourages language acquisition.” The author mentions that using literature “provides students with access to the culture of people whose language they are studying. Developing students’ interpretative abilities and from

here encouraging students to talk about themselves” can be achieved with the effective and efficient use of literature in language classrooms (21).

In case of traditional reading classes, Collie and Slater (22) mentions about the little chance for learners to shape their own responses which will evoke personal involvement. Mechanical questions and prediction activities which do not require learners’ real involvement and energy will lead to unsatisfactory achievement in reading classes. But if reading classes are designed with suitable literary texts and if learners participate the classes effectively, as a result, learners’ motivation and efficiency will increase.

Another important benefit of using literary texts and quotations in reading classes is the fact that literature provides a colorful world to the learners. Various literary characters and countless stories will encourage learners to integrate with the texts they are studying. As Meyer (23) indicates literary texts will take learners and introduce them different worlds, different people, remote places.

In order to compare the conventional reading and writing classes with the motivating, high involvement providing, authentic literary texts- based language classes, take the process when one practices his/her own mother tongue. First texts a person is subjected to are usually very mechanical and dull. It is only after getting to know the adventurous world of Robinson Crusoe, mysterious life of Houdini, exciting stories of cowboys and Indians, thrilling journeys to the Moon and Space that a person feels himself/herself really involved and practicing real reading. Adventure and thrillers can start writing and speaking sessions with only a little effort and guidance from the teacher. A stanza from Shakespeare, a glorious line from Robert Frost, an interesting theme from E. M. Forster’s A Passage to India, a quotation from Forster’s A Room With A View would be the right and useful selection for wonderful discussion topics, effective and efficient writing sessions. And that means practice, real practice of a second or a foreign language. Just like the children who are acquiring their mother tongue without being not much aware of what they have been doing, this kind of language classes will help learners study,

practice and acquire the target language. With much fun and pleasure in comparison to the traditional low motivating, less efficient language classes.

Using literary texts and quotations, words, sentences or chapters from literary works in the target language will help students “to enrich painlessly their cultural knowledge” (24). Another important issue about using literature in English classes is that literary works will give a genuine opportunity to the learners. In this sense, Çakal (25) reports from Rivers and mentions about the real interaction. This is something that proves that the need of interaction or the urge of conveying ideas and feelings can turn a learner to a better follower of what s/he has been taught. Literary works and using literature will provide a good and meaningful integration. Moreover, using such techniques and bringing various themes from different books to the classroom environment will enrich the atmosphere. It will add fun to the classes for example. In another case it might touch the souls of the learners and present sentimental themes, which, as a result, might lead the student to be a more alert, much more involved learner. The best thing everyone can benefit from using literature in classroom is the enrichment of the environment and a great increase in the motivation.

The advantageous and beneficial side of using literary texts and quotations has been discussed so far. One may set forth the disadvantageous and harmful aspects of using improper literary texts and quotations in foreign language classes. Koca (26) quotes from Short and Candlin in order to call attention to this point and states that “... the lack of proper foreign literature teaching approaches results in the recession of literature from the language classrooms. Hence, substitute language materials such as situational dialogues and short, mechanical and meaningless paragraphs take the place of authentic texts.” In order to avoid such a thing, a careful teacher must choose and decide the right and suitable literary texts for the target learners group.

One other shortcoming of using literature in language classes is the prejudice of learners, especially young learners. If you ask teenagers for instance, a great deal of the students may express that literature is boring. This prejudice might be right if a suitable and proper selection of literary texts is not provided. Teachers must break

the ice between students and literature. They must teach them that literature tells stories including a part of those students' stories. Maybe, it would be better to provide interesting and motivating quotations, passages and short texts in order to motivate learners to read more. Teachers must teach them literature is the color of life. Contrary to some students' belief that it is boring, teachers must help their students comprehend that literature is just the right tool to stop boredom, a magic wand to enrich their lives, and a fantastic world that takes everyone to countless worlds, lives, societies, dreams, sorrows and happiness.

Naturally, each foreign language teaching method and technique includes the benefits and advantages of its own. And a teacher can and must use the necessary and suitable methods and techniques whenever a need arouses. Among those various techniques and methods using literature in language teaching classes has an important place. No one can deny the importance and critical dimension of the place of literature, the study and the use of literature in language teaching process. Using literature in educational environment is supported and encouraged by many people from various fields of education. McRae (27) states that "texts like advertisements, songs, commercials and nursery rhymes all fall within the scope of representational language." This diversity of texts can be regarded as a valuable source for language teaching. Koca (28) states that Lazar explains that "literature supplies valuable opportunities to increase the limited amount of language input." Studying and learning a foreign language require a great deal of comprehensible input. This is one of the main issues handled in Krashen's The Natural Approach (29). Krashen believes that to be able to learn a foreign language, one must study beginning from $i+1$ level, i indicating his present level of target language and $+1$ showing that the difficulty level must be slightly above his own level. Likewise, Krashen says that providing more and more comprehensible input will be very helpful when teaching a foreign language. And this can be accomplished very well through literary texts.

Today, fluency has become more important. Gilroy and Parkinson (30) claim that today, communication does not necessarily have to be so faultless, that there is a

shift to fluency. One of the best methods providing fluency for a learner is reading. So reading literary texts will enhance and speed up the course of language learning process.

Writers such as Brumfit and Carter have produced critical views upon the notion of poetic language (31). The same writers also mention that examples of linguistic devices such as rhythm, alliteration, assonance, puns and allusions are widely available in a variety of contexts from nursery rhymes to newspaper advertisements. The writers have also proposed that in deciding the literary merit, the creative use of language plays a crucial part. Çakal, in his thesis on the issue, states that three main theoretical principles have emerged from these discussions:

First of these principles was and still is, that because literature is a product of language, language learners, especially non-native learners could achieve a good command of the target language by being exposed to the literature produced in the target language. Second principle was that appropriate literary texts could supply the necessary environment to the learners to exercise their learned/acquired language competence by motivating and stimulating their need to communicate. The third principle is that the language skills and meaning and structure analysing structures in literature could easily be applied to other language areas in order to crack the meaning and the structures of the target language. (32)

Since among the literary texts our concern is the study of literary texts and quotations, concerning class and East-West confrontation in E. M. Forster's works, it would be better to have a look at the issue of class distinction and East-West confrontation.

Brennan draws attention to the fact that term East/West is tightly interrelated to the conceptions of the Cold War and imperialistic attitudes from the rich and the powerful countries. Brennan says that "the oddity of the locution East/West is that it refers both to the Cold War and to an imperial divide of race and civilizational conquest" (33).

If translation is an East/West problem in the latter sense, it is also embedded in the ideological divide of communism and capitalism. Turkish novelist Orhan Pamuk mentions about the difference between East and West in his essays book Öteki Renkler. Pamuk points to words of the poem by Rudyard Kipling: “East is East and West is West” (34). To say, for example, that “East is East and West is West” is to assume the sort of noncommunication among human types that has a long tradition in the work of Rudyard Kipling, E. M. Forster, and other novelists of empire. And actually, Pamuk, in his novel Beyaz Kale (35) tries to avoid this unpleasant comparison. He states that he has tried to get rid of this stereotype attitude. He claims that in the novel there is a strong wish that East should not be East and West should not be West only.

By contrast, seeing communication as a problem of substance is not typically granted to the East/West conflict, a phrase belonging to a war that was popularly thought to be ideological alone. In that particular sense, East/West has always been thought of as a mere struggle over programmatic spoils. And yet, just as much as the imperial divide, the Cold War divide involved differences in aesthetic taste and social value - in intellectual excitement and moral intention - not just differences in the more regulatory contests of administration, hierarchy, and sovereignty over land. An imaginative geography, in other words, governs the cultural differences related to civilizational contests and national or ethnic divisions.

When it comes to the striking story of the confrontation of two cultures through vivid characterisation, the novel A Passage to India is a marvellous example. Before mentioning about the theme of the novel and analysing what’s inside, it is a good idea to have a look at the concept of colonialism.

Prakash (36) notes that historians of empire have always understood this chasm in human relationships created by the fact of one culture ruling over another. But a reappraisal of this truth has been under way for some time now at the hands of revisionist historians of the British Empire. These historians dislike Edward Said and the postcolonial critics who cite French theory and argue that the British Empire

established lasting Orient/Occident and East/West oppositions in politics and knowledge. Uncomfortable with the political passion and theoretical language of these critics, the revisionists counsel us to lower the anti-imperial temperature and write old-fashioned narrative history. They contend that empire is the oldest and one of the most widely practiced forms of governance.

Prakash opens the issue and calls attention to the fact that the Romans did it, the Spaniards did it, the Russians did it, the Chinese did it, even the newly independent nations have done it. Everybody oppressed everyone else. Pax Britannica may have ruled over one-fifth of humanity, but the conquerors, soldiers, administrators and scholars were also human. Why bring in such abstractions as Orientalism and colonialism? Underneath it all, the story of the British Empire is a narrative of individuals caught up in human encounters between cultures.

True, the revisionist argument continues, Britons went to distant lands to profit and conquer. But vastly outnumbered by the local population and pitted against powerful adversaries, they were deeply conscious of their vulnerability. This was particularly true in the eighteenth century, when the British were all too aware of the power and grandeur of the Ottomans and the Mughals. The Barbary corsairs and Algerian slave owners harassed them in the Mediterranean, the Indian tribes challenged them in North America and the French engaged them in imperial wars. Then, their American territories fell. On the Indian subcontinent, the Mughal Empire was reduced to a shell, but successor states posed a serious challenge to the East India Company's military position. Embattled, the British were forced to depend on indigenous allies and could not afford to treat native populations and cultures as inferior. Forcibly or willingly, many crossed cultural borders. They shed European trousers for native pajamas, grew Hindu mustaches and Muslim beards, married local women and kept concubines, and collected indigenous texts and artifacts. A human story of interest and immersion in other cultures, languages and artifacts -not mastery- underpinned British imperial expansion.

We must mention about the postmodern issues and their implications on the postcolonial social conceptions. An important comment on the postcolonial issues has been stated by Varshney (37). Varshney points that postmodern views have serious implications for research on postcolonial societies and subaltern groups such as women, tribals, peasants, and minorities. In effect, their principal substantive claim is that the existing knowledge about the marginal peoples was produced by those who were privileged enough to produce it: the colonial masters and the native elite. The subaltern groups were rarely self represented. As a result, the available historical knowledge about postcolonial societies and marginal peoples is so contaminated with misconceptions and condescension that it must be deconstructed or, more simply, reformulated. Varshney states that the study of postcolonial societies has been profoundly influenced by these formulations.

Forster is very much aware of the culture and class he is in. Even for schools he has different explanations concerning class distinction. Forster acquired a profound and permanent skepticism concerning the values implanted in the English governing class by the public school system. He describes English character with the following words:

Solidity, caution, efficiency. Lack of imagination, hypocrisy. These qualities characterize the middle class in every country, but in England they are national characteristics also, because only in England have the middle classes been in power for one hundred and fifty years... A public-school education does not make for mental clearness, and he possesses to a very high degree the power of confusing his own mind...production of schools is well developed bodies, fairly developed minds, and undeveloped hearts.” And the theme of the “undeveloped heart” is central to Forster’s fiction (38).

As seen in Forster’s description of school and English middle class, Forster can see both sides of the coin. As a prolific author of his own time, he criticizes his own class and country as well as the poverty and ignorance of the poorer countries including Britain’s colonies.

Describing the other countries and societies can give the reader an idea on the confrontation of poor and rich, refined and rude, dirty and clean, well educated and ignorant. When Forster first arrived in Alexandria in 1915, during World War I, his feelings about the city and its inhabitants were negative, an attitude that persisted well into his second year there. In his letter 1915, he writes:

...I do not like Egypt much-or rather, I do not see it, for Alexandria is cosmopolitan. But what I have seen seems vastly inferior to India, for which I am always longing in the most persistent way, and where I still hope to die. It is only at sunset that Egypt surpasses India -at all other hours it is flat, unromantic, unmysterious, and godless- the soil is mud, the inhabitants are of mud moving, and exasperating in the extreme: I feel as instinctively not at home among them...(39)

When mentioning about class distinction and East-West confrontation, the racial concepts are discussed naturally. Because the world history, especially in the 19th and 20th century, has witnessed great massacres and sorrows sometimes just because of the racial purity pursuit. Before 19th century, countries like Great Britain cared for nobility and quite a many titles had been produced to define different levels of authority and nobility. Forster is very suspicious about the reality of racial purity. In his essays book Two Cheers for Democracy (40), he sets forth a very simple question. "Can you give the names of your eight great-grandparents?" After a short discussion on the subject he proves that the search for racial purity is vain. Forster concludes that when someone looks back into his or her past, doors open upon darkness. These are "two doors at first- the father and the mother -through each of these two more, then the eight great-grandparents, the sixteen great-greats, then thirty-two...Forster finds the efforts of reaching a racial purity as "a ridiculous doctrine of Racial Purity" (41). From such opinions we may have an idea about what and how he thinks about classes, different races, and cultures. Forster is described as "a graceful writer with a keen eye for the bittersweetness bound in differences of class and culture" (42).

Forster stated his opinions on racial purity in the essay Racial Exercise. That was written in 1939. It is a very meaningful date indeed. It is just the beginning of the Second World War in which some governments seriously tried to accomplish this foolish idea at the expense of lives of millions. This shows that although authors and artists like Forster wrote very convincing essays, these essays were not able to convince those governments at the pursuit of a purity.

Consequently, it must be clearly comprehended that there is a great deal of input source for ELT purposes in E. M. Forster's literary works. The theme "class and East-West confrontation in E. M. Forster's selected works" might be a very useful item for curricula of English language teaching classes. A careful planning and a precise selection of the texts will motivate the learners, enhance their comprehension level, increase their creativity and naturally lead to much more success in their English language learning process.

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CHAPTER I: A PASSAGE TO INDIA

Although the theme of “class and East-West confrontation” is discussed in Forster’s other novels and essay books, the significance of the novel A Passage to India in this sense is undeniable. The goal of this thesis is to search for such thematic quotations or parts from Forster’s selected works in order to design them as useful curriculum material. As stated in the limitations part of this thesis, Forster’s five novels are selected to study on the relevant matters. However, it is a strong urge and a need to underline the importance of the novel A Passage to India.

The novel A passage to India is about the confrontation of two cultures. British culture and its colony, India at that time, meet. It means that East meets West.

A Passage to India, published in 1924, was E.M. Forster's last novel he wrote. The story concerns the occupation of India by the British, and is the most political of Forster's novels. When A Passage to India appeared in 1924, it was praised by reviewers in a number of important British and American literary journals. Despite some criticism that Forster had depicted the British unfairly, the book was popular with readers in both Britain and the United States. The year after its publication, the novel received two prestigious literary awards—the James Tait Black Memorial Prize and the Prix Femina Vie Heureuse. More than seventy years later, it remains highly regarded. Many scholars, critics, and other writers consider it a classic of early twentieth-century fiction. And in some surveys it was voted as one of the 100 Greatest Books of the Century.

Subtle and rich in symbolism, the novel works on several levels. On the surface, it is about India—which at the time was a colonial possession of Britain. Most of the novel is set in Chandrapore, a city which sits near the Ganges River. A Moslem doctor, Dr. Aziz, is an extremely friendly Indian who meets an elderly British woman, Mrs. Moore, by chance when visiting a mosque. The two end up having a nice conversation and become friends. It is also about the relations between

British and Indian people in that country. It is also about the necessity of friendship, and about the difficulty of establishing friendship across cultural boundaries. On a more symbolic level, the novel also addresses questions of faith (both religious faith and faith in social conventions). Forster's narrative centers on Dr. Aziz, whose attempt to establish friendships with several British characters has disastrous consequences. Mrs. Moore is visiting her son -- who is looking at the possibility of marrying Adela Quested, who is visiting the country. This young woman Adela complains a lot about not having seen the real India. After some of the British visitors fail miserably in an attempt at having a Bridge Party where "East meets West," Dr. Aziz is invited to have tea with Mrs. Moore, Adela, and Mr. Fielding-- a very friendly schoolmaster of a local college. The group discusses the Marabar Caves during the tea, and Aziz plans a picnic for them at the caves. People are extremely worried that Adela is consorting with Indians. When the group does eventually make a visit to the Marabar caves, Mrs. Moore gets very upset and depressed after sitting in one of the caves, and has to leave immediately. While Aziz is smoking alone in a separate cave, Adela goes off on her own, and she later cannot be found. In the course of the novel, Dr. Aziz is accused of attempting to rape this young Englishwoman Adela. For some reason Adela comes to believe she was attacked by Aziz, and everyone (everyone British, that is) believes her except Dr. Fielding, who respects Aziz and believes him completely.

Aziz's friend Mr. Fielding, a British teacher, helps to defend Aziz. Although the charges against Aziz are dropped during his trial, the gulf between the British and native Indians grows wider than ever, and the novel ends on an ambiguous note. In A Passage to India, Forster primarily looks to provoke thought on the interaction between the English and Indian races and whether or not they can squash the mountain of prejudice that has developed over the years. It is made very clear throughout the novel that the majority of the British occupants are quite racist when it comes to Indians. Mrs. Moore and Adela do not seem to be near as much so, however. East really meets West, when Dr. Aziz is invited to have tea with Mrs. Moore, Adela, and Mr. Fielding-- a very friendly schoolmaster of a local college.

And when Aziz and Mrs. Moore meet in a mosque another confrontation of two cultures is observed.

“Critical awareness began with the text’s publication in 1924, and over the past eighty years, the literary conversation has become a cacophony of diverse and often mutually exclusive interpretation” (1).

There are many ways to view the novel. In the early years of literary attention, critics, influenced by the setting in India and the then political situation of British colonial rule in India, tended to see the novel in political and social terms. At the British Club, the head of the district, Collector Turton, proposes a Bridge Party with local Chandrapore Hindu and Moslems so that British travelers Adela Quested and Mrs. Moore may meet and greet some real middle class Aryan Brothers (2). Through such early interchanges, the reader anticipates a text that focuses on political intrigue, cultural clashes, and social interactions among the characters. Undeniably, those themes are in the novel from beginning to end, especially in the response of Indians to the British Raj, the uneasy tensions between Indian Muslims and Hindus.

Once an English girl had been attacked on a street in Amritsar. The British General in charge forced Indian men of the town to crawl through the street where the attack had occurred. In the novel, Mrs. Turton says in relation to Adela Quested’s attack that “they (the Indians) ought to crawl from here to the caves on their hands and knees whenever an Englishwoman’s in sight” (3). The lines above clearly display the difference, and cultural clashes. Two cultures do not meet in India, the way they come together is no different than social and political clashes indeed.

Yet, Forster does not agree this kind of analysis of his novel. He takes the issue a little bit differently in a conversation, for instance. In a 1959 conversation with his biographer P. N. Furbank, Forster expressed displeasure with a London Times review of the play adaptation of *Passage* because the newspaper defined

Passage as a book about the difficulties of East-West relations. Forster told Furbank that his concern in the book was “the difficulty of living in the universe” (4).

When one mentions about the difference or gap between east and west, a great variety of comments can be provided. One such comment is discussed in Nirad C. Chaudhuri’s book The East is East and The West is West. In his essay, A Sterile Intelligentsia, written for the period in India in 1980, he proclaims his anguish of a world-wide disintegration of civilized life. He is also sick of hearing India spoken of as a poor and developing country. He blames the Indian intelligentsia, which, during the freedom movement, was both assertive and creative, had become almost wholly sterile today, and wholly defeatist. What is worse, this defeatism is finding expression in continuous wailing. Another essay in the book which is the longest essay is an article on the Hindu-Muslim Confrontation in India (5).

Although we find A Passage to India and other works by Forster as useful source for language teaching classes, there might be opposite ideas as well. One author from Oakland, CA states that kids should not be assigned to read the novel in 10th grade. She says that “students may hate this book, because they do not understand it at all. The symbolism, the racism, the class system, the whole period of the British raj- it all may go right over their head” (6).

Vincet claims that discovering it in adulthood was an awakening. It was as if she'd never read it before. What really happened in the Marabar Caves? Was it an assault? A dream or hallucination? An actual rape? Nothing? A case of mistaken identity? This mystery, unanswered at the end, lies at the heart of A Passage to India. There are Muslims, Hindus, and the British Christians mixing within the society. Dr. Aziz is a good and gentle man, a friendly, open-minded, highly educated Indian who is eventually accused of assaulting a British woman - and that sort of thing does not go over well with the high-mucky-mucky of the era. According to the political sensitivities of the era (1920s), there is always bound to be trouble when you mix the races within society. Passage to India presents British colonialism at its worst with a

marvelous and deeply-layered cast of characters. And this is probably Forster's best book.

When reading the novel it starts with a kind of optimism. Dr. Aziz somehow believes that the two cultures may co-exist together. Actually, one of the main reasons that made Aziz believe so is that he is a well educated person who can hug other cultures with quite understanding and supposes that he can be hugged the same way. There are certain reasons which prove this. He has close friends from the other culture. But still, there is something evil and humiliating in this relationship. As a well educated doctor and as the real host of the land, he looks a bit far from equality. It is almost always he himself who strives to establish a good relationship between the two cultures. Although his British friends respond his continuous efforts, it is difficult to consider this friendship is under equal terms. Naturally throughout the novel, warm on the surface structure but a kind of artificial relationship comes to a crisis. Then the pessimistic aspect of the story emerges almost with horror.

Asiner states that Aziz believes that the walls of prejudice may be breached and India and England may co-exist in reasonable harmony (7). Aziz is aided in this belief by his association with Mrs. Moore, a liberal Englishwoman, and Cyril Fielding, an equally understanding principal of the British Government College. However, when Aziz attends a bridge party given by various English personnel, he is rudely treated and is humiliated, causing him to rethink his earlier optimism.

Asiner claims that “this harmony is but an illusion, as wispy as the sounds echoing from Malabar Caves” (8). The friendship between the two is not strong and is based more on shared philosophical goals than personal affinities. During the course of the bitter trial, this friendship proves incapable of supporting the strain and is finished. The other liberal, Mrs. Moore, is conveniently spirited out of the book so she need not testify on Aziz's behalf.

When Forster closes with Aziz defiantly proclaiming that he is now staunchly in the camp of those who oppose social reconciliation, there is a tendency to

overlook what undercuts, what otherwise might be Forster's surface sadness at his view that matters between England and India are irreparably breached. Forster is so relentlessly insistent in his belief that this gap is permanent that the reader begins to wonder whether Forster's reasons lie more with subliminal agreement with the white man's burden" rather than any objective assessment of undeniable fact. Further, when he allows Mrs. Moore to so conveniently avoid helping Aziz during the trial, Forster may simply have found the path of least resistance and thus not have to worry about questioning his own underlying assumptions. The problems, then, in identifying and confronting the issues that Forster raised in 1924 are as elusive today as were the echoes that resonated so loudly in the Marabar Caves the day Adela Quested opened that can of racial worms.

Further analysis can be mentioned about the parallelism between two famous authors' two distinguished works. E. M. Forster's A Passage to India and Virginia Woolf's To the Lighthouse (9) are concerned with the lack of intimacy in relationships. Forster's novel is set in English-run India, the difference between race and culture being the center of disharmony. Woolf's novel is set in a family's summer house, the difference between genders being the center of disharmony. Despite this difference of scale, the disharmonies are much the same. Unity and intimacy are intertwined in both novels. Whereas the definitions of intimacy vary with each person, all of the characters strive for unity through their relations with others. The difference in ideas of intimacy is what prevents unity from being achieved. For the Indians, intimacy is a sharing of possessions and personal information that acknowledges equality. For the English, intimacy is similarity of background and allegiance.

In the first chapter of the novel, Aziz and Hamidullah are having a conversation on different issues varying from social life to marriage, from motherhood to daughters' marriages. Hamidullah talks to Aziz and says: "You mustn't put off what you think right. That is why India is in such a plight, because we put off things" (10). Forster uses different characters in his novel meticulously. The author conveys his opinions through the eyes and from the mouth of those

characters very cleverly. In the quotation above Hamidullah criticizes their own culture and life styles. He points to the concept of time and procrastination in India. This quotation can be used for discussion classes concerning the issues of time and punctuality. Many western authors and even western people in the street, in a way, blame the eastern culture as being less prompt compared to the western culture. Therefore, this quotation can be used as an interesting topic concerning the East-West confrontation and comparison in conversation and writing classes of pre-intermediate and above levels.

Throughout part Mosque, Indian people are described as second class people in their own countries. “Indians are not allowed into the Chandrapore Club even as guests,” (11) quotation stating their situation clearly. The same refusal is stated several times in the following pages (12).

The conversation between Ronny and Mrs. Moore is a good example showing how British people see themselves in India. He says “India likes gods.” Mrs. Moore criticizes him for sounding like a god and says to Ronny “Englishmen like posing as gods” (13). Ronny starts clearing his opinions including his unwillingness to go against his class and all the people he respects and admires. The quotations above can be used in language classes as a good class material to design and initiate compositions and discussions on how Englishmen see themselves in India.

Another meaningful quotation that can be used in language classes is the one taken from the conversation between Hamidullah and Mr. Fielding. Hamidullah points to the fact that well-qualified Indians also need jobs in the educational and asks “if it is fair an Englishman should occupy one when Indians are available.” Although being a very frank person Mr. Fielding cannot explain why England is there in India. He finds Hamidullah’s remarks quite right but there is nothing he can do. He says: “I cannot tell you anything about fairness. It mayn’t have been fair I should have been born. I take up some other fellow’s air, don’t I, whenever I breathe? Still I’m glad I’m out here. If one is happy in consequence, that is some justification” (14). For language classes, teachers can make their students visualize

the atmosphere in the novel, or in that part of the novel and can concentrate on Mr. Fielding's answer. They may ask their students to write on this issue and clarify who might have been responsible for Englishmen's being in India if it was something beyond Mr. Fielding. In addition to writing activities, such quotations most probably will start conversations in which many students find very interesting and which they want to participate and contribute.

In the last chapter of the novel, toward the end of the book Dr. Aziz is in an awful rage and shouts at Fielding and cries:

“Down with the English anyhow. That's certain. Clear out, you fellows, double quick, I say. We may hate one another, but we hate you most. If I don't make you go, Ahmed will, Karim will, if it's fifty-five hundred years we shall get rid of you, yes, we shall drive every blasted Englishman into the sea, and then...you and I shall be friends” (15).

This quotation immediately reminds us invasions or attacks of Englishmen in different countries including Turkey. The feelings were quite similar but the action taken and the results coming out of these actions were different in Turkey.

About one hundred years ago Englishmen came to our country and invaded our land. But contrary to the situation in India with their only reaction being getting angry at the enemy, Turkish people did not accept this situation and fought with the enemy bravely. Turks sent the enemy away back to where they came from. Turkish soldiers drove the enemy into the sea. These words, especially those about driving Englishmen into the sea may remind how things happened in our country and how we defeated the enemy and took our independence with our own efforts and blood. Therefore, Aziz's reaction to Englishmen in his country and together with this theme in the novel our glorious Turkish history which is replete with great victories against our enemies -including Englishmen then- can be a good theme for discussion and composition classes.

Notes to Chapter I

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2. FORSTER, E. M. (1952). **A Passage to India**. New York: Harcourt, Brace& World, Inc. p.26.
3. FORSTER, E. M. (1952). **A Passage to India**. New York: Harcourt, Brace& World, Inc. p. 240.
4. Furbank, P. N. (1977). **E. M. Forster: A Life**. 2 vols. (qtd. in 2:308). New York: Harcourt.
5. Chaudhuri, Nirad C. **The East is East and The West is West**. p. 223.
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8. Woolf, V. **To the Lighthouse-Deniz Feneri**
9. FORSTER, E. M. (1952) **A Passage to India**. New York: Harcourt, Brace& World, Inc.
10. Ibid., p.23.
11. Ibid., p.29.
12. Ibid., p.30.
13. Ibid., p.50.
14. Ibid., p.112.
15. Ibid., p.322.

CHAPTER II: A ROOM WITH A VIEW

Published in 1908, A Room with A View is one of E. M. Forster's most celebrated works. Forster explores love among a cast of eccentric characters gathered in an Italian pension and in a corner of Surrey, England. Caught up in a world of social snobbery, Lucy Honeychurch must make a decision that will decide the course of her future: She is forced to choose between convention and passion.

This Edwardian social comedy explores love and prim propriety among an eccentric cast of characters assembled in an Italian pension and in a corner of Surrey, England. A charming young English woman, Lucy Honeychurch, faints into the arms of a fellow Britisher when she witnesses a murder in a Florentine piazza. Attracted to this man, George Emerson--who is entirely unsuitable and whose father just may be a Socialist--Lucy is soon at war with the snobbery of her class and her own conflicting desires.

Back in England she is courted by a more acceptable, if stifling, suitor, and soon realizes she must make a startling decision that will decide the course of her future: she is forced to choose between convention and passion. The enduring delight of this tale of romantic intrigue is rooted in Forster's colorful characters, including outrageous spinsters, pompous clergymen and outspoken patriots.

To be able to understand how Forster depicts the distinction and clashes between classes, you may find some examples concerning the issue quite at the beginning of the novel. E. M. Forster uses humour to highlight class distinction in chapter one of A Room With a View. The novel was written at the break of the 20th century, at the bow of the Edwardian era. As being a striking novel it tells a typical romance story between the young man George Emerson and the innocent Lucy Honeychurch. However, upon closer investigation subtle controversial views and ideas are brought to light. Take, for example the following quotations from The Bertolini, chapter one of the novel: “And the girl again thought: “... I must have been selfish or unkind; I must be more careful. It is so dreadful for Charlotte, being

poor”(1). That evening of hers at Venice, when she had found in her bedroom something that is one worse than a flea, it was a real catastrophe. The following lines can easily give the reader a clear idea on what is meant by class distinction or even the distinction between wealthy individuals’ lives and the others: “... But here you are as safe as in England. Signora Bertolini is so English. ‘Yet our rooms smell,’ said poor Lucy. ‘We dread going to bed...’” (2)

A Room with a View explores the struggle between the expectations of a conventional lady of the British upper class and pursuing the heart. Miss Lucy Honeychurch must choose between class concerns and personal desires.

Honeychurch as a respectable young lady from a well-known family travels with Miss Charlotte Bartlett to Italy at the turn of the century. In Italy they meet Mr. Emerson and George Emerson. George is young man who falls in love with Lucy. Mr. Emerson is an idealist and a dreamer.

Only a couple of days after they get to Italy, George kisses Lucy while standing in the middle of a waving field of grass. George does this without her permission or discussion. Even though this surprises Lucy and backs away, she still participates in the kiss that tells the readers that there is something in her heart that drives her toward George.

This theme is a very universal one. People love each other with their feelings, and passionately sometimes. However, it is a clear point that lovers struggle with the family and social aspects of their lives as well. It is not very easy to ignore what their class or family, or at least parents, tell them to do. Two characters are deliberately and carefully chosen. George’s function in A Room with a View is clear: he is a source of passion in a society that is tightly sealed with convention, timidity, and dryness. When Lucy comes home to Britain she is proposed to by Cecil. She accepts the offer because she knows that it is the proper thing to do. Cecil is an intelligent, well-respected man but lacks the passion that George penetrates. When Cecil attempts to kiss Lucy it is very different than George. He first of all asks permission,

then Cecil timidly moves in to kiss her, and lastly his glasses fall off. This example shows the difference between Cecil and George.

Actually the difference between Cecil and George can be likened to the difference between two classes, even, two different strata of the society. Passion may symbolise a more vivid feeling and more common layer of the society without any refinement in their attitudes. On the other hand, Cecil's attitudes are examples of a bit upper-class approach. Yet, it is not possible to draw a clear-cut line between two kinds of people thoroughly. After all, human character is not machine-like and can be subjected to changes. But still, it is not wrong to mention about a kind of distinction among the individuals, at least.

This famous novel has been a good target for the film makers and throughout the magic means of film industry the class distinction in English social life has been handled meticulously. The principal theme and idea in the movie A Room with a View directed by James Ivory is simply propriety. The film demonstrates how one, such as Lucy, would abide by social customs and codes of behaviour instead of following one's heart desires. Through the same theme of propriety, A Room with a View also criticizes the British class system in the Edwardian Era.

Charlotte is a vital part in this movie as she represents propriety, a main theme. Through a sequence of shots in the opening scene, we first see Charlotte behind Lucy in a two-shot close up. Here, and throughout the film she constantly reminds Lucy of her responsibilities and the way in which she should act.

Lucy acts to please to others and within the laws of customs, which prevents her from pursuing her wants. A Room with a View criticizes the class system and the interesting use of character contrast provides this. The idea that one changes their behaviour towards a person on the basis of his or her class is established throughout the novel and also the film version of the work.

The description of the environment is symbolizing the attitudes of the British people towards the other countries and social groups. Class distinction or the distinction between some individual groups is described very vividly. Actually, this kind of distinction or perception is not towards the nation very far, like India, or the countries in Africa. Displeasure is shown even to a European country, Italy. When Italy is described it is impossible not to notice the snobbish attitude from the British characters in the novel. “The whole life of the South was disorganized, and the most graceful nation in Europe had turned into formless lumps of clothes. The street and the river were dirty yellow, the bridge was dirty grey, and the hills were dirty purple” (3).

Even the trips they have, a simple sightseeing tour or just a plain observation of the country can give an idea how British people see themselves and the others. They are just like temporary visitors of another country who are mostly displeased and dissatisfied. They are enjoying the beauties of a new place just under the conditions of its being temporary. “The expedition was typical of Miss Bartlett, who would return cold, tired, hungry, and angelic, with a ruined skirt, a pulpy Baedeker, and a tickling cough in her throat” (4). The quotation above can give a clue for the perception of a visitor in Italy through the images of a tired tourist.

Miss Alan’s consideration of Italy shows great parallelism to what has been said in the previous lines. She mentions about the lack of privacy: “I could hear your beautiful playing, Miss Honeychurch, though I was in my room with the door shut. Doors shut; indeed, most necessary. No one has the least idea of privacy in this country. And one person catches it from another” (5).

Miss Lavish’s objection to what most people think about Italy seems to contradict the general course of the novel. However, the way she speaks includes a kind of snobbery in deep structure as well. Examine what she says in the following lines: “I confess that in Italy my sympathies are not with my own countrymen. It is the neglected Italians who attract me, and whose lives I am going to paint so far as I

can. For I repeat and I insist, and I have always held most strongly, that a tragedy such as yesterday's is not the less tragic because it happened in humble life" (6).

In chapter six they all go out to see the country. The Reverend Arthur Beebe, the Reverend Cuthbert Eager, Mr. Emerson, Mr. George Emerson, Miss Eleanor Lavish, Miss Charlotte Bartlett, and Miss Lucy Honeychurch drive out in carriages to see a view; Italians drive them. In this chapter, it is meaningful to study the narration of how they look. How elegantly dressed they are, how they sit in the carriages:

Lucy, elegantly dressed in white, sat erect and nervous amid these explosive ingredients, attentive to Mr. Eager, repressive towards Miss Lavish, watchful of old Mr. Emerson, hitherto fortunately asleep, thanks to a heavy lunch and the drowsy atmosphere of Spring. She looked on the expedition as the work of Fate. But for it she would have avoided George Emerson successfully (7).

The distinction or barriers are not between two cultures, two countries, or two social groups. They exist everywhere. They exist even in the very heart of human nature. Cecil and Lucy speak and Cecil mentions about a kind of barrier he feels. "There are certain irremovable barriers between myself and them, and I must accept them" (8).

Cecil continues to express what he thinks about the certain barriers and limitations people experience. He mentions about the fences: "It makes a difference doesn't it, whether we fully fence ourselves in, or whether we are fenced out by the barriers of others?" (9).

Mrs. Honeychurch's reaction is very meaningful in this context. "Difference?, cried Mrs. Honeychurch, suddenly alert. I don't see any difference. Fences are fences" (10). When Lucy states that some people do not have fences and Mr. Beebe is a good example for this, Cecil objects to Lucy's comments and says that "A parson fenceless would mean a parson defenceless" (11).

The quotation above reminds the title of the book by Nirad C. Chaudhuri: The East is East and The West is West (12). Some may conclude that fences are

protective. Some others may easily claim that fences plainly mean isolation. Isolation for security purposes and isolation to illustrate that one is different than the others. Countries, cities, castles and even individuals have fences of their own. Although the word protection seems positive, it certain that fences also capture and enslave people.

Fences put barriers between societies and isolate them in a way. Therefore, Chaudhuri's approach is much more comprehensible. West and East live inside their own fences. The word fence is a good metaphor indeed. What the word fence illustrates is something concerning the isolation of a person from the others. It may be the isolation of some groups, classes or countries from the others.

The word fence denoting isolation can be replaced with other similar words in similar or even in the same meaning. For example, sometimes this fence can turn into a kind of cell. The reason why the novel The Machine Stops by Forster is taken into consideration in this thesis is explicable then. The novel in its short volume concentrates on the alienation and isolation of mankind in front of technology. There are cells in which human beings are isolated and in a way enslaved by the Machine. We have been mentioning about fences, barriers and cells. All lead to the same point. Distinction between classes, distinction between east and west, distinction between the wealthy and the poor.

On the issues concerning living in England and living in the other countries Cecil expresses himself very clearly. He utters the following words which could exemplify what kind of distinction and barrier one can draw in the very heart of his thoughts. He counts himself very lucky because he lives in London, for example: "I count myself a lucky person," he concluded:

When I'm in London I feel I could never live out of it. When I'm in the country I feel the same about the country. After all, I do believe that birds and trees and the sky are the most wonderful things in life, and that the people who live amongst them must be the best. It's true that in nine cases out of ten they don't seem to notice anything. The country gentleman and the country labourer are each in their way the most depressing of companions (13).

Concluding that he cannot live out of London is a striking example of what and how they perceive the others.

Actually, any reader would think that Cecil is a strong figure and very honest indeed. Yet, his opinions reveal out his real character and thinking system. It does not necessarily have to be an Asian country or an African one in terms of belittling those social groups. It is Italy and Italian people that are considered different and belittled in a way. A country right at the heart of Europe. The fact that British people do not consider themselves as a part of Europe. They see themselves as an isolated and superior island. Europe is a continent rather different than themselves. Therefore it can be clearly understood why many British people objected to the opening of the Channel Underground system between France and England. Because there would be a land crossing between the two countries. So, as some British citizens stated their fears, mice would come from France and the continent and invade their respectful land.

Another meaningful and historical example is about the division of the new discovered land, the American continent in the fifteenth century. The history has witnessed the selfish and wild distribution of the whole land. Portugal and Spain just drew a simple line and divided the territory. One side of the line would belong to Spain and the other side would belong to Portugal. A plain line, simple imaginary mark on the map formed the linguistic distribution of the whole land even today. In various countries Spanish is spoken and just next to those Spanish speaking countries, in Brazil, the language is Portuguese. It is so meaningful when Portugal and Brazil are compared in terms of areas they cover in the map; Brazil having several times larger area than Portugal.

In conclusion, an understanding of the main theme, propriety, is vital in order to appreciate the movie *A Room with a View*. Portrayed through Charlotte and comprehensively conveyed through other characters' dialogue and clear expressions, it is displayed very openly. Throughout the novel Lucy suffers internal conflict between the customs of her upbringing and immediate surrounds, and her heart's

desires. A Room with a View mocks these customs of the upper class, as conveyed by contrasts and a variety of characters such as Mr. Emerson and Cecil.

For classroom activities some of the quotations from the novel would be very beneficial. Take the following one for example: “There are certain irremovable barriers between myself and them, and I must accept them” (14). First, teacher makes the students read the novel, abridged, simplified or unabridged, full version of the book according to the levels of the students. Then, after giving brief information about the differences between cultures and classes, or countries, teachers may direct the question of “what these barriers could mean”. Then students are expected to list what kind of physical, social and psychological barriers these could be. Starting from the borders between countries, passports, students can express what they know about other countries and cultures. Then, students are encouraged to write down what kind of other barriers there could be between two different nations or countries. These may include financial differences, beliefs, racial differences and traditions. Students can form a kind of outline to speak on or write about the issue. For advanced discussion and writing activities, students are encouraged to write/speak about the irremovable barriers and why there are such so-called irremovable barriers. Further discussion and writing activities can be accomplished about how these barriers can be abolished.

The quotation “... But here you are as safe as in England. Signora Bertolini is so English” (15) is the statement of the clear-cut difference between Englishmen and Italian people. Therefore, this quotation can be used in ELT activities and guided compositions can be written about the quotation. Italy, as a comparatively very developed country cannot fulfil the security desires of Englishmen. This is a meaningful example of how great the class and social differences between even two rich and developed countries could be observed. After reading and having an idea about the novel, students can prepare an outline of the differences between Italy and England. The geographical location of these two countries must also be taken into consideration. England, as being a more northern and comparatively richer country can be different and moreover, superior to Italy according to the general reflection of

the novel and author's viewpoint. This quotation and the activities concerning the statement can be connected to other similar quotations and themes. Hence, the theme "class and East-West confrontation" can provide a good series of classroom activities for especially intermediate and above students.

Notes to Chapter II

1. FORSTER, E. M. **A Room With a View.** p.11.
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3. Ibid., p.23.
4. Ibid., p.33.
5. Ibid., p.33.
6. Ibid., p.34.
7. Ibid., p.40.
8. Ibid., p.63.
9. Ibid., p.63.
10. Ibid., p.63.
11. Ibid., p.64
12. Chaudhuri, Nirad C. **The East is East and The West is West.** Calcutta: Mitra & Ghosh Publishers. Pvt. Ltd. Rs 150. p. 223.
13. FORSTER, E. M. **A Room With a View.** p.65.
14. Ibid., p.63.
15. Ibid., p.11.

CHAPTER III: HOWARDS END

Howards End by E. M. Forster deals with the conflict of class distinctions and human relationships. The quintessence of the main theme of this lovely novel is: “Only connect! Only connect the prose and passion...and human love will be seen at its height” (1).

Live in fragments no longer. This excerpt represents the main idea that Forster carries through the book: relationships, not social status, are--or at least should be--the most important thing for people. Howards End was written in 1910. That explains the naivete and idealism that permeate the atmosphere of the novel. Written in the beginning of the twentieth century in England about the beginning of the twentieth century in England it reflects the mood that existed in England at that time. It was a time of prosperity. The industrial revolution that started in the previous century made the British Empire a world power. Everyone had a job and the conditions for the workers significantly improved as compared to the past century.

Trade unions that never existed before had just begun to form to protect the rights of the working people, and poor children didn't have to work in mines anymore. A bloody and seemingly meaningless war hadn't yet begun to destroy bodies and devastate souls of people. Generally speaking, the times were good, and the future was viewed in an optimistic way. The atmosphere of the book is filled with romance and hope.

Howards End is the name of a wealthy estate that entails the lives of two clans -the wealthy Wilcoxes and the plebeian Schlegels. There are all of the typical episodes of class envy and snobbery, a possible budding romance between a wealthy scion and a poor girl, and the like, but the meat of the tale kicks off when Margaret Schlegel and the matrician Mrs. Wilcox become buddies, with the old lady hobnobbing with young Margaret's pseudo-intellectual bohemian pals. The two women then holiday at Howard's End, the Wilcox estate, and bond more closely.

Mrs. Wilcox then dies, but not before willing Margaret Howards End after finding out Margaret's clan are about to lose their home.

This sets up the rest of the novel's denouement. Of course, the rest of the Wilcoxes are aghast that the Schlegels are getting what should be theirs. Time passes and Margaret ends up marrying Henry Wilcox, Mrs. Wilcox's surviving husband. Of course, there are other secondary stories of affairs, pregnancies, and the like, but when Henry's son kills a man accidentally and is sent to prison, well, things look grim. Eventually, the Schlegels get Howards End, as the old lady willed, and things are resolved in what is now considered typical soap opera fashion.

As a study of class distinction in Edwardian England, Howards End focuses on three families whose lives intersect with tragic and ironic results. Sisters of obvious breeding but little means, who befriend working class bank clerk Leonard in an effort to better his situation. They encourage him to get another job when they're tipped that his present employer may go under. They get the tip from wealthy businessman Henry Wilcox whose wife, Ruth, has befriended Margaret for much the same purpose. Ruth learns that the sisters are faced with losing their home.

After Ruth's death, widower Henry takes up with the vibrant Margaret and eventually marries her. Meanwhile, Helen is made pregnant by Leonard—whose low-class wife had been seduced as a young girl, then tossed aside, by Henry himself. When Margaret learns of her manipulative husband's past indiscretion, she forgives him and requests that Helen be allowed to take up residence at Howards End to have her illegitimate baby. But Henry refuses, hypocritically spurning Helen for her indiscretion, even though it mirrors his own.

The ensuing scandal and exposed wounds of family dysfunction and class hostility boil to a head and Margaret threatens to leave Henry, a basically decent, albeit misguided man. Like the sisters and even the dead Leonard, he has always sought to do what is right, but achieved mostly wrong instead due to class difference.

To hold onto Margaret, he agrees to her single demand that Howards End be turned over to her lock, stock, and barrel.

The conversation between Margaret and Mrs. Munt clearly reveals how deep the gap between English and those who are not English is. In the novel A Room With a View the distinction was drawn between Englishmen and Italians. This time it is the Germans who are not like and who cannot be like British people. Mrs. Munt says that “the Germans are too thorough” (2). She says that that is all very well sometimes, but at other times it does not do. And Margaret confirms this idea. “Germans are too thorough.” And her eyes began to shine. Mrs. Munt hastily adds that she regards them Schlegels as English—“English to the backbone.”

It is very meaningful to consider how Tibby sees the refined outer world. He thinks that the refinement he is longing for would take a long time.

...Her speeches fluttered away from the young man like birds. If 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! But it would take one year. With an hour at lunch and a few shattered hours in the evening, how was it possible to catch up with leisured women, who had been reading steadily from childhood? His brain might be full of names, he might have even heard of Monet and Debussy (3).

In Howards End, comparison of two countries, two powers or reflecting the superior side of a society means that there is a kind of distinction between two cultures. This distinction naturally leads to one's belittling the other. Take the conversation on the superiority of countries for example: “... both convinced that Germany was appointed by God to govern the world. Aunt Juley would come the next day, convinced that Great Britain had been appointed to the same post by the same authority” (4). Actually, this kind of attitude has been mentioned when speaking about “being English to the backbone” previously. The title of this thesis does not include a kind of North-South confrontation. The general perception concerning the distinction and differences is thought to be between East and West.

But nonone can deny that the world witnesses a distinction and even hostile attitude between North and South as well. Great Britain as being the so-called North power, because of a geographical location to the very north of the world, does regard the other countries as “others”. These other countries are not only India, Pakistan or Hong Kong in the far East. For Great Britain, almost all African countries in the south are others. Italy, being a European country, is also described among “the others” in Forster’s A Room With A View (5), for instance. The whole life of South is disorganized. And this South is Italy for the British people.

One striking example from the world history and geography concerning the differences between two or more countries is about the possession of the Strait Gibraltar. The strategical strait Gibraltar is the opening of the Mediterranean to the Atlantic Ocean. Naturally it has been of high importance and very strategical throughout ages. The African side of the strait is in Morocco and the European part of the strait is in Spain. But the owners are quite suprising. African side of the strait belongs not to Morocco but to Spain. It is very unfair and unpleasant, but as being an African country Morocco was somehow outclassed by all powerful and rich countries. There seems to be a kind of unrecorded scale of power among the countries. Moreover, this hierarchy of power is not valid only for African countries in the previous example. Another suprising fact about the Gibraltar issue is about the owner of the European side of the strait. This time the owner is not Spain in spite of being a European country. Britain has the power there. There may be historical facts concerning the Geographical possessions. But still, such examples and the colonization reality prove the imaginary hierarchy scale of power.

As for class distinction, what Henry states is very meaningful. He thinks that uneducated classes are so stupid (6). In turn, Margaret asks if Miss Avery is from uneducated classes and finds herself looking at the decoration of Dolly's drawing-room. Henry says that sh i's just one of the crew at the farm. To him, people like that always assume things. Therefore Miss Avery assumed Margaret would know who she was. She left all the Howards End keys in the front lobby, and assumed that Margaret had seen them as she came in, that she would lock up the house when she'd

done, and would bring them on down to her. And there was her niece hunting for them down at the farm. Henry says that “lack of education makes people very casual.” And Hilton was full of women like Miss Avery once,” he continues. The conversation between Henry and Margaret is a good and meaningful example stating the class differences.

Margaret is a kind of woman questioning herself and the world affairs. Great Britain is a wealthy country and might be considered as a snobbishly ruling territory. Realizing the colonies, one may not have difficulty to see this situation is not against reality. Actually she is aware of the wealth accumulated in rich countries is mostly through the efforts, sweat and even at the expense of blood of those colonies. She goes to the offices of the Imperial and West African Rubber Company. She was glad to go there, “for Henry had implied his business rather than described it, and the formlessness and vagueness that one associates with Africa itself had hitherto brooded over the main sources of his wealth” (7). But perhaps she was seeing the Imperial side of the company rather than its West African, and Imperialism always had been one of her difficulties.

Ironically, the tragic collision of classes has resulted in the property winding up in her hands just as the dying Ruth had long ago wished. And Helen, who had earlier been rejected as a suitable wife by another of Henry's sons, is free to live there and raise the offspring of her lower-class union.

The novel is full of symbols. Although one may mention about the love stories and daily conversations of the characters within, the novel is not composed of a simple love story and the conversations around such affairs. It is something beyond such issues. It is about the class distinction within the same country, the distinction between ruling countries and their colonies and “weaker” countries. Despite the difficulty of the style and word choice in the novel, teachers of upper intermediate and advanced level classes may find interesting themes and quotations from the novel.

In chapter six of the novel, Leonard Bast is aware of his poverty and he thinks “that he would have died sooner than confess any inferiority to the rich” (8). Although there is not a one hundred per cent correlation between having a lot of money and being a member of upper class, there is still a kind of strong indication that money means high status and higher class. The sixth chapter begins with the description of how poor people are seen: “Poor people are unthinkable, and only to be approached by the statistician or the poet” (9). This quotation can be used in language classes in various activity forms. Money, richness and poverty have always been very useful and interesting themes in language classes. Therefore, teachers can ask their students to prepare discussions and seminars on the so-called issue. Moreover, there can be found good parallel items between class distinction and level of money people might have. And this point can be connected to the discussion topics and writing sessions in ELT classes.

Right after the thoughts and opinions about poverty and richness, Leonard thinks about history and democracy. He thinks that if he had lived some centuries ago his rank and income would have corresponded. “But in his day the angel of Democracy had arisen, enshadowing the classes with leathern wings, and proclaiming: All men are equal-all men, that is to say, who possess umbrellas...” (10) This quotation can start different language activity topics varying from poverty to democracy, from class differences to equality. Therefore, the quotation above can be a good source for ELT classes.

In chapter twenty seven of the novel Leonard and Helen are talking about the dichotomy of Death and Life. One idea is that Death is not the eternal foe of Life. Instead, “...death shows the emptiness of Money. Death and Money are the eternal foes” (11). This quotation concerning money and life issues is also a good topic for ELT classes. In the following lines there is another quotation explaining and clarifying the paradoxical situation in the difference between Death and the idea of Death: “Death destroys a man; the idea of Death saves him” (12).

So far, the concepts money, poverty, richness, democracy, death, death as an imperial being, death as the foe of life, death as the foe of money, death itself, the idea of death and similar terms have been taken into consideration. In order to accomplish a good writing or speaking class, these words can be given in advance as a kind of guideline, as the fishbone of the activity.

In Howards End death is likened to an imperial thing. Analyzing the quotation about this opinion can also be a useful, thematic activity in classes: “Sane, sound Englishmen! building up empires, levelling all the world into what they call common sense. But mention Death to them and they’re offended, because Death’s really Imperial, and He cries out against them for ever” (13).

Notes to Chapter III

1. FORSTER, E. M.(1998).**Howards End**. Middlesex, England: First Signet Classic Printing. Penguin Books Ltd. p.1.
2. Ibid., p.7.
3. Ibid., p.32.
4. Ibid., p.24.
5. FORSTER,E.M. **A Room With a View**. The Project Gutenberg Etexts. <http://promonet/pg> (last reached and downloaded 17.12.2007). p.23.
6. FORSTER, E. M. (1998).**Howards End** Middlesex, England: First Signet Classic Printing. Penguin Books Ltd. p.160.
7. Ibid., p.155.
8. Ibid., p.36.
9. Ibid., p.36.
10. Ibid., p.37.
11. Ibid., p.188
12. Ibid., p.189.
13. Ibid., p.188.

CHAPTER IV: THE LONGEST JOURNEY

The novel The Longest Journey starts with a kind of philosophical conversation topic: How do the objects exist? :

“It was philosophy. They were discussing the existence of objects. Do they exist only when there is some one to look at them? Or have they a real existence of their own? It is all very interesting, but at the same time it is difficult. Hence the cow. She seemed to make things easier. She was so familiar, so solid, that surely the truths that she illustrated would in time become familiar and solid also. Is the cow there or not? This was better than deciding between objectivity and subjectivity. So at Oxford, just at the same time, one was asking, “What do our rooms look like in the vac.?” “Look here, Ansell. I'm there - in the meadow - the cow's there. You're there-- the cow's there. Do you agree so far?” “Well?” “Well, if you go, the cow stops; but if I go, the cow goes. Then what will happen if you stop and I go?” Several voices cried out that this was quibbling...” (1)

The opening lines of the novel is a very meaningful indicator of the environment in which Forster had his intellectual contact with educated young people. Forster and his friends were interested in art, literature and philosophy. They organized a conversation club named The Apostles. Naturally their conversations were very philosophical. And actually the conversation above is probably no different than the conversations Forster and his friends had in their discussion club at the university.

A year ago Rickie had known none of these joys. He had crept cold and friendless and ignorant out of a great public school, preparing for a silent and solitary journey, and praying as a highest favour that he might be left alone. Cambridge had not answered his prayer. She had taken and soothed him, and warmed him... (2)

The journey he has already started is somewhat startling. In fact he had not dreamed this kind of thing. What he had longed for was to be left silent and alone.

But Cambridge had taken him into a very colourful crowd in which he had started to enjoy himself.

When they speak about Frederick some facts concerning class distinction reveal. Besides the statement of praising English language is not covertly done. "...then he said in French to his sister, "Has there been the slightest sign of Frederick?" "Now, do call him Rickie, and talk English. I found him here. He had forgotten about us, and was very sorry. Now he's gone to get some dinner, and I can't think why he isn't back" (3). Mrs. Aberdeen leaves them.

The conversation continues more cruelly and harshly. They speak about that he wants pulling up sharply. Further remarks are expressed to describe lower-classes. Analyze the following words: "There is nothing original in absent-mindedness. True originality lies elsewhere. Really, the lower classes have no nous" (4). The idea that the lower classes do not have any common sense is a cruel classification here. But characters in the novel are just quite free to say whatever they wish. This is something that authors and poets feel themselves free. The characters and the themes in a story are very effective, efficient and also striking means of conveying any kind of ideas and attitudes. An author, or better to say, a novelist may not state his/her opinions very openly and directly. Instead, they use their real, realistic, half real-half fiction or imaginary characters in order to say whatever they have planned. Consequently, through the characters in this novel, the lower class people are criticized very bitterly, which is quite provoking and disturbing: Belonging to lower class is identified with being absent-minded.

Like other institutions and social places in the society, schools are also classified according to the classes in the country. In chapter four of the novel The Longest Journey, Sawston school is described. "For the intentions of the founder had been altered, or at all events amplified, instead of educating the poore of my home, he now educated the upper classes of England (5). Then, see how a poor person is described in the following chapters: "He read like a poor person, with lips apart and a finger that followed the print. At times he scratched his ear, or ran his tongue along a

straggling blonde moustache...” (6) Rickie describes a poor person and draws a meaningful parallelism between poverty and ignorance and finally rudeness. “He behaved badly,” said Rickie, “because he is poorer than we are, and more ignorant. Less money has been spent on teaching him to behave” (7) .

Speaking about the relationship between money and good education, the same theme is discussed in the novel Howards End. There, in chapter six of the novel, Leonard Bast is aware of his poverty and he thinks “that he would have died sooner than confess any inferiority to the rich” (8). Although he thinks that he does not want to be influenced by the idea of feeling inferior to the rich, his words are in a way indicators of a possible influence of that kind. It can be regarded as a kind of defense mechanism in human psychology. As known by many people, human beings use various defense mechanisms in order to stay mentally and socially healthy. To be able to manage this, they use these mechanisms and hide themselves a bit away from the eyes of the others.

Notes to Chapter IV

1. FORSTER, E. M. (1967). **The Longest Journey**. New York: Vintage. p.1.
2. Ibid., p.3.
3. Ibid., p.9.
4. Ibid., p.10.
5. Ibid., p.36.
6. Ibid., p.76.
7. Ibid., p.95.
8. FORSTER, E. M. (1998). **Howards End**. Middlesex, England: First Signet Classic Printing. Penguin Books Ltd. p.36.

CHAPTER V: THE MACHINE STOPS

Forster has produced various works from novels to essays; from articles to science-fiction books. The author witnessed great technological and scientific changes during his life. In his time two great wars took place: World War I and World War II. The wars and the post-war periods brought great changes and caused political upheaval at the same time. Humankind has been questioning important social and economic matters like equality, freedom, poverty and imperialistic attitudes for ages. Great changes occurring around men have shaped the social environment. The human nature, combined with these political and social texture woven throughout ages and great changes, needs to be analyzed and reflected. There is a great urge towards this need.

The title of the novel is a meaningful implication of the inevitable consequences of the mechanization process in human life. Technological breakthroughs and the results of these improvements in the form of alienation may be inevitable. But who could say that they are really indispensable. After all, human life is a part of the nature and might perform and live better when integrated with nature. If you just consider the scientific and technological developments and neglect the human nature of human beings, the consequences can be so disturbing and harmful. "What must be done?" is a never ending question which has not been answered satisfactorily. The best policy can be found in looking for the balanced interpretation of anything concerning human life.

Although it is a different kind of work when compared to the other works by Forster, the novel The Machine Stops (1) also implies the distinction between the man in the street and the man under totalitarian control. It can be considered as another kind of distinction in the society and among the individuals within the society. This distinction may seem quite different than the class distinction among the various strata of society or clashes between cultures. Yet, the novel underlines the clash and distinction within the heart of human being and implies how human race can be put in cells and how a strong alienation process can be started. As for this

novel, one may not mention about class distinction or East-West confrontation, however, it is still a striking example of human being's confrontation with himself.

Seabury (2) sees the novel The Machine Stops as a striking example of dystopian story which deserves renewed attention as the computer age accelerates and as the breakup of the Soviet Union may make Orwell's world of totalitarian control and fear, Nineteen Eighty-Four (3), seem less imminent than Forster's satisfied individuals sitting, before their networked personal computers.

The conversation between the mother and son reveals the distinction between two family members has already invaded their lives (4). What is worse is that this distinction and alienation come to a point that most people are unaware of what has happened. This dissertation is on the East-West confrontation and class distinction. But it is not unimportant to analyse the distinction and alienation between individuals. Machines, computers, buttons, clicks and buzzes have replaced the real, concrete world of human nature (5).

The importance of this dystopian novel is because it draws reader's attention to the possibility of such a fantastic, yet, tasteless, unreal world. The novel was written in 1909. Almost ninety years ago from now. Human beings have witnessed scientific and technological developments reminding the fiction depicted in The Machine Stops. At the same time, the distinction and gap between haves and havenots have been getting larger and larger. Today, it seems horribly and undeniably possible to come to a world of machines and computers with all their virtual realities. The most fashionable coputers with the newest configurations take people and enslave them in virtual cells. Moreover, these technological and scientific steps would not bring more human values instead.

This dystopian piece would be a wonderful conversation starter among students, as it warns of a world where humanity is isolated in small underground cells. The hive of cells is fully automated, with tubes supplying the individual's physical needs and electronic media providing the means for communication. The

story is remarkably relevant to today's electronically isolated teens. An Emerson essay suggests that man never progresses -- for each advancement, man loses something else of equal importance.

For the conversation and writing classes, the following quotation can be inspiring: "Beware of the first-hand ideas! First hand-ideas do not exist. They are but the physical impressions produced by live and fear, and on this gross foundation who could erect a philosophy? Let your ideas be second-hand, and if possible tenth-hand..." (6). This quotation may provide a good conversation and writing topic. Moreover, the idea reflected in the quotation is how cruelly and dangerously the mankind is seen by the culture created by the Machine. The new generation, a kind of novel creation of mankind will use this tenth-hand ideas and thus, the reality will not be like what it is in reality. Instead the reality will be just like the way the Machine would like it to have happened. The novel summarizes this opinion with the French Revolution example in the following quotation: "There will come a generation free from taint of personality, which will see the French Revolution not as it happened, nor they would like it to have happened, but as it would have happened, had it taken place in the days of the Machine" (7). Although the novel is a science-fiction, a dystopian reflection of blurred and evilish attitudes of human beings, a reader can find the traces of artificial reality control examples.

The system or the authorities can dictate human beings in their thoughts, may lead them to a point where they all will think and see the world just the same way. Today's mass media and the influence of dominant cultures of rich western countries direct the people almost the same way. It is they who decide what kind of people would be more beautiful, which cultures would be dominant, what to eat, what to wear, where to stay during holiday times. And the control mechanism that poorer countries and societies are subjected to has unprecedentedly been drawing the dividing line between east and west, poor and rich, upper class and lower class. The cold war era and recent psychologically based consumption culture have been trying to influence more and more people according to the desires of the owners of those mechanisms. Today, more and more people have been considering that the most

suitable clothes for both genders are just like the ones in those rich western countries. Beauty itself alone is a very great world of control mechanism. Black or white, Asian, African or Indian all these cultures praise the western understanding of beauty. Barbie dolls that sell almost in every country are blonde to a great extent. Film stars and models, and naturally millions of people who look up to them, are usually considered and realized according to European or American beauty understanding. Even Japanese, as citizens of a notably rich country, rush to the surgeons to get rid of their slant eyes. A very famous and rich black American singer spend a fortune to be able to leave his natural black colour. Such examples all over the world will almost certify that there are plenty of efforts which are spent to abolish the difference and gap between themselves and western culture and upper class people.

The last part of the novel includes a kind of lesson for the human kind. This part, as a striking quotation, can also be a good class material: “Oh, tomorrow, some fool will start the Machine again, tomorrow. Never, said Kuno, never. Humanity has learnt its lesson” (8). As the world history has witnessed for ages, humanity always needs lessons. Again and again. Kuno claims that humanity has learnt its lessons. However, these lessons will not certainly prove that humanity is mature enough, mature enough not to do any harm to itself. The world history is replete with infinite crisis, wars and unpleasant events. Right after millions of dead in the First World War, humanity, the humanity which has learnt its lessons in Kuno’s words found itself in a similar or even worse dead machine; Second World War.

Class materials that can be derived from the quotations concerning class and east-west confrontation is the main topic of this assertion. But still, the quotation above is something that should not be left outside these issues. Because, this time the humanity encounters itself in the form of alienation and mechanization, which is very similar to the feelings human beings hold against the other class members; the others in general.

If we just have a look at the same quotation above again, we can easily see that it is not difficult to draw parallelism between the isolated teens who are busy with their computers and life described in the novel. One target and purpose of literary works is to foresee what is going to happen in the future. What is coming next? And what kind of processes will humanity go under? The benefits and advantages of the improvements in science and technology but for the expense of alienated lives. Forster, through this novel, tries to give the feeling of such issues and tries to form a kind of common sense as a result of such literary works.

If you just think the distinction and the aloofness that people feel to the bone when members of different/other classes and societies are considered, it is not going to be a great surprise to label the other as mechanically separated aliens. This alienation does not necessarily have to be a kind of class and east-west comparison only. The same rule can easily be applied to the mechanization process that quite a big number of people go under through the excessive use of computers. Moreover, this excessive use of computer does not mean that they are used in terms of science and technology. Most of the things done and quite a great deal of time spent are for simple pleasures of daily life. An example for such pleasures is a very quick communication with the others, for instance. But this quick communication is accomplished at the expense of cold, aloof, a bit tasteless relationship with the others. Because the others we communicate are at the same time the ones that we do not always send a warm smile and give a hug from heart when met in the street. All is a kind of fiction. Although literature is a rich arena of fiction, the transfer of this fictitious attitude may easily turn into an artificial life. And this artificial life can be likened to the virtual reality in computer technology in today's and a possible future world.

Notes to Chapter V

1. FORSTER, E. M. **The Machine Stops.**
2. SEABURY, M., B. (1997). **Studies in Short Fiction.** Wntr, 1997.
3. ORWELL, G. **1984-Bin Dokuz Yüz Seksen Dört.**
4. FORSTER, E. M. **The Machine Stops.** p.3.
5. Ibid., p.4.
6. Ibid., p.16.
7. Ibid., p.16.
8. Ibid., p.22.

CONCLUSION

For any average reader or for those with academic purposes, the efforts spent in this dissertation might mean that this thesis is seeking for the amelioration and enrichment of the language learning environment. E. M. Forster's literary works, the theme "class and East-West confrontation" in these works are strongly suggested for such academic purposes. Because, Forster wrote on issues which provide beneficial texts for language teaching practice. The theme about "class and East-West confrontation" supplies useful texts for composition lessons and speaking classes. Teachers can give general information about the given quotations and texts and ask their students to brainstorm on the topics. This brainstorming will enhance learners' vocabulary use and increase their creativity. Since the topics in the provided texts and quotations from Forster's works are authentic and realistic subjects, learners' participation and interest will be much more when compared to their participation to any other coursebook text. The thesis tries to provide an understanding and an academic look at two broad aspects as possible as it can be stated in a dissertation of this kind: The first of these aspects is the literature and reading side of the ELT process. As stated in the following quotation, literature and reading activities in language learning is an inevitable and indispensable part of the process.

Literary texts presented with efficient classroom techniques seem to be capable of increasing students' cognitive, emotional and academic capacities. Literature and language teaching are linked since literature, itself, is language and often, is used in support of language learning. Literature provides language learners with a rich source of authentic and meaningful texts (1).

The right and suitable choice of texts and curriculum designed accordingly will contribute to any learner's foreign language learning process. The literary texts and quotations derived from a precisely selected source will enhance the ELT activities and thus speed up the learner's foreign language learning process.

Although various language teaching methods and techniques have partly focused on the literary reading and analysis aspect of the foreign language teaching

process, *Whole Language Teaching* as one of the recent ELT methodologies stresses the importance of reading. Goodman argues that it would be necessary to encourage the teachers to design classes including reading and literacy more broadly. This led to the idea that reading and writing were ideas that should be considered as wholes, learned by experience and exposure more than analysis and didactic instruction. This largely accounts for the focus on time spent reading, especially independent reading. Many English language teaching classes, whole language or otherwise, include silent reading time. Whole language puts great emphasis on quality literature, cultural diversity, and reading in groups and individually (2). In terms of using literature in language teaching, it is meaningful to have a look at similar researches in this field. Koca (3) states several useful items concerning using literary texts in language teaching. In this sense, Forster's works can fulfil the need for quality literature including the thematic topics like cultural diversity, class and East-West confrontation.

The second aspect of the thesis concerns about an important author's literary works and how the texts and quotations extracted from these works could be used in foreign language teaching. This selected author is E. M. Forster. Forster, as a well-known British author of twentieth century witnessed the great upheavels of the world history including World Wars. In his essays book Two Cheers for Democracy (4) he explains what he thinks about and suggests for a better world. Actually, it is not the desire to reach to a better world only, but to analyse the world and human affairs in order to understand each other. Although his book Two Cheers for Democracy concentrates on "the war, Antisemitism, the Nazis, Liberty and Censorship, the conclusion suggested is that, though we cannot expect to love one another, we must learn to put up with one another" (5) .

Forster works on the issues like racial discrimination and finds people's desire to distinguish one another on the basis of race very ridiculous. In his article *Racial Exercise* in Two Cheers for Democracy (6) he states "how extraordinary it is that governments which claim to be realistic should try to base themselves on anything so shadowy and romantic as race" (7). When confrontations of different

cultures and dichotomies of east and west or poor and rich are considered, it can easily be seen how precise decisions and ideas Forster has developed.

In Howards End (8) an upper-class woman, Margaret Schlegel, is depicted as a character who resists following the traditional roles of an obedient wife. Additionally, Margaret is a kind of woman questioning herself and the world affairs. She realizes that Great Britain is a wealthy country and might be considered as a snobbishly ruling territory. Considering the colonies, she is aware of the wealth accumulated in rich countries is mostly through the efforts, sweat and even at the expense of blood of those colonies. She goes to the offices of the Imperial and West African Rubber Company. She was glad to go there, “for Henry had implied his business rather than described it, and the formlessness and vagueness that one associates with Africa itself had hitherto brooded over the main sources of his wealth” (9). The whole story is about the confrontation of cultures in A Passage to India (10). Although Dr. Aziz starts with the idea of connecting two cultures and shows great effort on this direction, in the last chapter of the novel the same Dr. Aziz changes a lot. He is in an awful rage and cries: “Down with the English anyhow ... We may hate one another, but we hate you most. ... if it’s fifty-five hundred years we shall get rid of you, yes, we shall drive every blasted Englishman into the sea...” (11)

On the pursuit of reality and only understanding each other (not feeling the necessity to love each other) Forster shows a kind of pessimistic attitude. Probably that’s why he chooses the title The Second Darkness for the first part of his essays book Two Cheers for Democracy (12). Meanwhile the author deals with the class distinction issue by using strong characters in his novels. Lucy Honeychurch in A Room with a View (13) is this kind of character. Görümlü states that such characters like Honeychurch are examples of individuals suppressed by Edwardian society. Görümlü (14) mentions that Edwardian society, as depicted in Forster’s novels, is unwilling to accept people as unique individuals, they must exile themselves, literally or figuratively, from England. Margaret in Howards End or Lucy in A Room with a View, therefore, “come to the realization that they cannot live in an England which

refuses to acknowledge the existence of individuals who do not readily conform to social expectations” (15).

The Machine Stops is concentrating on the alienation of human beings to themselves. This is not quite the same thing with the theme of class and East-West confrontation. Yet, the severe and clear-cut distinction between the fictitious group of people in the novel and the human being idealized through Forster’s other literary works can help learners and readers draw a kind of parallelism between the fictitious, alienated society and the theme of class and East-West confrontation. The Longest Journey reflects Rickie’s journey as a very long road to tread. And “Cambridge had taken and soothed him, and warmed him...” (16). Just like this soothing process, the Machine in the novel The Machine Stops soothes the citizens of that society. There are no personal desires and choices but what the Machine wants them to live. The Machine gives a very strange and artificial atmosphere, but this also provides a kind of comfort and soothing for its society. Although the result is a failure and even a disastrous destruction of the whole system, this soothing is likened to praying or a religion for this new generation of people there.

Forster has been interested and involved in the variety and the diversity of cultures. This variety includes also natural contacts/clashes of class and East-West confrontation. Forster learned a great deal when he traveled to different cultures. But this situation doesn’t deny the importance of the texts and literature. Tambling (17) states the following quotation which directly matches with what is suggested in this dissertation too: “Through tourism, Forster learned that the approach to the real in culture or history always proceeds through some prior textualisation, and that the urge for a new start, a reform that would sweep away all previous texts finds utterance in only another text.”

Experiencing a culture within its own environment was something that Forster lived. But, as is stated above, until he wrote A Passage to India, he was always busy with literature and underlined the importance of the aesthetic values for humanity. He conveyed his feelings and opinions through his skillful literary

products. As a talented author Forster has delivered some series of lectures at Trinity College, Cambridge. Aspects of the Novel is the publication of a series of lectures on the English language novel, delivered in 1927. Using examples of classic works by many of the world's greatest writers, he discusses seven aspects he deems universal to the novel: story, characters, plot, fantasy, prophecy, pattern, and rhythm. In the book he stresses the importance of character, maintaining that both flat and round characters may be included in the successful novel. He regards the necessity of plot, which creates the effect of suspense, as a problem by which character is frequently sacrificed in the service of providing an ending to the novel. To Forster, pattern and rhythm are just like the music of any literary work. Fantasy and prophecy, which provide a sense of the universal, or spiritual, Forster regards as central aspects of the great novel.

Consequently, in each of E. M. Forster's selected literary works, teachers can find very useful quotations and texts. His books, which are rich with those seven aspects of the novel that Forster discussed in Aspects of the Novel, will provide valuable input source for classroom purposes. These texts, some of which are presented in the Appendix part of the thesis, will increase learner's interest and motivation towards language learning practice. The increase in the interest level and motivation of the learners will naturally lead to more participation, creativity and greater success in English Language Teaching classes.

Notes to Conclusion

1. WIDDOWSON, Henry. (1983). **Talking Shop**:Literature and ELT. ELT Journal. 37/1.
2. GOODMAN, K. (1967). Reading: A psycholinguistic guessing game. **Journal of the Reading Specialist**. 6.
3. KOCA, Z. C. (2004). **Teaching Short Stories Through Language-Based Approaches**. Unpublished M. A. Thesis.İzmir: D.E.Ü. Eğitim Bilimleri Enstitüsü. pp.11-15.
4. FORSTER, E. M. (1951). **Two Cheers For Democracy**. Edward Arnold Publications.
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TABLES

TABLE 1-

Table of A Passage to India

TABLE 2-**Table of A Room With A View**

TABLE 3-

Table of Howards End

TABLE 4-**Table of The Longest Journey**

TABLE 5-**Table of The Machine Stops**

APPENDIX TEXTS AND QUOTATIONS FOR TEACHING

An Example for Writing Activities

A Reading text from What I Believe

E. M. Forster

I do not believe in Belief. But this is an Age of Faith, and there are so many militant creeds that, in self-defence, one has to formulate a creed of one's own. Tolerance, good temper and sympathy are no longer enough in a world which is rent by religious and racial persecution, in a world where ignorance rules, and Science, who ought to have ruled, plays the subservient pimp. Tolerance, good temper and sympathy - they are what matter really, and if the human race is not to collapse they must come to the front before long. But for the moment they are not enough, their action is no stronger than a flower, battered beneath a military jackboot. They want stiffening, even if the process coarsens them. Faith, to my mind, is a stiffening process, a sort of mental starch, which ought to be applied as sparingly as possible. I dislike the stuff. I do not believe in it, for its own sake, at all. Herein I probably differ from most people, who believe in Belief, and are only sorry they cannot swallow even more than they do. . . .

I have, however, to live in an Age of Faith - the sort of epoch I used to hear praised when I was a boy. It is extremely unpleasant really. . . . And I have to keep my end up in it. Where do I start?

With personal relationships. Here is something comparatively solid in a world full of violence and cruelty. Not absolutely solid, for Psychology has split and shattered the idea of a "Person", and has shown that there is something incalculable in each of us, which may at any moment rise to the surface and destroy our normal balance. We don't know what we are like. We can't know what other people are like. How, then,