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İSTANBUL YENİ YÜZYIL UNIVERSITY

INSTITUTE OF SOCIAL SCIENCES

ENGLISH LANGUAGE AND LITERATURE PROGRAMME

INDIVIDUAL'S ISOLATION IN E.M. FORSTER'S *THE LONGEST JOURNEY* AND *A ROOM WITH A VIEW*

MA THESIS

Marwa Zhair Ibraheem

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ABBREVIATIONS

A Room With A Vew: ARWAV

The Longest Journey: TLJ

ÖZET

E.M. FORSTER'IN *EN UZUN YOLCULUK* VE *MANZARALI BİR ODA* ROMANLARINDA BİREYİN YALNIZLIĞI

Başkalarıyla olan ilişkilerin ve temasın kaybı veya yokluğu olarak nitelendirilen izolasyon, bireyin düşünceleri, davranışları ve psişesi üzerindeki istenmeyen etkilerinden dolayı önceki yüzyıllardan günümüze kadar kritik bir konu olarak kabul edilmiştir. Birey, yaşamı boyunca anksiyete, acı, öfke, depresyon, hayal kırıklığı ve izolasyon ile sonuçlanabilecek birçok şeyden psikolojik olarak etkilenebileceği için izolasyon teorisi çağdaş dünyada bireyin içerisinde bulunduğu hali anlamada önemli bir kavram olmaya devam etmektedir. Kritik bir sorun olan izolasyon, birçok yazarı, bireyin başkalarıyla karışmak yerine izole olmayı seçmesindeki ciddi ve ana nedenlere açıklık getirmeye teşvik eder. Freud'un psikanaliz kuramı, bireyin başkalarıyla veya yaşamın kendisiyle ilişki kurma motivasyonunu kaybetmesine sebep olan ya da bireyi izole olmaya iten mütemadi psikolojik güçlerin sebep olduğu davranışları anlamak için, bireyin bilinçaltındaki arzuların analiz edilmesi gerektiğine odaklanan bir kuramdır. Çoğu durumda, izole birey, acılarını dindirmek ve başarısız ya da aldatıcı ilişkilerden kaynaklanan sorunlarının üstesinden gelmek için başka bir yolu olmadığından bir seçenek olarak intihar etmeyi düşünür. Başka bir deyişle, bireyin amacı ahlakı indirgenmiş ya da tamamen yok olan yozlaşmış bir hayattan kurtulmaktır.

Marwa Zuhair IBRAHEEM, 2021

Anahtar kelimeler: izolasyon, psikolojik güçler, E.M. Forster, *En Uzun Yolculuk*, *Manzarali Bir Oda*.

ABSTRACT

THE INDIVIDUAL'S ISOLATION IN E.M. FORSTER'S *THE LONGEST JOURNEY* AND *A ROOM WITH A VIEW*

Isolation, the loss or the lack of relationships and contacts with others is regarded as a critical issue since previous centuries and till the current time because of the undesirable effect upon the individual's thoughts, behaviors and psyche. Isolation theory remains a crucial concept to understand the individual situation in modern world as throughout his life, the individual may suffer from many things that affect him psychologically and the consequences might be anxiety, misery, angry, depression, frustration and isolation. As a critical problem, isolation encourages many writers to shed light on the serious and main reasons that push the individual not to mix with other instead he chooses to be isolated. Freud's Psychological analysis, a literary theory concentrates on interpretation of the character whose unconscious desires must be analyzed in order to understand his behavior that is derived from continuous psychological forces and push an individual to be isolated for losing any motivation to have relationships with others and even for life; in most cases, isolated individual thinks of committing a suicide for having no other choice or ways to end his suffering and overcome his problems that are due to failed or deceitful relationships; in other words, to get rid of such corrupted life whose morals are either diminished or nonexistent completely.

Marwa Zuhair IBRAHEEM, 2021

Key Words: Isolation, Psychological forces, E.M. Forster, *The Longest Journey*, *A Room with a View*.

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INTRODUCTION

Isolation is often hazardous for the individual and may cause negative psychological patterns. It is evident that the individual, lacking relationships, may be deprived of societal connections or bodily power. Opposingly, societal rejection itself may be the cause of isolation of the individual as well. Many researches on suicide reveal that there is a strong connotation between suicide and isolation: Upon finding one's self in a lack of alternatives to suffering, the sense of isolation often pushes the individual to commit suicide. As a matter of fact, the causes of isolation are complex and multifactorial since isolation promotes gloomy symptoms, stress, fear of negative evaluation and pessimism; this is clearly in much contrast to connecting with others, which helps and supports social harmony. Consequently, building relationships with others brings benefits not only to an individual but the society as well. Absence or failure of relationships bring about negative implications for the individual that can lead to isolation. Sufficient relationships are indispensable for psychological and physical well beings. As the isolated individual tends to be alone and deprived of much needed communication, their isolation turns into a chronic and inescapable disease, rendering them unable to establish normal relationships with others. As with most uneasy experiences, isolation must be fixed early enough before it has become so dangerous and difficult, as the effects of isolation are not limited to the psychological aspect only, but also extend to the health of the mind and increased risk of death.

Any research on isolation must bear in mind the effect of childhood experiences of isolation and its persistent effects on adulthood. The child, isolated because of parental separation or struggle, often finds it difficult to build relationships with others easily. In most times, they seek to exclude themselves from the apparently disastrous life that others may bring.

Various kinds of literary works discuss the isolation's suffering that caused the individual's psychological deterioration and destruction. Romantic poets are

among the first to be lonely and associate themselves with nature in the countryside to escape the complications of urban life which disturb their ability to contemplate upon nature, its beauty and its creatures; believing that only through being alone can they be united with nature for being the source of their inspiration and imagination and portray the world in a more sophisticated manner. Because of modernity, however, isolation takes upon a new form for becoming the means the individual uses to get away from everything and everyone in society for lacking the ability to bear difficulties. Through their writings, many novelists and dramatists concentrate on exposing isolation's unwelcome and even destructive effects upon the individual who prefers death instead of living in a corrupted society devoid of honesty and other virtues.

With the starting point above in mind, this study explores the individual's isolation in E. M. Forster's *The Longest Journey (TLJ)* (1907) and *A Room with a View (ARWAV)* (1908). These are two well received narratives in which Forster reflects the restlessness at the beginning of 20th century and reveals the individual's life as threatened by modernization and isolation. This isolation seems to lead to inevitable death due to the failure of having truthful relations whether with a lover, a wife, family members, or friends. Forster develops a vision of life that necessitates attention to individual's relationship and isolation as well. Due to the ubiquity of isolation especially in more recent times, it is indispensable to concentrate on this vital phenomenon and its impact upon the individual and society and to underline it as a serious issue for the head of national and local policy schedules. Unfortunately, a solution to end or diminish this arguably dangerous and widespread problem does not seem to exist. Yet fortunately, this critical dilemma is discussed commonly and deeply in various types of literature throughout many centuries.

FIRST CHAPTER

1. Theoretical and Historical Background

Regardless of its few observed benefits, isolation inherits many undesirable and negative meanings for the individual. It is commonly known that the human being is a social creature whose behavior is marked by their indomitable desire to connect with other beings. Sometimes, however, the individual tends to self-isolate to cope with their problems. The Merriam-Webster Dictionary defines isolation as the “condition of being alone; a state of separation between persons or groups and a feeling of being disliked or alone” (2011, p. 3). An isolated individual experiences physical or emotional separation from other people and activities, which consequently harms not only them but their social practices as well. The absence of relationships and meaningful ties with others creates an isolated individual. Hence, seeking relationships with others relieves an individual from the hazards and suffering of isolation where an individual is cut off from others due to persistently insufficient relations either in number or quality.

American social psychologist Melvin Seeman defines isolation as “the detachment of the intellectual from popular cultural standards” and the isolated as “one who has become estranged from his society and the culture it carries” (1975, p. 788). For Seeman, isolation is a correction form of rebellion against the social standards that oppress the creative individual. In fact, isolation is the individual's manner of being away from everyone as he usually feels an exterior, of no ability to establish relationships.

Often, isolation is explored within two subsets: a social group may isolate an individual for a specific reason, which is regarded as marginalization or a means of intimidation. This is the most common way to achieve societal integration (Sapru, 2019, p. 47). The second type of isolation is internal self-isolation that is based on the individual’s mental state and depends on their self-outlook and harmony with others. Therefore, self-isolation can be voluntary as the individual prefers to be isolated to having social relationships. Despite the dangerous effects of these isolation types, the individual attempts to establish his secure place in society by

using not-so-friendly gestures that might increase his isolation in society. On this, Mihika Sapru offers the following:

> Self- directed isolation is an internalized feeling of not belonging or a fear of rejection that is driven by a person's perception of their marginalization unlike peer-directed social isolation, where the social isolation is happening as a result of humiliation and rejection carried out by others and likely out of the subject's hands. (2019, p. 45)

To summarize, self-isolation is self-propagated whereas social isolation is a means of societal self-preservation in which the individual is marginalized.

Isolation is commonly synonymous with loneliness which happens not through being alone but by the absence of relationships. Loneliness is “a state of being alone, the perception of being alone and isolated … and a state of mind and inability to find meaning in one's life” (Perlman and Peplau, 1981, p. 31). A lonely individual often feels helpless, separated, or discriminated against as they find difficulty in their relationships with others. Just like isolation, loneliness can be a transient situation, often occurring in association with a particular life event such as the death of a close friend, one of the parents, a wife, or a husband. The isolated individual is more pessimistic and suffers from gloomy symptoms while loneliness is often associated with destructive loss and bad effects upon the individual both physically and psychologically. Therefore, we should give isolated individuals more care and attention to achieve the simplest relief otherwise they may think of committing suicide.

The sensation of loneliness has different effects on men and women. For a man, loneliness is frequently connected to the value of his relationships with others, while for a woman, the absence of relationships is significant (Weiss, 1975, p. 7). However, despite this difference, loneliness may push both a man and a woman to think of self-harm as a solution to the suffering. Additionally, Isolation may cause loneliness but the latter does not cause isolation; both may happen separately.

Isolation is distinguished from loneliness for being a combination of occurrences where a dearth of relations exists. It is a “state of emotion felt by individual who is not satisfied with his relations or having less or no contact with other people” (Biordi

& Nicholson, 1995, p. 186). Consequently, an individual who experiences isolation which can last for a long time does not always experience short time loneliness.

On the other hand, solitude differs from isolation because an individual may enjoy solitude since it allows them to create and develop personal space, as is the case for Romantic poets who prefer solitude with nature for the provided wide space of imagination and creation. It is vastly unlike isolation which becomes a pressure and leads to pain, grief, and fear. According to H. E. Marano, solitude "is being alone without being lonely and can lead to self-awareness through a positive and constructive state of engagement with oneself" (2003, p. 4). From this definition, it is understood that solitude can be part of isolation for being a desirable feeling filling the psyche. This encourages many philosophers to shed light on solitude's benefit despite the individual's separation from others. Not only is solitude related to isolation, but also seclusion that is concealed from view and privacy as a state of being away from observation. The differences between isolation and alienation are important in that they are connected. According to Seeman, alienation ranges from "isolation, powerlessness, normlessness" to "meaninglessness, and self-estrangement" as each one of them has its specific meaning (1959, p. 783).

Isolation is connected with modern life due to the weakening of relations among people and a sense of feeling that pushes the individual to be separated or away from others. Because of that, most modern writers shed light on this issue through their writings to reflect upon isolation's horrible effect upon individual's thinking, behavior and psyche.

1. 1. Isolation as a Literary Theme

Isolation is among the most ubiquitous and vital themes explored in literature. It is an experience whereby an individual may find that they are dissatisfied with their current situation and in turn seek self-isolation. In other cases, isolation is imposed upon an individual by difficult circumstances. As a result, most isolated individuals submit to despair, which causes their tragic end.

Literary discourse tends to describe an individual's isolation as typical feelings of loss or aloneness. Among the earliest examples is Homer's The Iliad, an ancient Greek epic poem following a demi-god's dealings with life's political nature, in

which Homer offers that man's isolation from society is not always tragic. Scott Crider (2002) provides that Homer himself is an isolated man "from the cultural good of honor to discern another good" (p. 88). His personal life is among the criteria that comprise the make-up of Homer's protagonist:

> By isolating himself from the shared good of his own polity, specifically its cultural tradition of honor, and from the natural and divine orders of the world itself, Achilles alone enacts a new good or rather an old good too long neglecting and not fully understood: a pity that becomes love for an enemy. (p. 90)

This clarifies that isolation in The Iliad is both voluntary and destined, but Achilles embraces his fate and carries on with the loner's pathway, marking the poem as a "solitary amphora" (p. 100).

Later in Elizabethan period, William Shakespeare (1564-1616) presents the concept of isolation in his well-known Hamlet (1601). Johann Goeth affirms this as below:

> Hamlet isolated himself by retreating into a conflicted interior world. His self-imposed isolation is the result of an overactive, ever-reaching mind that circles upon himself, removing the prince of Denmark from the field of human interaction. He winds, and turns, and torments himself; he advances and recoils; is ever put in mind, ever puts himself in mind. (2009, p. 85)

This exhibits that Hamlet's isolation is established as both inner struggles for the young prince and an imposed social tool used by his circles. Shakespeare starts from Hamlet's painful experiences with his family, surprising death and supernatural events to trust issues in order to enhance the causes of Hamlet's isolation that is a result of external pressure.

Hamlet's gloomy and solitary detachment is a sign of his self-analysis. Scholar Janette Dillon observes Hamlet's use of his solitariness as an opportunity to confess his thoughts that he has kept secret from others (1981, p. 11). Throughout the process of the play, Hamlet changes his attitude towards the soliloquy form as his way of speaking when supposedly alone as he becomes increasingly annoyed before beginning to reject the value of his confessions. Regardless of all his confused thoughts, he is still aware of himself having the ability to use language to formulate his thoughts:

> HAMLET: Heaven and earth! Must I remember? Why, she would hang on him, as if increase of

> appetite had grown By what it fed on: and yet, within a month Let me not think on’t—Frailty, thy name is woman! (Shakespeare, trans. 1987, I.ii.144-8)

In this speech, Hamlet used language as a path out of isolation to save him from any kind of uncommunicative state.

Unlike the 16th century authors' treatment of isolation, the 17th century poets' concern is focused on countryside retreats and evasion of associating themselves with hectic circles. They indulge in association with solitude in the countryside rather than the emotionality in the wilderness because of loneliness that is often seen as a dangerous physical and psychological weakness, as well as a distasteful feeling (Stewart, 1966, p. 22). Therefore, it is obvious that since the 16th century, many writers have emphasized the concept of isolation, and each one has their specific attitude towards it, specifically before and during Romanticism, a literary movement that has originated in Europe at the end of the 18th century and ended around the midst of the 19th century as a reaction to the Industrial Revolution. Though this movement has concentrated on man's relationship with nature and its creatures, it can also be seen as a reaction to the many changes in society that happened during its time like the French and American revolutions. The Romantic poets have emphasized isolation as a necessary tool for spiritual and artistic development. They have considered nature a teacher and a source of infinite beauty, and sometimes they have seen it as the opposite of the rational. They have given deep, personal descriptions of nature, its creatures, and its unique qualities, and also adhered to the idea of creative inspiration which comes from solitary exploration. Thus, they have celebrated the feeling of being alone, whether that meant loneliness or a much-needed quiet space to think and create. Via solitude, they have escaped the pressure of sociability that disturbs their ability for poetic contemplation and writing.

Romantic poets' loneliness is sometimes considered an example of melancholic solitariness. They are torn between their longing for the emotional and contemplative choice that loneliness implies. Through loneliness, they can escape the societal pressure that disrupts and hinders their ability for poetic contemplation without being trapped by solitude (Sitter, 1982, p. 35).

The romantic poets have also looked at themselves, in varying degrees, as exiles and isolated men cut off from their society. They have developed a strong

bond with isolation which later developed to a concentration on the appreciation of the individual and their desires for social justice where “isolation appears as a more social condition than it might have seemed, concerned with the outside social world” (Worsley, 2014, p. 143). In his lyrical poem, “I Wandered Lonely as a Cloud” (Daffodils) (1804), English Romantic poet William Wordsworth (1770-1850) focuses on isolation with nature as it allows him to create a vision in his mind, showing at the same time the relationship between the individual and his society. His wandering shows his desire to be away from others, so his loneliness has been understood in terms of his solitariness. The use of his bodily solitariness as a metaphor is meant to describe his imaginative isolation. In the presence of nature, Wordsworth feels the creative power that forces him into an eternal interfusion of mind and nature.

Wordsworth uses the cloud to address loneliness as an opposite to enclosed solitude, an important condition for imaginative experience. However, he also emphasizes the openness of lonely poetic interiority in order to understand the outside world. Wordsworth connects being cloud-like with being lonely through moving the isolated mind out of its attachment inside a solitary body to be a new model of lonely selfhood. This shows that his loneliness is definitely different from solitude for not being based on the idea that a lone body captures a lone imagination. He frees loneliness from the image that depends on an enclosed self' model. He portrays mental loneliness as a flexibility state where internal and external concepts are of no great importance. In his loneliness, there is no connection between the body/mind states. Naturally, the state of imaginative lonely cloud is a passive one in which the soul is unconscious. Here, loneliness shows a brief liberty from consciousness (Worsley, p. 149). He represents the speaker's mind in relation with the body; emphasizing the border inside and outside the mind. Loneliness as contrast to solitude is a non- deliberative state of thoughts that is productive of the mental state for poetic creation.

His loneliness is akin to that of other romantic poets whose lonely minds mix with their surroundings to present different models of poetic subjectivity that are tied to the inside and the outside. In the poem, the lonely wanderer acclaims the “bliss” of

solitude, while his loneliness at the same time “allows an escape from isolation which is more ostensible during solitude” (Eisold, 1973, p. 5).

Romantic loneliness weakens the limits of selfhood that depend on internal and external metaphor. It is an aesthetic experience of mixing both with nature and people. Wordsworth is the first to use loneliness in describing sadness that comes from the sense of solitariness, rather than yearning for company that has risen out of the definite solitariness' condition. In most of his poems, he distinguishes loneliness from solitude, which is frequently more familiar with dejection than loneliness. Wandering lonely does not necessarily connect with dejection; it can also be an experience of joy. Hence, for him loneliness, rather than solitude, becomes the essential condition for an imaginative aesthetic experience. In this vein, being lonely is considered as an experience of the failure of the self's borders rather than an experience of isolation. In the moment of loneliness, the poet does not have mastery over the self or the experience. Rather, they have forgotten themselves; they can only rebuild their borders in recollection in which Wordsworth describes “his experience from the solitude's position that through it the imagination’s power can be recognized as a flash” (Gill, 2000, p. 49).

Furthermore, Wordsworth associates vacancy with isolation to the extent that both are restricted by the limits of time and space. Vacancy might at first seem similar to isolation because to be vacant means to be separated. The vacancy is also temporally decorated; meaning if an individual has an awareness of their mind's emptiness, they have to look backward to a time in which they are not empty (Gill, p. 50). The isolation fills their heart with pleasure and makes them dance with the daffodils. Wordsworth identified himself with nature for being a source of his inspiration that only can be achieved through loneliness which is neither a direct substitute for physical solitude, nor to dejection. Instead, he suggests that being lonely is less about being solitary or dejected than about living a state of consciousness in which he can escape and forget his emotions.

On the other hand, Samuel Taylor Coleridge (1772- 1834) describes the sense of isolation in his longer poem “This Lime-Tree Bower My Prison” (1797) where he discusses a time in which he is obliged to stay in a cottage beneath a lime tree because of a curious accident while his friends enjoy the countryside. He finds

himself a prisoner among the linden trees. Despite his loneliness, he can enjoy nature by himself by making the lime tree a physical prison, not a psychological one. In this poem, there is a development from a lamentation of isolation, portrayed as imprisonment, because Coleridge was physically injured by an accident that hinders him from being with his friends in the countryside. Through his imagination, he contemplates what his friends are experiencing. The conclusion shows that isolation can give him pleasure and happiness but more like a state of imprisonment brought on by society (Worsley, p. 239). In his other poem "The Rime of the Ancient Mariner" (1798), Coleridge forces a mariner to be alone because his ship is stuck in ice. He has experienced suffering at sea, and wanders around, homeless, trying to find someone who can listen and understand his story "alone, alone, all, all alone, / Alone on a wide sea" (Worsley, p. 254). Ultimately, he finds no one except the dead bodies. He wishes to contact others; instead, he is forced to remain alone. Here, Coleridge shows the importance of communication with others even when an individual is all alone with nature. It is obvious that loneliness strengthens his imagination. Coleridge portrayed the Ancient Mariner as doomed to wander about repeating himself of useless effort to find someone who can disburden him of his need to retell his story several times.

John Keats (1795 –1821), like the other romantic poets, has focused on the theme of escaping to natural beauty because of the hostility of the town where he feels unhappy in his poem "To Solitude!" (1815):

> O Solitude! if I must with thee dwell,
> Let it not be among the jumbled heap
> Of murky buildings; climb with me the
> steep, Nature's observatory—whence
> the dell. (as cited in Gittings, 1987, p. 5)

The poem begins with his statement that he is going to live in solitude. For him, isolation is acceptable and bearable because he will live within the beauty of nature. He reveals his hatred to be alone in the city. This clarifies his preference for isolation in nature to spare himself the cruelty of the crowded city. Despite the crowd, he feels isolated. Keats, instead of being lonely with others prefers to be lonely because this strengthens his mental solitude. Though he knows that living alone is going to be hard, he insists on living in a state of emotional and physical separation. He prefers to be alone with all elements of nature that inspire him to express his melancholy.

Lord Byron in his epic poem Childe Harold's Pilgrimage discusses the theme of isolation. He describes an experience of "mingling" with the world and expresses his feeling:

> There is pleasure in the pathless woods,
> There is a rapture on the lonely shore,
> There is society where none intrudes,
> By the deep Sea, and music in its roar:
> I love not Man the less, but Nature more
> From these our interviews, in which
> I steal. From all I may be, or have
> been before, To mingle with the Universe,
> and feel What I can ne'er express,
> yet cannot all conceal. (as cited in Ricks, 1998, p. 290)

Though there are no people, Childe Harold finds affinity with nature. He associates isolation with the feeling that he might co-mingle with the world. In the pathless woods, on the lonely shore, he finds a relationship with nature, which he nonetheless figures in terms of individual sociability: "There is a society where none intrudes" (p. 290). The word "interviews" as used by him is to describe his conversation with nature. It is evident that only through communion with nature can he find himself. The poem's fragmentation exists on many levels, and each one helps to alienate its voices from one another; portraying isolation on an epic scale. The poem suggests "a way of expressing material, historical, time-bound existence, daily life as never really wholly real" (Ricks, p. 150).

Isolation from society has been a recurrent motif in literature for a long time. Not only have romantic poets been concerned with the problem of separation from others but other writers also have made consistent use of isolation in their literary works too. Great European masterpieces such as Miguel de Cervantes' Don Quixote, Gustave Flaubert's Madame Bovary, James Joyce's A Portrait of the Artist as a Young Man, John Osborne's Look Back in Anger, and Harold Pinter's Caretaker have all tackled isolation. It is, furthermore, a recurrent motif in American fiction because American writers have been preoccupied with isolated individuals and their experiences in life. They have written about both their feelings and observations to criticize this oddity in society which results either from deficits or misdoings.

1.2. Isolation: A Chronological Development

In ancient history, isolation carries a metaphysical sense of achieving a higher state of contemplation, happiness, or becoming isolated from a limited existence in the world. With the world's development, an individual has started to live in a period of doubt, despair, and social isolation. It is a period during which the individual sees neither beauty nor significance in society (Wellek, 1949, pp. 1-23). External social problems such as poverty, racial discrimination, internal psychological factors, and problematic relationships within a family and between friends often cause one of the most severe cases of isolation.

The 19th and 20th centuries are different from the eighteenth century in that isolation is no longer linked to a passionate relationship with nature, as has been the case with the romantic poets who worship nature and consider it the source of their inspiration and creation. The modernists have inherited isolation from the romantics, but their isolation has become an inevitable conflict within themselves. It has also become an inescapable reality. Indeed, Romanticism has continued to influence modern literature despite the calls to break away from it. Stephenie Meyer's The Twilight Saga (2003) novels are a clear example of the impact of the movement, using most of its characteristics despite being published long after the end of the movement.

In the 19th century, poets have focused on the idealized figure of the depressed solitary individual and his growing inclinations to symbolize a new kind of visual isolation. This proves that their aesthetic experience takes place only in isolation and later becomes more creative. Isolation, in addition, affects contemporary literature for it appears as an ordinary result of an existential difficulty, intrinsically and extrinsically as well. By the end of the 19th century, the outside world troubled the poets' imaginations.

The first half of the 20th century is a critical one for any literary figure. The social, economic, and political circumstances have caused many changes. Katherine Mansfield (1888-1923) is one of the 20th century's most prominent writers who have unveiled the inner states, feelings, and emotions of the poet in her poem 'The Poem Under Analysis" (1911) in which isolation reflects her personality and state of mind. As an autobiographical poem, it reveals her life which has been full of depression

due to a failed marriage, complicated relations, and a hopeless disease. Hence, isolation is one of the psychological states that she has experienced regularly, but “this isolation is what opens the gates of [her]… soul and lets the wild beasts' stream howling through” (Gordon, 1954, p. 22). She describes an individual psyche in connection with natural phenomena such as rain, wind, sea, etc. She also mixes her portrayal of nature with her character's inner feelings, considering isolation as a visitor who comes instead of sleep.

Therefore, in the 20th century, the isolated individual has failed to recognize the purpose and significance of his life in this hostile world. Edmund Fuller remarks that in our age the individual “suffers not only from war, persecution, famine, and ruin but from inner problems… a conviction of isolation, randomness, meaninglessness in his way of existence” (2001, p. 7). Indeed, the isolated individual is a recurrent figure in much of 20th century American and European fiction. Isolation has become a popular theme in literature, but its rise to prominence during the 20th century has happened because people have moved away from the world of nature to the world of technology. People have become either isolated from themselves or other people around them or society. Hence, modern writers have delineated people living under present-day harsh realities that intensify feelings of isolation. Their literary works include gothic motifs like dark, stormy nights, manor houses in despair, and others. Some of their supernatural elements symbolize the emotions of guilt, depression, and other darker feelings. However, unlike the Romantics who have glorified the individual, modern writers have condemned them. T. S. Eliot's ' The Love Song of J. Alfred Prufrock (1910) is one of the essentials of American literature in this regard with its “major modernist preoccupation: the impress of urban-industrial civilization on the human spirit” (Sultan, 1985, p. 77). The poem portrays an isolated modern man by the use of various techniques. It shows him to be afraid of himself and the world around him as well. “Let us go then, you and I" is the first line of the poem in which Prufrock is talking to himself as if looking into a mirror (Childs, 1988, pp. 685-99). It is an inner soliloquy that is not meant to be heard. The non-spoken soliloquy suggests the definitive isolation of Prufrock and reflects his thinking.

Through the use of soliloquy, Eliot emphasizes Prufrock's immersion within his consciousness and exposes his isolated life. He has searched for love but remained alone. Eliot believes that all modern individuals have the same fate as Prufrock. The poem demonstrates the failure in communication among people; hence, they lack any meaningful relationship (Walcutt, 1957, pp. 71-72). Prufrock is completely isolated from the surrounding society; he lives in a personal hell of his mental interactions. For this reason, Eliot encourages individuals to reject the oppressive self-consciousness that modern society offers and fight isolation with real communication.

To give clear vision about how isolation as an issue is developed, this study seeks out E. M. Forster as one of the most important 20th century novelists to discuss isolation and its critical effects upon the individual's behavior, thoughts, psyche and feelings. He has concentrated on the causes that increase the sense of isolation and their negative outcomes. His ideas about isolation are discussed widely in his two selected novels, The Longest Journey (1907) and A Room with a View (1908), where he reveals that the feeling of isolation is a crucial issue to address because it can develop into serious health problems, regardless of how it happens and how it leads to depression, loneliness or other social problems. For him, isolation is a dangerous and widespread problem in the entire world, especially in contemporary times. For him, efforts must be exerted to find solutions not to end this problem but at least to diminish it.

1.3. Isolation: A Destructive Factor

Isolation arises from the inconsistency between an individual's needed and real relationships; it may make an individual feel isolated when s/he cannot meet the desired hopes. Isolation has serious concerns for thought, emotion, and behavior and is often associated with suicide. Some researchers consider isolation as a historical phenomenon associated with many processes such as “modernism, secularization, democratization, capitalism, mass society, urbanism, etc., whereas, others see isolation as a position within many societies, including pre-modern ones” (Ellis & Lane, 1967, p. 237); it is capable of producing both positive and negative effects. Isolated individual experiences alienation, loneliness, and aloneness, and all of them

refer to the individual state of being isolated from everything around him. According to De Jong Gierveld, isolation is an “unwelcome feeling of lack or loss of companionship, the negative, unpleasant aspects of missing certain relationships as well as missing a certain level of quality in one’s relationships” (1998, pp. 73-80). Gierveld explains the dissimilarity between being lonely and alone, which, in the situation of isolation, may give a feeling of loneliness and supposed isolation. An individual can be lonely but prefer to live an isolated life without being isolated. An individual's loss of truthful relationships with others gives them a strong sense of isolation. Various factors lead an individual to be isolated like disability, gender discrimination, failed relationships, and loss of love; in addition to personal, psychological, social, and socio-economic factors. These factors have serious effects upon an individual both mentally and physically as they increase his depression and pessimistic feeling. They may push an individual to commit suicide to end their wretchedness as there is a strong link between depression and isolation because both of them have two coinciding negative and unpleasant states that are distinguished based on the feelings toward relationships and connections (Stravynski & R Boyer, 2001, pp. 32-40). Thus, it is very necessary to find out the reasons that make an individual disapproving of close or even shallow relationships. In modern society, isolation is widespread because an individual has no longer a warm sense of relatedness which causes his anxiety and depression.

On the other side, relationships are multi-dimensional social bonds of empathy to individuals and are essential to character and societal well-being. Throughout the study of an individual's relationships, the focus will be on the isolated, the obsessive, the normless, and the disconnected to recognize their conditions in society. Structurally, isolation is a lack of having communication, and the absence of relationships with people, friends, or relatives; a state in which an individual is deprived of any kind of communication with others. Therefore, isolation is regarded as a dangerous factor that hinders the development of individuals due to the absence of proper relationships.

Isolation may also be conceived as a warning that an individual's problems become so great that s/he has lost his capability of making interpersonal relationships. These problems intensify and are accompanied by a feeling of

disconnection. Consequently, facing personal problems causes personal hopelessness and meaninglessness (Merton, 1957, p. 33). For those who suffer from deprivation of close relations with others in childhood and adulthood, the sense of isolation may arouse easily in their later life and lead them to face the same problem of inability to form relations with others. This shows that certain experiences in childhood and adulthood have a deep and severe effect on an individual's youthful behaviors. Long-lasting isolation, refusal, or loneliness whether in childhood, adolescence, or adulthood will become a destructive factor in the life of an individual (Moustakas, 1961, p. 25). A sufficient example may be “Alone” (1829) a lyrical poem by Edgar Allan Poe (1809-1849), an American poet who shows bitterness and darkness in an individual's life. It is considered a reflection on Poe's difficult childhood and adulthood; revealing his decline from innocent child to troubled adulthood, struggling with alcoholism and mental illness. The metaphor line “From childhood’s hour” (Allen, 1957, p.4) confirms that from the moment of his birth, Poe was alone, and the experiences of his childhood had affected his life and made it miserable. The inner sadness, the painful and troubled childhood prevented him from seeing any goodness in life. His isolation affected him not only physically but also psychologically. The idea of death and suicide begins to dominate his thinking. Isolation is not only a feeling of detachment from others but a sub-dimension of alienation and no effective and meaningful connection with others as well. No one doubts that the individual is an inherently social being who is constantly establishing new relationships to communicate with others in various ways and methods but some known or unknown reasons have caused his isolation.

1.4. Literary Foundation

Among the critical approaches to literature, the psychoanalysis has become one of the most controversial and for many readers the least appreciated. Therefore, in this thesis, the content will depend on Sigmund Freud's (1856-1939) theory to make a detailed interpretation of the characters in the selected novels as this helps understand the development of the individuals’ personalities in them. For psychoanalysis is rooted in the idea that the characters have unconscious longings that must be analyzed in order to understand their behavior. The accent of the study

will fall on how psychoanalysis can help us penetrate the inner workings of the minds of the characters in the two selected novels of E. M. Forster, *The longest Journey (TLJ)* (1907) and *A Room with a View (ARWAV)* (1908).

Adding to the above, psychological interpretation has become one of the literary mechanisms used to analyze the hidden meanings of a text such as a novel. It also helps explore the innate concerns of the writer's personality as factors that contribute to his experience of writing their work. In fact, Freud presents the psychoanalysis in literature in order to reveal the nature of the author's psyche by analyzing the deeper and concealed meanings of their texts, as he believes that a character's behavior can be derived from the endless contact of the conflicting psychological forces that operate at three levels in the literary work: the preconscious, the conscious and the unconscious (Freud, 1949, p. 15).

Psychoanalysis is both a theory of the individual mind and a healing practice. Freud has founded the concept between 1885 and 1939, and it continues to be developed by psychoanalysts all over the world. Psychoanalysis has four major areas of application, the one theory we adopt is how the mind works, in other words, the individual's thinking and behavior. He suggests that best method of studying the individual's thinking is to know his feelings and thoughts as they come in a specific situation.

To sum up, psychoanalysis as a literary theory has been chosen for its ability to help reveal the psyche-based problems that prevent the characters in the two novels from establishing relationships with others or achieving possible happiness with family and friends. In addition, it helps to show the inner conflict causes, anxiety and depression that lead to the emotional and physical isolation in their relationships, as in Rickie's character in *TLJ* and Lucy in *ARWAV*. In both novels, isolation affects the characters profoundly, even to a degree where it causes Rickie's death for having no ability to bear his isolated life, and Lucy to revolt against this sense and decide to start a new life with the person whom she loves.

Forster's *TLJ* has been translated into other language and has been nominated for a National Award. *ARWAV* has been reimagined as film and since received universal critical praise and success. It also is nominated for eight Academy Awards, five British Academy Film Awards and a Golden Globe. Moreover, in 1999, the British

Film Institute placed the novel 73rd on its list of the Top 100 British films of the 20th century. In both novels, Forster analyzes the psychological state of the characters that affect their manners, thoughts, relations and decisions. He reveals that inner psychological suffering and conflict is a destructive element for individual's character; it paralyzes his thinking and might make him make the wrong decisions that harm himself, or even end up committing suicide.

SECOND CHAPTER

2. The Individual Isolation in *The Longest Journey*

This chapter will discuss E. M. Forster's (1879-1970) portrayal of an individual in his novel *TLJ* (1907). He is among the most prominent modern British novelists, and as a social and literary critic used to criticize society and its restrictions that hinder the individual's life and cause his suffering. Forster has a specific attitude towards the individual and accolades it above everything in life, concentrating on his place and importance in life and society as well and the best way to preserve his worth and significance. For Forster, an individual "is not divided or not dividable; a being we shall not attempt to define because it is indefinable" (Trilling, 1943, p. 15). Therefore, an individual has naturalness which is the result of a wish that incomes from within, from his own nature, and is not imposed from society that forces one to idealize spiritual love rather than physical, natural love.

Forster believes that in the modern world the individual has no other choice except death due to the absence of truthful and real relationships that cause his complete isolation. He bases his thoughts on the British society that at the beginning of 20th century faces many moral problems due to the diverse socio-economic changes and transformations that cause the moral chaos produced by the Great War, the dilemmas concerning the failure of individual relationships with others that pushes him to think of isolation better than living a deceitful life with bad people. Lionel Trilling states that teaching should avoid the wish from deteriorating into the mechanism of the ideal because "there can be no goal for human life; any ideal goal means mechanization, materialism and nullity" (Trilling, 1943, p. 22). This proposes that an individual is always capable of surprising, illogical acts unlike the dismal awful middle-class one.

Society usually limits the freedom of individual and causes isolation. They become socially deprived. They feel never part of society and consider it as an intruder of personal life. Hence, the individual shrinks from society, feeling out of

the place in it as it does not appreciate the individual's emotional life. These things make Forster feels responsible for society and try to reform it. But the reformation of the individual should come first before the reformation of society. Through his concentrating on the individual, Forster expects to find love and warmth in him. Any one may have these qualities even if he misses the "I". Therefore, according to Forster the individual must worship something that they believed in for the purpose of living despite the meaninglessness of life: "a man who places his faith in this world and who takes the individual human norm as the measure of everything is wrong" (as cited in Crews, 1962, p. 31). This shows that Forster has no faith in people and the nation is not as an entity in itself with transnational interests to be secured but only as the overall of individuals. Hence, Forster's main concern is individual's isolation that is discussed widely in *TLJ*, taking into consideration the suffering of childhood and its dreadful effect upon adulthood. Moreover, he reveals the reasons that push the individual to choose isolation regardless the destructive effects of this choice dealt upon him psychologically.

2.1. Body and Mind of the Individual

Jean Paul Sartre believes that the mature sex impulse is the result of a long development but that sexuality exists even in the very young child:

> Man, it is said, is a sexual being because he possesses a sex. If man possessed a sex only because he is originally and fundamentally a sexual being as a being who exists in the world in relation with other men. (Sartre, 1962, p. 11).

Here, he explains the sexual desire that is not mainly the desire of physical satisfaction but a deep impulse to capture consciousness. Due to the importance of individual, Forster focuses on him and on the opposing elements that go into making the individual both the passion and the mind that can be seen clearly in the relationship between man and woman. Forster regards that the body and mind are unnecessary in a successful relationship between man and woman, trying to find ways of compensation for the lack of physical experience between man and woman. He considers the experience of a complete relationship between man and woman is very important for engaging both physical and intellectual energy. Any other kind of relation may complete it but never substitute it as the mental feeling cannot

overcome the physical feeling. When the intellect affects the body's life, one starts to believe that intellect's life is enough and he neglects the body's passion such as the spiritual love that can compensate physical love. In fact, spiritual love is an attempt to escape physical love. This drives Forster to criticize people who focus on the mind and look at passion with shame (Crews, 1962, p. 39).

Alan Wilde discusses the opposition of mind and body by using a different language, claiming that the isolated state offers no strong relation between the two (1964, pp. 35-38). He calls the people who are not afraid of their instincts and emotions members of natural life. Whereas people who are afraid of relations and prefer isolations from others try to find some substitutions for life. This clarifies that the individual exerts effort to compensate failure relations but mostly the compensation is of no success as the individual neglects the connection between the mind and the body. To show the relation between body and mind in individual's life, Forster concentrates on using irony as a weapon that is created through dealing with some isolated individuals as isolation is based on the individual’s absurdity with others; besides the outside circumstances that is essential:

> Truly living beings adjust their behavior to fit varying circumstances; when individuals do not accommodate themselves to the exigencies of social circumstances, relaying on automatism of acquired habits, they become inflexible and mechanical. (Bergson, 2003, p. 5)

This shows that the individual should adapt themselves to the various social circumstances around them; otherwise, they will isolate themselves from everything and everyone in society in time. According to Forster, both the mind and the body are essential in a relationship between the man and the woman and life should be experienced and not only viewed. An individual should have a physical relationship with the opposite sex, and not only read or hear about such occurrences.

2.2. The Non-Perfect Relations of *The Longest Journey*

The title of the novel *TLJ* is a verse taken from Percy Bysshe Shelley's long love poem Epipsychidion: “The Spirit of the Heart with a sad friend whose journey is boring and long” (1821). This novel, divided into three parts (Cambridge, Sawston, and Wiltshire), represents the conflict between ideal and reality, customs and truth,

the thirst for individual freedom and natural emotions, and the pressure of class norms. Obviously, society is a moral with a satisfying development of mind and a harmonious relationship.

Rickie Elliot, the main protagonist of the novel who is orphaned at the age of 15, is a young and sensitive man who has inherited from his father's family an inborn lame. Rickie is weak, lonely and romantic with no ability to differentiate between reality and imagination. He spends his life between a loved mother and a father who despises him. He creates a world of make-believe: “Amid solitary two talks in which one part of him asked and another part answered he dreamt of the world where real people could do in warm life the things he had pretended” (Forster, 1970, p. 12). The experiences of his social deprivation in childhood and teenage years arouse the sense of isolation in his adulthood that complicates establishing good relationship with others. Consequently, he remains socially isolated as a person. This clarifies that the danger of individual's isolation is based on social forms, home's structure and friendliness that strongly associated to the social situation.

At Cambridge, Rickie finds community and truthfulness; “talk comes easily in this atmosphere and the comparative ease” (p. 40). With newfound relations, he can narrate the painful story of his parents' unhappy marriage and his mother's tragic death, which is compared later to the sham words and silences of his unsuccessful marriage. Though Cambridge provides Rickie with ideals developed in an atmosphere of difficult thoughts and in which he finds happiness, kind friends like Ansell and opportunity to escape from the oppression of school, still, his physical defect affects his character and pushes him to think of isolation several times. At the beginning, he prefers to leave the school due to the torment he endures. Then, at Cambridge, his futile struggle to be a writer and the failure of his marriage to the beautiful but unlikable Agnes push him to be isolated and his eventual tragic end.

In *TLJ*, Forster is always looking for the reconciliation of intellect and passion. In fact, he intends to make reconciliation between masculine and feminine natures, the physical and spiritual, and the mind and the body. According to Forster the steadiness between body and soul, intellect and passion is very important in individual's life though sometimes steadiness in life is impossible. Rickie fails to be a

passionate man but his failure makes him save the life of his brother Stephen and gives him a chance to live passionately.

In his essay “Art for Art's Sake”, Forster states that order is something “evolved from within, not something imposed from without; it is an internal stability, a vital harmony” (Forster, 1952, p. 27). This means that art contains inner order and can be perfect but life is confused and disordered nothing but imperfect. Forster believes that art and life should be ordered. In that, Rickie confuses art (ideals) with life (reality). At the beginning of the novel, he looks for perfection after his disappointing marriage, everything becomes clear to him that perfection is impossible and tries not to ask for the impossible. Here, he becomes a man who does not confuse art with life as Forster wants him. But at the end of the novel, Rickie returns to his previous confusion and tells Mrs. Failing “You have been right” (1970, p. 281). Here, Rickie returns to believing in and asking for perfection in life.

Later and before his death, Rickie knows that his brother Stephen cannot keep his promise of stopping drinking. He realizes that it is impossible to expect perfection especially from a man like Stephen when life itself is imperfect. Being disappointed, he decides to end his life since he seeks a return to his previous belief that life is perfect. His search for complete order in life leads him to tragedy.

Rickie is different from other characters like his friend Ansell and his wife Agnes: Despite his weakness, he has ideals that give meaning to his life, though these ideals destroy him. The life's meaning makes him sacrifice his life for Stephen whereas the bareness and emptiness of Ansell's and Agnes' lives can only permit them to drag on through the world. They die with a cry and become more vicious and disdainful of life, whereas Rickie dies with an explosion due to his responsible feeling for something that he has to fight for. It is clear that Rickie has passion for his ideals and experience while Ansell and Agnes have no ability to experience even frustration and distress. Forster believes that art is different from the life that cannot compensate it and this caused the tragic vision especially in relationship between man and woman when they fail to experience something in life and try to compensate their failure. This compensation causes their failure to grow further as man seeks perfection in spite of his knowing its dearth in life. Therefore, “man is lost between knowing the truth that he cannot get perfection and his inability to find

meaning in life except through fighting in which he can achieve some success" (Forster, 1952, pp. 50-53). For him, life is imperfect and perfection can be achieved only through fighting.

To show the difference between the human and the non-human material world in *TLJ*, it is necessary to note that the desire to only connect extends not only to humans, but also to the environment. This reveals that the muddle or disorder is not present to understand self-examination where the body acts as an isolating line between mind and nature; on the contrary it is an" agentive, ongoing and iterative reconfiguration of the world" (Barad, 2007, p. 10). Rickie fails to commit such agentive muddle having no ability to pass the lively performance of the world for a tragic and enduring quality of life. This consideration suggests a phenomenological reaction to the world, a growth of mind that develops not as a sense-making tool of the other, but as twisted with the environment. In his book Phenomenology of Perception Maurice Merleau-Ponty declares that "there is no inner man, man is in the world, and only in the world does he know himself" (1962, p. 19). His emphasis on the body refers to self-individualization and self-development of the mind.

Forster has developed interest in consciousness inherent in the universe and nature as his double vision is regarded as mutual dualisms of intra-action between person and environment that is reflected in the vitality of doing and being. He confirms that the lived experience of the body can mediate the world as exposed in Rickie's life at Cambridge that has been showcased as refusing the materiality of his body, an endeavor that results in his deterioration and death. His understanding of the world is determined by limitations, which hinder him from experiencing life. Rickie's self-criticism of "all the confidence and mutual knowledge that is born in such a place as Cambridge" (1970, p. 64) demonstrates that he has some self-knowledge, but his refusal to become materially involved in his environment, and instead remember nature as symbol, paves the way for his deterioration. Forster portrays Rickie as a man lacking the ability to remove the gap between him and the environment through lived experience. Then he claims: "I will create. I will be an experience" (1970, p. 59). Rickie considers experience as a distorted romantic vision of the "splendors and horrors of the world" (p. 59). The distortion means that the heart of things remains unseen to him. According to Merleau-Ponty perception "must at the present moment

so organize itself as to present a picture to me in which I can recognize my former experiences" (1964, p. 24), but Rickie's perception is physically and mentally closed off because he uses Cambridge as a prison to be isolated not only from the society but from everyone. Rickie's story is of separation, rather than incorporation, reminds him that separation "does not exist and never has existed" (p. 63).

Rickie's physical disability may contribute to his failed performance of the world as there is a connection between the world and the body since the latter is of significations merged throughout a world full of essential meaning. Rickie's imperfect body hinders his interaction with the world but never stops him from reading romantic poetry with his romantic mind in which external world is eventually abandoned to inner fears. At Cambridge and at Cadover in Wiltshire, which is portrayed as the pastoral setting, Rickie prefers isolation. The inaction towards the countryside isolated him from societal happenings. He seeks isolation not only from people but from his society as well. In fact, he considers himself especially capable "in the principles of human existence" (p. 111). The same happened at the Cadbury Rings in which also decides to be isolated.

In Rickie's case, the tree-nymph symbolizes the isolation of body and its spirit remains reified and separated of no connection. His relationship with trees is symbolic, not material, and his meetings with them proves that they are nothing but trees that are pacing the stones towards his degradation. On the train to Cadover, Rickie looks out of the train window and sees nothing but a "tumbling wilderness of brown" (p. 271). He does not have the ability to distinguish nature as essential because he is blind to the horizon of unseen things; not only to the distance at which pure being exists, but simultaneously to the thickness of experience at close range. Therefore, instead of mixing this natural land in his life view, Rickie only sees it as "[the] other to the gray fluxions of the city" (p. 270). When he visits his intoxicated brother Stephen, "not yet remembering himself and he stood by the elm tree, clutching the ridges of its bark" (p. 281), the holding of the tree is to signify the conflict between the skin and the bark, a failed chasm that lacks immanence. Rickie refuses the violation of the world onto his body and the wrongdoing as his main concern is the reversibility of meaning. It is obvious that the trees represent the

wonderful concept of mindless life. Rickie dies disappointed and hopeless, isolated from everlasting natural life. The essence of death is always in his thinking:

> [Death] Shrouds the horizon, and death may erroneously be thought of as breaking the inextricable involvement of the body in life. The pure being of the horizon, however, is not negated by a perceived 'non-being' after death. (Merleau-Ponty, 1968, p. 38)

Before his death, Rickie has watched the mixing of black earth with black sky which means nothingness for him: "the black earth united to the black sky at the horizon." (p. 272). He realizes that during his existence in this world he must do something good for people in order to make them feel happy. This is the realization that makes him sacrifices his life for his brother's sake. Rickie finds himself in a challenge, either to accept life as it is or to resist pretended feelings. His conception of love is an image in his mind which he seeks in reality. Unfortunately, his life ends in failure and futility as his tragedy is the lacking of Ansell's intellect and Stephen's instinct. He sees the world is covered with silence of a cloud through which meaning can only be predicted.

Forster's novels reflect the restlessness at the beginning of 20th century in which the individual life is threatened by modernization and isolation that cause their death. The lack of successful relationships causes individual's psychological agony and misery which push them to think of isolation and self-exclusion. The deprivation of real and good relationships mostly leads them to end their seemingly meaningless life by themselves. The individual in society and their relations with others is the main concern of many thinkers and authors:

> The first premise of human history is, of course, the existence of living human individuals. Thus the first fact to be established is the physical organization of these individuals and their consequent relation to the rest of nature. (Hegel, 2005, p. 12)

Regardless of the individual's awareness of his relationships with others that might differ according to social exchanges, the individual seeks healthy connections. Any individual has the ability to interact with others in a variety of situations, not only having intimate or romantic relationships but other close connections as well. The individual in society cannot live without association as the human life is a group-dependent one. It can be understood that the individual connects through their

experiences with others. The individual should be appropriate to society in which they liv. In fact, the individual needs power to overcome all the indifferences and find a suitable place among others with whom they cannot live at all, embracing the consideration that nothing is perfect in life. Relationship is the beginning of a lifelong process keeping individual close to others and causing isolation in its absence: “It unifies the individual sense of isolation and the objective shortages associated with social interactions” (Hawkley, 2015, p. 70). Thus, the importance of social relationship is considered as a necessary need for individual throughout his life in society despite suffering from psychological illnesses. The individual's intention of having no relationships with others and being socially isolated is because of the inappropriate or failed social relationships, the reduction intimacy with others and the sense of losing perfection. Rickie failed to have a real relationship with his wife and his friend in addition to his harsh childhood where he has lost close relation with his mother and father; all affect violently his character and thinking and encourage him to be isolated, which in turn causes his death. Forster develops a vision of life that comprises attention to personal relationship and personal isolation:

> [Isolation is] caused not by being alone but by being without some definite needed relationship or set of relations. In many instances it is a response to the absence of provision of a close, indeed intimate, attachment. It also may be a response to the absence of the provision of a meaningful friendship, collegial relationship, or other linkage to a coherent community. (Weiss, 1975, p. 16)

Isolation as a psychological state in which the individual has no meaningful or failed relations with others is a warning of the damages to be done upon the individual's intellect and feelings, mentally and physically, that in return cause his further isolation. Ironically, isolation stems from a desire towards real relationships. The individual seeks perfection in his relationships with others but the inevitable reality is that perfection is not a sustainable goal in any sphere of life. This supports Freud's theory regarding consciousness by exhibiting that Rickie loses touch with his sense of life during his continuous inner/ psychological conflict and suffering in isolation.

2.3. The Outcome of Isolation

In contemporary times, it is clinically observed that individuals may lose their selves, and the relationship between people may become distorted and deformed. As a result, they prefer to isolate themselves rather than live faked lifestyles. This novel discusses the gap between the protagonist Rickie and the other characters. It focuses on the conflict between man and woman as well as real and false relationships that cause isolation. This novel is concerned about the value of relationship and its difficulties in an individual's life that press him to abandon their circles and live alone in complete isolation. Rickie is a sensitive young man who spends his childhood lonely and unhappy because of his inborn lameness and the loveless relationship between his father and mother. His parents' neglecting of him makes him feel insecure, inferior and doubtful about his feelings and marriage. Even Agnes' appearance in his life, a woman whom he loved and married is full of hypocrisy. She forces him into a gloomy and conservative life (Forster, 1970, p. 25). Rickie has found in Agnes a mother substitute. At the beginning of the novel, Agnes is engaged to Gerald Dawes, an athletic young soldier who as a boy often had tormented Rickie. Unfortunately, at a football match, Dawes is injured and soon passes away. In her sorrow, Rickie encourages Agnes to experience grief at the passing of the greater thing in her life. His advice makes Agnes see the depths of Rickie's personality that others seem not to appreciate. After two years of her tragedy, Agnes visits Rickie at Cambridge and they engaged (1970, p. 31).

Rickie suffers from many shocks in his life. His aunt, out of a desire to hurt Rickie tells him that Stephen is his half-brother. This shameful reality shocks him and causes the breaking down of his engagement with Agnes. Another shock is his knowing Stephen is his mother's son and not his father's (p. 51). Though Stephen has no blood relationship with Rickie, he hopes to find love and home. Despite being humiliated and harmed physically and mentally, Stephen advises Rickie to get rid of Agnes' domination and go with him. Such kind of surrounded characters causes Rickie's onset depression in Sawston. Living in an oppressive atmosphere, Rickie gradually loses himself and becomes illogical. Rickie's psychological background ruins his future with women.

In avoiding the pure male and the pure female, Forster simplifies the relationships between man and woman. Both avoid passion when together, meaning there is absence of physical intimacy between them and that they almost miss everything in their refusal to accept it. In fact, the middle-class Victorian upbringing affects Forster greatly and makes him accept the limitation of its moral values. Forster used to talk about a sentimental kind of love that relationship satisfied: “with the touch of a hand, he concentrates on having many relationships more than passion” (Norman, 1987, p. 15). In his writings, Forster refers to the importance of tolerance in the relationship between man and woman. Tolerance is the main reason that makes Forster avoid women. Forster the man has a warm physical relationship with a woman, but Forster the philosopher will not have ended his career by proselytizing the decadent virtue of tolerance (Norman, 1987, p. 15). There is something compulsory about tolerance that is absent in the nature of tenderness. One has to tolerate but one wants to be tender. In missing a woman, Forster lost a half of his life. However, he only experiences the sentimentality of love; it is unavoidable to turn away (Norman, 1987, p. 19). Thus, he lives in a complete emptiness of life due to the warmth's lack of a woman. One should understand the individual relationships where refusing to be tragic means to feel the necessity and keep the spirit of adventurous dealings. Henceforth, if tragedy is defeated, stagnation follows since the fight will be ended; in other words, if there is no tragedy there will be no fight for satisfaction. The tragedy and harmful relationships between man and woman should be defeated. Forster does not find the world completely meaningless despite the lack of life's meaning. He sees a world of “dwarfs shaking hands with all their confused bickering had shown against an indifferent nature” (Rose, 1975, p. 9). Just like Rickie, who seeks truth, Forster does not know enough to find meaning in the world. However, as already mentioned, Rickie avoids complete failure through compensation.

Perhaps no one may understand the ultimate meaning of the world but at least some meaning may be found. The individual has no choice but to accept the emptiness and isolation as part of human nature for he can achieve success only through facing this truth. The failure of individual relationship and imperfect love can compensate the emptiness and isolation of life. Hence, tragedy is indispensable

to life if the fight is persistent. Rickie gives neither a complete vision, nor a complete reality. In Forster's world, the ideal and the real remain confused until the end and his final message remains lost in “the twilight of the double vision” (Beer, 1962, p. 46). His own confusion between his objective realization that he needs a woman to complete his life and his inability to have a full success relationship with one is responsible for this double vision. Forster's confused vision of individual relationships between man and woman that cause their isolation is fundamentally responsible for his last confused vision of life. His man lacks masculinity, his woman, femininity and the relationship between them is confused. He failed to connect man and woman and have a successful relationship. The most important thing is Forster's recognition that life has meaning though it is incomplete and imperfect. Despite his disappointment in individual relationship, he is fond of them.

The connection to something, anything, protects him from the meaningless and tragic nature of life:

> The tragic view of the universe can be noble and elevating, but it is a dangerous guide to daily conduct, and it may harden into a stupid barbarism, which smashes at problems instead of disentangling them. (Trilling, 1943, p. 50)

So, he decides to fight tragedy as he highly appreciates individual relationships. He strongly believes in human warmth and feelings without the implication of the degradation of the intellect. To avoid tragic vision, the individual must endure the difficulties. But sometime those difficulties are so hard that the individual has no ability to bear it. So, to get rid of them, the individual seeks to isolation regardless the suffering and the pain they will feel. In this contest, the subtle nature protects Rickie from his dissolution:

> In life we meet with a person it's nothing in itself, yet for the moment it stands for some eternal principles we accept it, at whatever cost, and we have accepted life. But if we are frightened and reject it, the moment, so to speak, passes; the symbol is never offered again. (Forster, 1970, p. 142)

Hence, this novel not only reveals the isolation of the human spirit, but also the salvation of the self-spirit of the characters like Agnes, Rickie and his mother.

Agnes comes up with a plan that may grant Rickie property, but in the end, she wishes to lose her mind. She separates from Rickie to choose another pursuit. She may be materially satisfied but not spiritually as she is lost. Followingly, Rickie decides to escape into nature, seeking a happy life as "the land became a living thing, fertilizer. It is no longer a dirty thing; it is a symbol of endless life" (Fuzhong, 2009, p. 19). To such people the eternal feminine appears to be selfish, dishonest and cruel as revealed in Rickie's words of Ansell:

> Man does not care a damn for nature or at least only a very little damn. He cares for a hundred things, besides, and the more civilized he is the more he will care for these other hundred things, and demand not only a wife and children but also friends and work and spiritual freedom. (1970, p. 96)

Agnes is considered as the antagonist whose evil soul is first recognized by Ansell. Rickie discovers her true nature later after he already loves her. John Sayre Martin comments the following on this:

> Overwhelmed by her manner and appearance he had seen not simply a handsome girl but a girl "like an empress," an illusion no doubt enhanced by the strain of 'Das Rheingold', which one of the undergraduates had been banging on the piano when she came in (Martin, 1976, p. 30).

It is clear that both Ansell and Stephen encourage Rickie to leave Agnes because of her hostility. In the matter of a day boy, Varden, Agnes sides with Herbert and oppresses him until the boy is broken in body, mind and spirit and finally has to leave. She even tells Mrs. Failing, Rickie's aunt, unpleasant facts about Stephen hence his mother sends him to the colonies. Her act reveals her reality as a feared enemy, selfish and unkind; being "the principal instrument of convention and suppression of instinctual responses" (p. 75). Therefore, marrying such a woman can only ruin Rickie as he slowly is pulled away from good and true experiences. His marriage to this deceitful woman produces only a fatal desertion from the great ideals of individual relations that he had experienced at Cambridge. Therefore, Rickie prefers isolation rather than yielding to her temptation as Wilfred Stone delivers:

> Through Rickie shares Ansell's misogyny, he is also fighting the other ghost, the fear of sexual inadequacy which Ansell knows nothing about. Half paralyzed by the very fear he is facing, Rickie

> can neither deny the women nor acknowledge her.
> (Stone, 1966, p. 71)

As a matter of fact, the impossibly of making any kind of relationship with such a woman is quite clear. The same genetic line of aggression is found in Mrs. Failing, Rickie's aunt, a woman of diabolic character. She elevates herself carefully and considers herself a dragon: “[I] have been a dragon most of my life I think; a dragon that wants nothing but a peaceful cave. Then, in comes the strong, wonderful, delightful being and gains a princess by piercing my hide” (p. 76). As a harmful woman, she is bored by her isolation at Cadover and becomes a scornful person. Her isolation from others and not sharing ideas with others make her hardly distinguish truth from falsehood. She pushes Rickie to return to his unloving wife as the conventions are splendid in their way saying that “we do not live for great passions or for great memories or for anything great” (p. 304). It is obvious that Rickie suffers from two isolations, the outer and inner one. His mother could be blamed for causing Rickie's inner isolation because of the gap between them. There is a distance between the mother and her son's young passionate outburst of affection that hurts his sensitivity and contributes to the quick development of his isolation sense. The result is that not only the relationship with woman or friend can cause man's isolation and suffering but mother's relationship as well.

Carola M. Kaplan notes that the title of Forster’s novel and Shelley’s poem assert the problem of a man-woman relationship; love and the isolation of others. At the same time Forster criticizes marriage that caused man's suffering, isolation and death as well. The problem of Rickie is to know his own nature that makes his marriage with Agnes unhappy “marriage is not always the right decision and does not always meet the emotional expectations” (Kaplan, 1995, p. 11). In this novel’s case, Forster describes marriage as a prison for both man and woman for it separates them from friends. Due to their unhappy lives, they think to leave everything and isolation becomes the only options for them to get rid of all their inner and outer sufferings. Ansell rejects Agnes' existence in his life and Rickie's life due to the lack of her individual moral nature. In a letter to Rickie he states the following:

> You are not a person who ought to marry at all. You are unfitted in body: that we once discussed. You are also unfitted in soul: you want and you need to like many people, and a man of that sort ought not to marry. (p. 191)

To which Rickie replies:

> "You've written to me, 'I hate the woman who will be your wife,' and I write back, 'Hate her. Cannot I love you both?'" (p. 192).

Agnes' voice is associated with the narrator's voice to be an ironic one that calls upon the protagonist's lack of awareness of the world. The narrator mocks Agnes for her triviality and her lack knowledge about the world. Ansell believes that her goal in life is to separate Rickie from his friends: "He wants to love mankind; woman wants to love one man, when she has him her work is over. She is the emissary of nature, and Nature's bidding has been fulfilled." (p. 142). According to Forster, marriage separates the married couple from the rest of the world. From then on, Agnes is actually going to be treated as the enemy, which separates Rickie from his friends.

This ordeal leads to the idea of humanism that stresses a united world is superior to any kind of social or moral institution. Forster emphasizes that, through relations and not isolation, can individuals enrich each other. Humanism suggests an implied faith in successful relations among people regardless of the inner obstacle which is the enemy within as Forster named "the unconscious power that seems to push several of his characters towards loneliness, the vast armies of the benighted" (King, 1978, p. 13). From these words, it is noticed that the individual should be aware of this inner obstacle's power for affecting badly the relationships and leading away from humanism since it pushes them to prefer to be isolated from others. In addition, Forster's characters have two-fold meanings. Almost always, they work as persons and as symbols; sometimes, however, they do not have the ability to work these two functions at the same time. Rickie is a person, Stephen is a symbol whereas Ansell is both a person and a symbol, as a person he is incomplete, jealous and passionate whereas as a symbol he represents Cambridge and culture. Regarding the blending of mind and body, Ansell represents culture and the intellect whereas Stephen nature and the heart.

Rickie eventually dies and his words "May God receive me and pardon me for trusting the earth" (p. 279) exposes his wish for not living in the illusoriness world. At this moment, Mrs. Failing describes him:

> [He is] one who has failed in all he undertook; one of the thousands whose dust returns to the dust, accomplish in nothing in the interval. Agnes and I

> buried him to the sound of the cracked bell, and pretended that he had been once alive. (p. 281)

Rickie seems to have gained nothing from his life, spending it in complete isolation since his childhood and until his death. He has neither real relations with his parents nor with his friends and wife despite his efforts to find a perfect relation. Reality, to him, proves to be devilish, because he is not prepared to face it. His real problem is that he has never achieved what he has learnt at Cambridge. As soon as he enters Sawston, he surrenders to those who are stronger and smarter than him. He avoids Mr. Jackson, who is a Cambridge man as himself, and who tries to make Sawston a better place. He agrees to be used as a puppet in the Varden case, and all the time is aware that he is betraying his ideals. He has failed, and his death is the highest of all his failures for trusting the world. He dies believing that his aunt is right, and people don't live for great passions or great memories. From his childhood, he never distinguishes between the real and the false, dying as blind as ever. His last words “Pretended again that people were real” (p. 285) reveal that he used the word reality to mean the perfection. He is disappointed because people are imperfect and not akin to the empresses he has imagined. His main aim is to find not reality but perfection. His walks towards reality without ability to face it lead to the walk towards his destruction.

E. M. Forster makes Rickie the underdog from the beginning. Rickie loses his wife and his life for Stephen's sake who accepts whatever Rickie has done for him as a matter of fact. To end his failed marriage and relationships, Rickie choses eternal isolation: his death. He spends his life isolated from his father, mother, wife and lastly friends. Isolation is the only choice he finds in the modern world for having no ability to make intimate and real relationships. This reflects that living in isolation results in tragedy as the individual becomes the living dead.

Isolation can be both a cause and an indication of psychological problems. If the individual has experienced isolation from early childhood to adulthood, it will continue regardless the individual's intention to make relations with others and have no desire to be isolated. On the other hand, isolation has resulted from a life event rooted in feelings of frustration, anxiety or inadequacy. Rickie suffers from both causes: in his childhood he lives an isolated life away from his parents; later in adulthood, a time in which he tries to find real and perfect relations either with his

friend or his wife, he fails yet again. Moreover, certain facts in life leads to self-isolation, increases in his frustration, and a negative self-image.

THIRD CHAPTER

3. Isolation of the Individual in *A Room With A View*

3.1. Man-Woman Relation and the Isolation Contrast

This chapter addresses E. M. Forster's *A Room with a View* (*ARWAV*) (1908), a semi-autobiographical novel that draws equals with his life in definite facets. Forster's isolated bachelor life affects his writings, driving him towards the pursuit of a truthful representation of a successful relationship between man and woman, and his isolated life leads him to a pessimistic view of life. His pessimism is not sound because he realizes that his failures are not applicable to the human experience in every case. This realization leads Forster to hoping that the end of the world may not be a whimper; a hope that causes appreciation of other writers of man and woman relationships. Forster's melancholic relationship with his mother and his indifferent and even aggressive relationship with his father affect his thinking and behavior. Because of his mother, he lives as a bachelor in his eighties, considering the King's College in which he studied his home. It is obvious that the personal differences affect Forster's writing, particularly his attitude towards the individual's relationship with others and his preference to be isolated. The relation between man and woman in general covers his scope meaning rather than between Forster and a third person.

Most of Forster novels reveal passivity and even hostility towards women. Though, he knows the importance of women, he fears them, and there is always a forced, false, obedient happiness about the scenes in which they appear. Forster portrays the woman as an individual "ashamedly hiding her femininity" (Blumenthal, 1975, p. 7). He draws no fixed line between masculinity and femininity as he believes in the equality between them which means that the question of difference between the sexes is ignored. His belief in equality between man and woman establishes the woman as merely of a person than a female identity for him. In this section, Forster's concerns regarding intersexual relationships will be addressed in terms of his writing mannerisms in *ARWAV*.

E. M. Forster's relationships are questionable as far as stability is concerned. He is disappointed in his life for its plainness. Though Forster believes in a

sustainable man/woman relationship, he fails to bring into the light any solid and exemplary relationship between the two sexes. Just as any other aspect of life, love is imperfect. This notion depresses Forster, but at the same time saves him from absolute despair due to its value. Therefore, any optimism in his writings is because of his objective realization that his failure does not mean the world's failure (Crews, 1962, p. 39), but his characters live in complete isolation because they do not have real relationship and real satisfaction. Forster knows to admit that the individual as a social being needs love and appreciation that are achieved by living with others; otherwise, the individual suffers from depression, lack of self-esteem and isolation.

3.2. The Social Barriers' Effect

The Victorian age is characterized by severed moralities and social values. The individual is completely confused and his confusion causes his wrong decisions, bad relationships and isolation. Forster's writings attempt to challenge the barriers of society, race, sex, and culture. His novel *ARWAV* deals with a group of British characters who lived during the British Empire’s zenith: the state becomes so powerful through its invasions in different parts of the world that a time of changes and innovations in all aspects of life presents itself. Traditional practices and belief systems are at an all-time high danger within this era.

In this novel, Forster focuses on the subject of suppressed passion and the war between society’s conventions and individual desires of passion. *ARWAV* is a romantic novel of the Edwardian era set in Italy and England. It discusses the desire for passion and freedom that, if not achieved, will push the individual to isolate themselves from everyone and even society. Through using different types of characters, Forster portrays a clear picture of society with its manner and values. As Glen Cavaliero puts it: “The physical reality, passion and love are the central part of this novel and the characters, and the situation revolves around their connection” 1979, pp. 22-28). He adds that this novel presents a vital picture of the moral dilemmas that are Forster’s main concern. Forster believes that the avoidance of bodily passions creates a weak individual.

The novel is divided into two parts. The first is set in Italy, which symbolizes individuality and liberty, and the latter in England to showcase a higher reliance on

society. Forster's Italy represents the natural world and to Lucy, the main protagonist, Italy offers her the most "priceless of all possessions her own soul while England would estrange her a little from that she had loved" (Forster, 1908, p. 8). Lucy is an English young woman who, with her cousin Charlotte Bartlett, travels to Italy. They are on holiday in Florence, staying in a pension. They dislike their room for having no river views: "… The better class of tourist was shocked at this" (p. 4). Mr. Emerson and his son George offer them their room with beautiful views. During their stay in Florence, Lucy becomes close with Emersons and begins to like them. She finds that Mr. Emerson and his son are different from other English people, who are generally "stuffy". Hence, she is torn between being either conventional like English people or independent, like the Emersons. In Italy, Lucy feels as though she were in the land of dreams and magic:

> The true Italy is only to be found by patient observation and is certainly full of beautiful things, if only I could come across them. The Well-known world had broken up, and Florence, a magic city emerged where people thought and did the extraordinary things. (1908, p.7)

Once she discovers the true Italy, all the barriers of the moral and confined world are destroyed.

Lucy is a young piano player with a hesitant nature whose name comes from the Latin word for light. She is from a middle-class family, naïve, bright but not brilliant. The story describes how Lucy choose to follow the true instincts of love and ends up in her character growth from not knowing what she needs to deciding on her own fulfilled life. When George sees Lucy for the first time, he is immediately attracted to her and asks to marry her, but she gives no answer. When she goes to Rome, she meets Cecil Vyse, a wealthy person who asks to marry her three times, and finally Lucy accepts his proposal. Meanwhile, George comes to know about Lucy's acceptance of marrying Cecil. He warns Lucy that Cecil is not a suitable person for her, as he appreciates money more than love. After going through many dilemmas, Lucy finally breaks the engagement with Cecil and marries George. At the end, they leave to Italy and live in the Pension, in a room with a view.

Lucy as a confused girl longing for love in the repressed culture of Edwardian era England and Italy serves as the protagonist of *ARWAV*. Though the novel is a romance, it criticizes the restrictions of English society at the beginning of 20th century. Forster's use of a lively and passionate country like Italy sheds light on the cold and close English society that is a detriment to the individual. Lucy, who tries to mold herself into a suitable woman to please her mother, her teacher Charlotte and her fiancé Cecil, ends up a rebel who desires not a wider dwelling-room, but equality beside the man she loved. Her protest has its set of challenges propagated towards her societal identity. By achieving such destruction and deriving happiness, she becomes an ideal to others.

During her waiting in an unfamiliar Italy, Lucy realizes the following: "One doesn't come to Italy for niceness, one comes for life" (1908, p. 15). She experiences this very soon when she witnesses the murder of an Italian man, who, before dying, "bent towards Lucy with a look of interest, as if he had an important message for her" (p. 40). She chooses to ignore this occurrence and preoccupies her mind with her lost photographs than the murdered man, frightened of having a spiritual confrontation with him (p. 42). George is the only one who helps her when she witnesses the murder, seeking to establish a favorable impression of himself on her. In order not to reveal the secret of the murder, she and Charlotte decide to leave Florence.

The second part of the novel is set in England after her return to home and agreement to marry Cecil Vyse, a cultured but passionless man. All the people Lucy met influence her clearly and she tries to confirm their ideals without questioning:

> Their kindly affluence, their explosive religion, their dislike of paper- bags, orange-peel and broken bottles. Life so far as she had troubled to conceive it, was a circle of rich, pleasant people with identical interests and identical foes. In this circle one thought, married and died. (1908, p. 102)

This reveals that she suppresse her own beliefs, opinions and passions; whether right for her or wrong. When George and his father arrive in England, they advise her not to marry Cecil; this advice leads her to question her choices and contemplate on her need of freedom and naturalism. Immediately, she leaves Cecil and goes on a trip

with her friends. The most important distinction made in this novel is some characters' relations with the other: Often, a room symbolizes inhibition, lack of passion and expression of feeling, whereas nature and a beautiful view symbolize freedom, honesty and uncontrolled passion. It is obvious that the whole novel centers on the George-Lucy-Cecil dynamic where Lucy has to favor one over the other.

Though, Cecil is an egotistical and bland young man with a narrow-minded outlook, cold, brittle intellect, and self-righteousness, he sees Lucy as an ideal woman, innocent, pure, sensitive and mysterious. When they are out in nature, Cecil urges that they walk on the road, rather than on a lonely path through the jungle (p. 113). She rejects this at first, but then accepts it for seeing that he is fit for a room without a view. Cecil refuses this comparison and claims that he seeks to connect with nature. When he enters Lucy's room, he opens the curtains, hating "the Honey Church habit of sitting in the dark to save the furniture" (p. 116). By doing so, he lets light into the room to see the view. His lack of imagination and personal relationships drives Lucy away and to pursue her feelings for George, who is admittedly of lower class. She finds that his socially inferior status never hinders her from loving him.

On the other side, though, George is liberated from his father's religious thoughts; he is a classical unhappy man miserable by too much knowledge. His father believes that his melancholia can be healed through having relationship with others and avoiding isolation. After the murder of the obscure Italian man, George lashes out at society, telling Lucy, "I shall want to live, I tell you" (p. 51). His ambitious tennis playing shows his intention to live. George, unlike his father, wants to free the minds of the young in order to make choices and personal philosophies based on experience and not on society's demands. In that sense, his protest is against isolation and oppression. As for Lucy, her main struggle is also resolved by getting rid of isolation. Both, Lucy and George believe that life must be lived without losing any moment: the individual should not think of isolation and confinement since it is the apparent source of sorrow and suffering. By choosing a room with a view, both George and his father can see the beauty of Italy and the role of passion in individual's life and by giving their room to Lucy, they allow her to see the same view. Lucy accepts to marry George once he realizes that the meaning of life is to

experience it and “stand for all he was worth in the sun” (p. 166). Here, Forster has an optimistic character’s breakthrough, in spite of having a pessimistic outlook of life himself.

Forster uses musical symbolism in Lucy's excerpts, as through playing the piano she can escape from the real world and become free and able to understand the essence of life. Ironically, the music that isolates her from her physical and social surroundings is what sets her free and fluid: “The passion she displays when playing the compositions of Beethoven is sometimes scolded, due to the excessive honesty and intensity the composer’s works convey” (pp. 34-35). Music is the only positive light in her life at some point. When Cecil decides to invite some guests to his flat for a dinner-party in which Lucy plays Schumann on the piano, he asks her to play Beethoven, but she refuses. She continues playing the piece by Schumann, which is described as “being enchanting, yet melancholy and incomplete unlike the works of Beethoven” (p. 129). This is because of her inner sadness. She realizes that this new life in London is eventually isolating her from everything she loves at home. Although she is impressed by the people present, she cannot bring herself to play something as inspiring and passionate as Beethoven where she feels it would not be correctly received. Also, when Cecil asks her to play Wagner, she refuses again. She plays certain Sonatas of Mozart, but stops when Mr. Beebe enters. This reveals her true character that she dislikes to do things imposed on her by anyone. She only follows her mind and passion together. The music is used to escape from the real world for her and a way to communicate her feelings. Finally, she realizes that music is no longer a way by which she may express herself. Her piano playing seems dislikable. She has to do things without using any medium in between. She learns the way to express her feelings and think through her words.

Whenever she takes a decision other people begin to blame or scold her. Mr. Arthur Beebe whose first appearance seems to be a tolerant man: “If Miss Honeychurch ever takes to live as she plays, it will be very exciting – both for us and for her” (p. 36). Through the course of the novel, Mr. Beebe wants Lucy to become “a gothic statue celibate, religious, and proper” (p. 44) as he believes that people are better off when isolated. He dislikes Cecil and encourages Lucy to leave him.

Concerning Lucy's love George, Mr. Beebe praises her choice but his feeling about Lucy's life with George remains vague since his only aim is to help her.

Forster studies gender by delving into how the body exists as a place of social competition. A body that has been requested by society as, for example, woman due to her productive ability will have definite criticisms placed upon it. Similarly, man's body has certain freedoms which he can sacrifice in order to show himself more civilized. Despite the gender differences and the societal impositions, both the man and the woman remain human in the end Mr. Emerson is the spokesman of Forster's humanism. He is the creation of the Forster's double vision as he represents the values of real life and real love. He tries to convince Lucy that she cannot marry the man whom she does not love for others' sake: "You love the boy's body and soul, plainly, directly, as he loves you and no other words expresses it. You won't marry the other man for his sake" (p. 202). His final plea for love as a creature both of body and of soul comes into fruition. The strength of Lucy's character is revealed when she sees the error of her ways through Mr. Emerson words:

> George and I both know this, but why does it distress him? We know that we come from the winds, and that we shall return to them; that all life is perhaps a knot, a tangle, a blemish in the eternal smoothness. But why should this make us unhappy? Let us rather love one another, and work and rejoice. I don't believe in this world's sorrow. (p. 64)

His aim is to encourage Lucy to love life, people and the world; trying to do what she loves and sees right and not to do what others enforce upon her regardless if it is wrong or right.

George longs for a world of order, but the chaos makes him realize that he cannot find meaningful things in confinement. He sees people struggle against their own problems and, at the same time, ends up hurting his father, the only person who cares about him. Both George and Lucy must make a decision either to fight for love and passion, accepting the danger which comes along with, or go for security and feel nothing in order not to suffer. As the man dies, at her feet, Lucy realizes that George looks at her across the scene of the murder. He throws her photographs down the river as they are discolored with blood (p. 64). This confirms that the duty of the

mind is to reserve the inner life of personal relations, reminding people that individual is not a machine, but a creatıre of body and mind, passions and intellect.

The title of the inherits three facets. Firstly, it is the room with a view at the Pension Bertolini that is the central point around which the whole novel develops. There the relationship between Lucy and the Emersons begins. Secondly, the title symbolizes life that is not bound and confined by the severe ideals and orders of society. It has two meanings, the individual may either disregard personal choices and live in a room without a view, or free themselves and unmake the walls. The third facet is about the features of two opposites combined into a room with a view. Here, the room refers to a closed society, “hinting at narrowness and confinement” (Prasad, 1981, p. 11) while a view represents an open world to describe the beautiful sights and freedom. Mr. Emerson’s unconventional nature is exposed by his saying: “there is only one perfect view, the view of the sky straight over our heads, all these views on earth are but bungled copies of it” (p. 147). Also, Lucy’s friend Charlotte upon arriving at Windy Corner asks a room with no view which represents her conventional view as well. Forster establishes that men fall into two classes, those who forget views and those who remember them, even in small rooms, just when Cecil tells Lucy that he used to connect her with a certain view, asking her the reason for not connecting him with a room. This reveals that his “conventionality traps him in the lifeless London environment as symbolized by a room with no view” (Wagner, 1990, p. 41). The view symbolizes individual’s unrealistic power to realize the inner life, the value of love/ passion and the body's needs.

The novel shows the victory of love and truth over muddle or confusion in life long struggle to establish exact truths and the relations between different truths. According to Lakshmi Prakash this novel is important in three ways: First, Lucy thinks that “something has happened to the living and that adolescence is transformed into youth” (1987, p. 12). Secondly, George feels that his disappointment is disappeared into a bright atmosphere made by the will to live. Finally, the novel is significant in that it underlines George’s and Lucy’s release from the isolated life into passionate connection. The use of sun is to symbolize goodness and the inner light of Lucy's soul through which she can differentiate between truths and confusion. Forster portrays Lucy with an inner challenge between

the real and the pretended feeling. Being two-faced as her idea is trapped by the conventions of Summer Street that disturbs her from becoming close with George, but at the end of the story, George tells Lucy that the chaperon encouraged him and Lucy to love each other. In Surrey, she realizes that her struggles are complicated and must be resolved. Such a decision encourages her to leave Cecil and marry George because she has grown and freed herself from society's restrictions. John Martin observes that though Lucy is “unsure of herself and more inclined to be swayed by the conventional attitudes of her class than by her own instincts and desires”, she is portrayed as one who is determined to free from the chains of society (1976, p. 26). Lucy marries George despite her family's refusal and goes with him to the pension in Florence to their room of view. However, Forster does not finalize the novel's ending with a happy marriage as they lose their own room with a view and want another great war to end everything.

Forster's main concern is to describe the meaning of life and the “clatter between the opposites of tradition and modernity, the man and woman, bounds and freedom of the modern world” (Crews, 1962, p. 51). He chooses the setting of *ARWAV* in Italy as the country is renowned for its vibrant style. Moreover, Forster believes in a steadiness of the intellect and body, meaning to address the intimacy of the mind and the passion. The intellect leads to a harmony and a successful relationship between man and woman just in the case of George and Lucy's marriage. On the other side, Charlotte is left alone as someone who never has a physical passion experience. She gravels for this as George describes her:

> She is not frozen, Lucy, she is not withered up all through. She tore us apart twice, but in the rectory that evening she was given one more chance to make us happy. Far down in her heart, far below all speech and behavior, she is glad. (p. 223)

Charlotte feels sorry for not experiencing a physical passion by evoking some of her old, girlish beliefs in passion and love. She comforts herself by helping Lucy and George to be happy. By converting Charlotte's character, Forster confirms that order is changed from inside and not forced from without:

> She shook her head and played Schumann again. The melody rose, unprofitably magical. It broke; it was resumed broken, not marching once from the

> cradle to the grave. The sadness of the incomplete the sadness that is often life, but should never be art throbbed in its dejected phrases, and made the nerves of the audience throb. (p. 129)

He believes that nothing can compensate the absence of a physical passion between a man and a woman. Therefore, he makes his heroes and heroines having precise ideas about passion. They kiss each other either “shamefully, regretfully, obediently or self-consciously” (McDowell, 1959, p. 11) unlike Rickie in *TLJ* and Charlotte in *ARWAV,* who never kiss, but only observe. The belief in the body of young people such as Rickie and Lucy is opposed to the adolescent preferences of society, which subsequently produces a relation between conflicting morals. The individual has to accept his body and soul. Therefore, Forster’s satire and irony oppose freedom to convention and present the situation wherein many faiths exist alongside each other. In *TLJ,* Rickie's values defeat Agnes' and Ansell's. Also, in *ARWAV*, Lucy and George get married regardless all societal impositions and differences. Here, Forster allows the individual to feel some contentment after the fight. Moreover, he gives an impression that any fight will persist even if there is no hope for success.

3.3. With /Against Isolation

Human life is dependent on social connections and the opposite is admittedly difficult. Social relationship not only satisfies the individual’s physical needs, but also regulates his personality and mind's progress. Individual's development of self and mind is only achieved through living with others and not isolating from them. It is clear that relationship shapes the individual's morals, behaviors, beliefs and personality. Relationships mean the ability to interact effectively with varied people in a diversity of situation. This means that relationships include an all-encompassing web of communication between people in addition to the gradual worldwide dimension of individual relations.

On the other side and since a long time, isolation's term is used in theological, philosophical, psychological and sociological writings. Sidney Finkelstein states the following:

> Isolation is a psychological phenomenon, an internal conflict and with hostility felt towards

> something seemingly outside oneself which is linked tone self; and barrier erected which is actually no defense but an impoverishment of oneself. (Finkelstein, 1965, pp. 28-29)

In Forster's *ARWAV,* the hazard is that of an individual's isolation and insignificance in the world as in the case of George Emerson, who has such a view in the melancholic early stage in the novel.

Forster concentrates on individualism and fears that the social devices destroy the individual. This fear centers on the fact that the social principles of societal mechanisms can enforce equality and supremacy upon the individual. Forster's fear comes from the belief that those controlling social convections shall "melt citizens into a single man" (Freeden, 1980, p. 44). At the same time, his notion refers to the issue in the evolution of relationship among people towards socialist thought in this period. Michael Freeden observes that "the lines between progressive ideologies were often blurred and no meaningful contrast is evident between individualism and socialism" (1980, p. 48). Forster hopes for connection but he is torn between this hope and the reality of order. His thoughts definitely shape in consideration of historical circumstances that he has agreed on as a more widespread ontological difficulty about the problem of individual relations. Forster's main concern is to form a connection between individuals that comes not through the imposition of the world view point upon another but through the recognition of all viewpoints individually.

This novel takes place during the time in which the world witnesses many rapid changes. A time when a young girl, Lucy, passes from childhood into womanhood; she is surrounded by all sorts of different people. Being a young and inexperienced woman makes it more difficult to understand other people. As a young girl in the early 20th century, Lucy gets used to questioning the rules of society that hinder her development. After her visit to Italy, she finds another world besides her own in England. She challenges her apparent wish to be part of its society and to admits her feelings. For this reason, she struggles to follow her heart for George. The difficult situation leads to scatter thinking and misunderstanding. At the beginning of the novel, Lucy misunderstands selfishness when she and Charlotte pretend to be unselfish about who should have the first room with a view: "They were tired, and under the guise of unselfishness they wrangled" (p. 24). Also, George lives in a

personal hell of misunderstanding as he seeks answers to mysteries that are beyond him. George is so self-centered that he has left himself confined into a room without a view. He is isolated from others by his quest of personal reflection, but he gets no correspondence. He does not realize that the end of the murdered man's life is the beginning of his own. By focusing on learning, George has allowed to increase his field of vision “over his washstand” and “where one would expect to see a mirror, he pins up his note of interrogation. Nothing more” (p. 34). The room is nothing but a troubled self-expanded asylum that asks for its inhabitants to accept the world as it is. However, love influences his thinking. Though love has meaning, it is limited: “One has to start with love, silent, wordless, nameless in order to write about an ambiguous lower self that is with the heavenly” (Martin, 1976, p. 18). George loves Lucy but Cecil's devilish self- consciousness prevents him from finding a spiritual home in Lucy.

Foster uses images to expose that the superficial existence is just a ridicule of the more universal way of life. The room of self is dissatisfied through muddle and monotony. He has done so because he wants to experience a world in which things do not fit. His using many images is to know a society from a lower personality outlook and to show the difficulty of living in world full of distress. Lucy often gets things in a wrong way. She thinks that the world is behaving very seriously because she sees it as a mere reflection of herself, rather than putting her conscious self aside and getting in harmony with all. The same is for Cecil, whose wrong view of Lucy is “a brilliant flower that blooms abruptly out of a world of green” (p. 126). Therefore, as human both Cecil and Lucy represent the forms of mirror–image that reflect the unconventional and even immoral vision.

The changing belief and the sense of individualism both affect the world's look towards the individual concerning the limited self. If the individual self-isolates from others they will lose sight of things needing to be together for being in a solitary imprisonment. The narrator, however, can enter Lucy's isolated mind to express her thoughts:

> She could never marry as she must be one of the women whom she had praised so eloquently, who care for liberty and not for men; she must forget

> that George loved her, that George had been thinking through her and gained her this honorable release. (1908, pp. 193-94)

Lucy has a rigid, middle-class life that draws her within its shackles until she visits Florence and realizes her ordered existence. At the pension, she meets many people whose thinking differ from her and even from each other. Mr. Emerson and his son George are among such people. Lucy finds herself torn between the intensity of life in Italy that gives her light and the repressed morals of England, personified in her gloomy fiancée Cecil. Lucy escapes the boredom of her surroundings by losing herself in playing the piano. She lives among the people who care about social conventions that contrast with her desire to have relations with the unconventional, which causes her painful journey in life. She ceases trying to understand the norms, and decides on the following: “It did not do to think, nor, for the matter of that to feel. She gave up trying to understand herself, and joined the vast armies of the benighted, who follow neither the heart nor the brain” (King, 1978, p. 19). The armies are full of enjoyable folk but she has yielded to the only enemy: the enemy within. She dislikes being with the Emersons or being occupied by them; yet she prefers to be with Cecil who is an advocate for being isolated. Mr. Emerson tells her that she can understand herself through understanding George but she pays no attention to his words and leaves him. Lucy decides to stop accepting the advice of others and submits to Forster’s the enemy within.

Cecil and Lucy are soon locked in a tortured conflict regardless of their separation. They have disturbed each other's lives by being mirrors that reflect and distort each other's misunderstandings into further chaos for an eternity. Hence, looking through her and not at her; makes Cecil unable to understand Lucy. He loves her not for herself but as a way to unknown worldly matters; having no complete image about her. He dislikes Forster's words” the life in time and is intent on its radiant alternative alone; the life by value” (p. 52) For Cecil, Lucy seemed a typical tourist when he basked in her delightful silence; she seemed to separate the light from the darkness. On the other hand, George, who sees Italy as “only an euphuism for fate” (p. 100) is considered both; a symbol when he uncurtains a view and a person when he becomes a human being at the end of the novel. Lucy is first introduced as a child whereas George is used to ask about man's place in the world.

But their meetings with each other change them. She grows up in a way that never trust people easily as she has done before and George finds freshness in her company.

Lucy is upset and becomes aware of a loveless world:

> The young rush to destruction until they learn better a shamefaced world of precautions and barriers which may avert evil, but which do not seem to bring good, if we may judge from those who have used it the most. (p. 100)

Hence, she decides never to build any relationships with anyone easily before serious contemplation. Moreover, she also decides to neglect both her heart and brain since she is too weak to face her own troubles; preferring to seek isolation from every person is better than having false relationships for her. Due to the suppression of society, Lucy is forced to be exiled. She is isolated from her family, who are offended at her past hypocrisy. She is alienated from the Windy Corner, perhaps forever. Both Lucy and George are isolated from Mr. Beebe, and Cecil has developed a pessimistic attitude toward women after Lucy's elopement with George. While Lucy expresses self-assurance that if one acts honestly, the people who really value them will not let go of them, but George is less confident (p. 200).

Lucy is torn between the choice of marrying Cecil, who is a more socially acceptable man, and George, who is a socialist journalist, intelligent, sensitive and honest. Her inexperience complicates the situation and leads to confusion. If she decides for George, she will have to break away from her family-imposed restrictions and remain loyal to her own way of life. To avoid troubles, she chooses to run away and be isolated from everyone. Mr. Emerson clarifies that by her marrying Cecil she will live in confusion. Nonetheless, she is aware that George will give her true happiness. In a thought chain, the following is present: “You love the boy body and soul, plainly, directly, as he loves you, and no other word expresses it” (p. 226). In fact, the choice is difficult as it is between her mind and her heart. She breaks off her engagement with Cecil as he is not the man who satisfies her spiritual needs despite finding the beauty in her. Her final realization proves that such kind of a personal relation is fragile and easily broken.

Lucy as a defiant woman with distorted thoughts cannot distinguish her emotions; she prefers to isolate herself from the Emersons and especially George to be with Cecil. Then, after a time of isolation and discovering Cecil's reality, she decides to leave him and isolates herself once again from everyone. The time of isolation gives her opportunity to reflect by herself without the influence of anyone concerning her true emotions. She finds herself better off when with George regardless of his lower social status. In fact, the isolation from George pushes her to discover that she loves him. Consequently, she decides to be with him and abandons the idea of isolation. She leaves her social position and exalted connection to marry a poor but sensitive young man, feeling happy with a clear awareness of life's difficulty. Lucy in gaining the man she loves feels that she “would gain something for the whole world” (1908, p. 224). Through the character of Lucy, Forster reflects the ordinary world of fiction as his speeches are without any cover.

By returning to Italy, both Lucy and George have taken Mr. Emerson's advice into consideration which is to spread out all the obscure thoughts in the sunlight. They have to start a new life full of love, hope and clarity, devoid of isolation. With this, Forster confirms the following:

> The life in time resumes, but the love they embody will not. Acceptance of the most real thing they shall ever meet' joint personal love which their bodies exact their hearts have transfigured has made them aware at the same time of enigmatic love. (Prasad, 1981, p. 55)

Though, their view is full of confusion, it sometimes becomes clear enough to encourage them to overcome the dull and selfish world of inner tragedy and reconcile with the beauty of nature. They decide to experience their love through intimate relationship and not through isolation. They endure regret for passing some time in isolation instead of being close to each other and seizing each minute to live happily. They believe that the period of isolation gives her a chance to choose correctly and illuminates her thinking way. Despite having this only positive side, isolation is undesirable because of its numerous negative effects. If the individual chooses to see the beautiful view without passionately loving another one, it becomes futile. Despite being together, they discover that they are alone. This

reveals that isolation can happen even if the individual lives with many people as the phenomenon is an internal one.

Forster describes the incorporation of subjective time with the outside world through the character of Mrs. Vyse, Cecil's mother, a hopeless woman who does not appreciate the rural lifestyle that has raised Lucy. But, withtime she begins to like her after the trip to Italy as she "is purging off the Honey church taint, she is not always quoting servants, or asking one how the pudding is made" (p. 113) here, Mrs. Vyse 's personal relationships, like most people of the upper class "had been swamped by London and even with Cecil she was mechanical, and behaved as if he was not one son, but, so to speak a filial crowd." (pp. 113-14) This hints at the post-modernist idea of isolation, alienation and dehumanization. As such, this kind of people prefer isolation rather than making relationships with other people of inferior level. To keep their superiority, they seek isolation regardless of the pain and suffering they felt. Their narrow-minded nature definitely causes their tragic end as the sense of how to end their painful feelings dominates their thinking.

Mr. Emerson believes in the individual and blames social institutions for deforming man's mind who dreams that others accept his own feelings. Man has to accept his body and soul: "We shall enter it when we no longer despise our bodies" (p. 145). His attitude surprises the people who consider him as a foolish as he treats them in an unrealistic way. He even likes to talk with strangers as if they are his friends in order to avoid the feeling of isolation. But people cannot understand his feelings considering his behavior as a kind of interference in their lives. Throughout his life, he never thinks of isolation and completely erases the idea from his mind because he loves life, people and relationships; seeing them full of hope and vitality. On the other hand, George is unlike his father in the way of seeing life. Despite raising his son to be free from all the restrictions that misshape his mind, George is gloomy as he wants a disciplined world.

For Forster, Second World War is the war of faith that submits the founding of individual relationships because it is a sort of mental stiffener that disturbs mutual understanding between people. Nicola Beauman observes the following:

> The gap between the ideal and the social reality has grown too wide for art, at least Forster's art – to bridge and the sense of isolation from his world and subject turned him from an artist into a critic. (1994, p. 16)

However, *ARWAV* is unique in that it has a happy ending while most of his novels have unhappy endings which can be considered as a resistance to individual's rigidity nature that is born of any certain ending. Perhaps feelings, values, and principles are harder to judge than can be thought at first sight. Nevertheless, it is evident that no one can live without relationships of communication and context, and the choice of isolation is mostly forced on the individual by society. The social evils like venality, treachery, dishonesty and so on affect the individual psych, thinking and behavior and cause the failure of relationships between men and women as well as between peers. Therefore, the individual seeks isolation to distance themselves from the suffering inflicted upon them.

The sudden contentment at the end of the novel is unconvincing as Forster forces a reunion between George and Lucy. His intention of happily ending his narrative is perhaps to make people accept life as it is and avoid looking for any eventual ideals. Lucy's sympathy protects her from a sterile life. She accepts the offered moment that makes her see George's virtues. This shows that Forster appreciates the individual above everything in the world and the happy ending confirms his idea of being against isolation and not with it for first time. Here, specifically in this novel, Forster appreciates highly the relationships among people for providing the individual with a feeling of happiness, reassurance, safety and psychological comfort. The diversity of relationships is one of the success factors in life as it enables the individual to find out many aspects of the self and the personality through interacting with different minds.

The inevitable reality is that no one can live apart from others without serious implications, and to build and gain successful relationships, the individual needs social skills such as expressing love and commitment to the terms of friendship. The variety of relationships satisfies the individual's needs; their discovery of different types of people enables them to deal with different kinds of personalities. It is very important to know that relations are not quantifiable; the individual may know many

people but remains in isolation due to the absence of distinguished relationships. On the other hand, the individual may have limited friends who can give him happiness of life. It must be established that despite the failure of relationships, the existence of unfavorable people and the difficult or violent circumstances of a potentially corrupted society, relationships are often less damaging than isolation. Isolation is not the means for the individual's ability to solve problems: on the contrary, it enhances the problems and causes psychological devastation. The individual must not submit to isolationist ideas regardless of failures.

At the end, Lucy becomes a courageous woman, having the ability to overcome all her psychological suffering and conflicting. Her strong desire for changing her dreadful life strengthens her determination to revolt against everything that hinders developing her character and imprisons her feelings. She rejects her submission to isolation in order to start again a new life full of love.

CONCLUSION

The 20th century is an advanced period in the western societies, especially the English one, which faces many moral problems because of the wars and the various socio-economic changes that cause the failure of relationships with others and makes the individual contemplate isolation. Since living is a group activity, social relationships prove to be very important for individual. It is difficult to understand the individual separately from their relations with others. In society and throughout life, the individual may suffer from many things that affect them psychologically and the consequences might be anxiety, misery, angry, depression, frustration and isolation.

Isolation the loss of relationships and contacts with others is considered a critical theory in social sciences for its dominating the intellectual field of classical sociology. Moreover, isolation theory remains an essential notion to understand the individual condition in modern society. Society plays an important role in the individual life as it usually restricts their freedoms and interferes with their life, which may cause isolation. This creates a sense of not being a part of this society, hence the idea of isolation governs the individual thinking.

There are personal and impersonal reasons causing the individual isolation. Among the personal reasons are disability, loss of love, failure relationship, and psychological illness, while the impersonal ones are gender discrimination, social and socio-economic factors and so on. Whether the factors are personal or impersonal, they affect individual both physically and psychologically and drive them to melancholy or pessimism. These feelings might push the individual to commit suicide as a means of salvation. Depression and isolation are connected together since both of them breed one another and a spiteful state concerning the feelings towards relationships. So, it is very important to know the reasons that make the individual refrain from relationships and prefer isolation.

No institution may magistrate the feelings of people who differ vastly from one another. Forster sees that society never appreciates the emotional life of the individual. Hence, he seeks to reform society in a way that its necessities should come after the individual reformation and not before. He considers that the individual

is significant and emphasizes on the differing elements that make the individual the leading factor that can be seen obviously in the relationship between man and woman. For him, avoiding the failed relationship between man and woman, the body and the mind is very important. But in case there is lack of physical experience which is the engaging of both physical and mental energy between them, they have to find compensation for this relation. In fact, any other kind of relation cannot be considered as compensation since both mental and physical feeling are connected together.

If the mind affects the body's life, the individual will begin to believe that the mental life is sufficient and that there is no need for the body's desire. It means that they seek spiritual love to escape from the physical love. Here, Forster criticizes the individual who concentrates on the mental love and ignores the body passion. In his novels, Forster uses dramatic irony to reveal the misconduct of society in forms of hypocrisy, deception, seclusion and isolation. He reflects the agitation at the beginning of 20th century in which modernization and isolation threatened the individual life. Because of his faith in individual relationship, Forster believes strongly in multiculturalism and makes his novels communal with a substantial transgression of social, sexual and cultural criticisms.

Forester discusses the concept of isolation in his two novels, *TLJ* and *ARWAV* in which he illustrates the reasons that push the individual to be isolated and the destructive effect of this isolation on the individual psychologically. In his novel *TLJ*, Forster exposes that in society the individual seeks to live a natural and simple life devoid of any interference. He portrays Rickie as not an intelligent man, yet art and poetry influence him. His body's defect never deters him from reading romantic poetry. Forster's main intention is to expose the modernization of the relationship between people particularly between man and woman in modern society. In fact, his real intention is to shed light on the reasons of man-woman separation and isolation from each other. Rickie's disability, the lack of family bonds, the spirit's isolation, unsuitable life with others, his failed marriage from bad woman and the repression of his work are the reasons that cause his isolation, loss and death at the end. He dies because of his failure in achieving the simplest things in life. These dilemmas are considered the course of his spiritual isolation from Cambridge to Sawston, to

Wiltshire. Even at Cambridge in which Rickie finds friends like Ansell, happiness and opportunity to escape from his depression and oppression of school, his physical flaw still affects him and makes him think of isolation many times. In the novel, Forster's main concern is to reconcile between intellect and passion, physical and spiritual, the mind and the body. Steadiness between these things is very necessary in an individual's life despite its impossibility in most times. Rickie may not be a loved man but his failure makes him save his life's brother, Stephen, and gives him a chance to be a loving man. Rickie spends his childhood in complete isolation due to his inborn lameness and the loveless relationship between his parents who are isolated from him. His childhood isolation makes him unconfident about his feelings and even his marriage with Agnes, a woman whom he loves profoundly, is failed and causes his isolation. He finds her a hypocritical woman whose aim is only to separate him from his friends. Both his mother and wife play an important role in Rickie's life as they turn him to be an isolated man instead of encouraging him to make relations with others as he wishes to do. It is obvious that Rickie lives in a complete isolation since he fails to make any kind of relationship with his parents, wife and friends.

To leave behind hiss failures, Rickie chooses eternal isolation: death. Isolation is considered as the only choice he finds out in modern society to end his dilemma of lacking the ability to make a close and actual relationship. This goes to support that isolation means death of the individual, though it is the individual's choice. However, sometimes society enforces things on the individual that they cannot bear; in this case, isolation will be a compulsory way of life. Hence, isolation, whether it is the individual's choice or imposed by society is, undesirable due to its destructive nature upon the individual's psyche.

As a matter of fact, the social isolation in childhood affects the adulthood, complicates relations and establishment with others, and strengthens the idea of isolation. The danger of individual isolation depends upon various cultural forms, family organization and sociability that is strongly associated with the social condition. It is very important not to regard isolation as an unavoidable result of individual anguish in life, but better to recognize life's elements that affect the individual destructively. Unfortunately, the unsuccessful relationships make the individual justify the isolation. The individual who has a forceful hope in life will not

hesitate to compensate the failed relationship with another that is more truthful and concrete. Rickie lost his aim in life and finds isolation as the only choice in his dreary life which leads to his end, death. Forster professionally discusses Rickie's conflict not only with other people but within himself also. He concentrates on the man-woman conflict, real-false relationships and its passive effect on individual life which cause his choice to be isolated and lived all alone by himself.

In his other novel *ARWAV*, Forster challenges the barriers of Victorian society which is characterized by restrict social morals that confuse the individual. The confusion makes the individual establish unsuccessful relationships that finally lead him to isolation for having no strength to face or overcome this failure. Due to the difficulties of modern life, the relationship between people or between men and women become distorted, therefore they prefer isolation to be away from such feigned life.

Through the protagonist, Lucy, Forster emphasizes on the repressed passion, revealing the war between society's conventions and the individual desire for passion and freedom that, if not actualized, will drive the individual to isolate themselves from everything. Hence, he portrays Lucy as a woman who believes in living life completely without missing any moment. Though, Lucy isolates herself several times through the course of her life, she has strong faith in life. She stops thinking of isolation as it increases her sadness and suffering. Isolation brings in her mind all the negative memories and discards the favorable ones.

In this novel, the view symbolizes the individual’s unrealistic power to understand the inner life, body's life and love's value. So, by choosing a room with a view, both George and his father can see the beauty of Italy and the role of desire in individual life. According to Forster, the individual seeks to make relationship with others and not to be isolated from them but the circumstances around them and some social factors affect their psych and cause their isolation. Relationship with others satisfies the physical needs of the individual in addition to adjusting their personality and thinking. The progress of individual self and mind can only be accomplished not through isolating from other but through making relations with others which form their ethics, manners and beliefs. In this extent, the theological, philosophical,

psychological and sociological writings concentrate on the concept of isolation and its destructive effect upon the individual psych.

In *ARWAV*, Forster seeks to awaken the reader to the hazards of isolation. If the individual isolates themselves from others for any reason, they are bound to miss the view on things from their solitary position. Therefore, isolation is akin to a prison that restricts the freedom to communicate with others. Despite his pessimism, Forster ends this novel on a positive note by allowing Lucy and George to get married. The reason of this happily ending is perhaps to suggest an acceptance of life in its natural form without any over-complicated meanings. Moreover, this ending emphasizes Forster's notion of refusing isolation. For that reason, Forster portrays Lucy as a rebellious woman who revolts against all the Victorian restricted conventions and marries George, a man not equal to her status-wise, just because she loves him.

Forster believes that the avoidance of bodily passion creates weak individuals so he allows a new world to be born in *TLJ* and a happy ending to exist in *ARWAV*. His use of irony in *TLJ* is to isolate Rickie in his own ignorance whereas in *ARWAV*, irony makes comparison between Lucy and people around her. In fact, both Rickie in *TLJ* and Lucy in *ARWAV* are forced to be isolated because of society's repressions. Forster portrays a vision of life that includes personal relationship and personal isolation.

Being a critical issue, many scientists and psychologists discuss and focus on the problematic consequences of individual isolation that increase exponentially in contemporary times. Keeping in contemplation and consideration that ordinary relationship with others in different fields of society is of good results may be a solution that suffices on the contrary to any kind of deprivation that might cause individual's isolations because once one feels isolated, mental and bodily problems arise. Via looking at social isolation from the life-course perspective, it is possible to study how social isolation during the individual's life stage affects another, and to identify opportunities to reduce it at stages across the life’s course. The socially disconnected definitely develop the sense of isolation which in turn causes deleterious effects on the wellbeing of the individual.

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