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Postcolonial Concepts in Forster's A Passage to India

مفاهيم نظرية ما بعد الاستعمار في رواية «ممر إلى الهند» لإي. إم. فورستر

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Abstract:

This research explores the intersection of racism and cultural trauma in the novel, focusing on how these themes are intricately woven into the narrative and their profound psychological impact on both the colonizers and the colonized. The study examines the long-lasting consequences of colonial oppression, with a particular emphasis on how systemic racism dehumanises the colonized and creates deep-rooted cultural trauma that persists across generations. Using a postcolonial theoretical framework, the research highlights key events in the novel, such as the Marabar Caves incident and the trial, as pivotal moments that showcase the racial tensions and injustices central to the colonial experience. These events reveal the emotional and psychological scars left on both the oppressed and the oppressors, affecting their identities and shaping their interactions. Furthermore, the study delves into how these experiences lead to both individual and collective trauma, illustrating the lasting impact of colonial rule on the psychological and cultural well-being of the colonized. The research argues that the trauma caused by racism extends beyond the personal, influencing the cultural memory and social dynamics of postcolonial societies. In conclusion, this research reflects on the ongoing relevance of these themes, demonstrating how the psychological scars of colonialism continue to affect contemporary societies, contributing to modern issues of racial discrimination, cultural identity, and social inequality. Through this analysis, the paper aims to deepen our understanding of the enduring legacies of colonialism and the ways in which racism and cultural trauma continue to shape the social and cultural landscapes of the present.

Keywords: E. M. Forster, A passage to India, Racism, Cultural Trauma, Psychological Trauma, Postcolonialism, Colonial Oppression, Marabar Caves, Collective Memory

المخلص:

يستكشف هذا البحث التداخل بين العنصرية والصدمة الثقافية في الرواية، مع التركيز على كيفية تشابك هذين الموضوعين داخل السرد الروائي وتأثيرهما النفسي العميق في كلٍّ من المستعمرين والمستعمرين. وتتناول الدراسة الآثار طويلة الأمد للاضطهاد الاستعماري، مع إيلاء اهتمام خاص لكيفية إسهام العنصرية المنهجية في تجريد الشعوب المستعمرة من إنسانيتها وخلق صدمة ثقافية متجذرة تستمر آثارها عبر الأجيال. ومن خلال توظيف إطار نظري ما بعد استعماري، تسلط الدراسة الضوء على أحداث محورية في الرواية، مثل حادثة كهوف مارابار والمحاكمة، بوصفها لحظات مفصلية تكشف عن التوترات العرقية وأشكال الظلم التي تشكل جوهر التجربة الاستعمارية. وتُظهر هذه الأحداث الندوب العاطفية والنفسية التي تتركها الممارسات الاستعمارية في كلٍّ من المضطهدين والمضطهدين، بما يؤثر في هوياتهم ويحدد طبيعة تفاعلاتهم.

كما تتعمق الدراسة في كيفية تحول هذه التجارب إلى صدمات فردية وجماعية، موضحةً الأثر المستمر للحكم الاستعماري في الصحة النفسية والثقافية للشعوب المستعمرة. وتجادل الدراسة بأن الصدمة الناجمة عن العنصرية تتجاوز البعد الشخصي لتؤثر في الذاكرة الثقافية والديناميات الاجتماعية للمجتمعات ما بعد الاستعمارية.

وفي الختام، تتأمل الدراسة في استمرار أهمية هذه القضايا في الوقت الحاضر، مبينةً كيف لا تزال الندوب النفسية للاستعمار تؤثر في المجتمعات المعاصرة، وتسهم في تفاقم مشكلات التمييز العنصري والهوية الثقافية وعدم المساواة الاجتماعية. ومن خلال هذا التحليل، تهدف الورقة إلى تعميق فهم الإرث المستمر للاستعمار، والكيفية التي تواصل بها العنصرية والصدمة الثقافية تشكيل المشهدين الاجتماعيين والثقافيين في العصر الراهن.

الكلمات المفتاحية: E. M. Forster ، ممر إلى الهند، العنصرية، الصدمة الثقافية، الصدمة النفسية، ما بعد الاستعمار، الاضطهاد الاستعماري، كهوف مارابار، الذاكرة الجمعية.

Chapter one

1.1 Introduction

Post-colonial theory is one of the contemporary critical theories that has tried to clarify beliefs that have shown prejudices and separated people. In particular, one of the most important elements of postcolonial theory that could possibly be used to analyse literature as well as human habits and behaviour is race. Moreover, one of the major aspects that may avoid the possibility of interracial relationship between the coloniser and colonised, or between the dominating and dominated, is racism. Consequently, the weapon of choice for combating systemic racism and segregation ought to be literature. Indeed, race, racism, and oppression are well-known to be among the main issues that postcolonial literature highlights. Thus, the primary purpose of post-colonial theory is to point attention to racism in all its manifestations, including the marginalisation and segregation that are imposed upon "the others," or subalterns. For example, Indigenous Indians suffer from a number of negative consequences of racism and oppression, such as extreme poverty, racial discrimination, hunger attacks, physical and sexual assault, rejection and ejection, discord, social insecurity, and dehumanisation. As a result racism and oppression have had an effect on Indians' mindset and their way of life, making them inferior to other people in every way and lowering them to the level of animals. (Daghamin, 2019)

Nonetheless, it is important to note that the oppressed and dispersed Indian population has reacted to the harsh English segregation in a variety of ways, including violence, intellectualism, radicalism, and peace. Furthermore, the effects of colonisation on cultures, countries, and societies are examined by post-colonial theory. Specifically, the theory describes how European, or "white," nations subjugated and dominated "Third World" cultures and societies, and also how these marginalised groups reacted to and fought against these acts of violence. Therefore, post-colonialism demonstrates an understanding of the cultural and social inferiority imposed by living in a colonised state. Finally, the political and cultural challenges faced by decolonised nations are emphasised in *A Passage to India*. (.ibid)

In literary studies, racism is defined as the conviction that a particular race is naturally superior compared to others due to racial differences and that the genetic characteristics, which make up race, are the primary causes of human traits and capacities. The word "race" is the root.

of the concept of racism, which holds that one racial or ethnic group is inferior to another and that unfair treatment is therefore acceptable. (Daghamin, 2019)

Daghamin (2019) points out, according to Stokely Carmichael and Charles V. Hamilton, that racism: What is it? For generations, the word has been a symbol of everyday life for millions of Black people. It includes forecasting racial factors in policies and choices with the intention of controlling and subjugating a racial group. Both overt and subtle racism exist. We refer to this as institutional racism and individual racism. The first includes overt human behaviour that results in death, serious injury, or violent property destruction. Compared to the first type, the second type is far less frequently criticised by the public because it stems from the actions of well-established and respected social forces.

As a direct consequence of prolonged racial injustices and postcolonial subjugation, communities experience deep-rooted cultural trauma, "Cultural trauma occurs when members of a collectivity feel they have been subjected to a horrendous event that leaves indelible marks upon their group consciousness, marking their memories forever and changing their future identity in fundamental and

irrevocable ways" (Alexander, 2004, p. 1). Alternatively defined as an intrusive, overwhelming incident that is thought to compromise or overwhelm one or more the basic elements of a culture, or the culture as a whole. (Alexander, 2004)

This stance leads to two key characteristics of social trauma: first, it does not imply an automatic reaction to a particular traumatic experience, which may be real or imagined; second, it appears that social trauma is caused by how people perceive and interpret (as socially symbolic acts) of a specific event as being extremely unpleasant or dangerous for the group's established values. Meanwhile seen in this way, colonialism is a type of social trauma that has a profound impact on the collective identity of colonised nations and influences how they identify themselves. Furthermore, colonialism as a social wound is appropriately narrated, interpreted, and interpreted symbolically by postcolonial theory. (Trajkovski, 2015)

Trauma is the emotional reaction to a traumatic incident, such as an abuse, natural disaster, or accident. Shock and denial are the initial reactions to such a situation, but over time, a person may experience erratic emotions, flashbacks, and physical symptoms like headaches, tremors, numbness, or nausea. Even the consequences could be so severe that they result in a pattern of dysfunctional relationships. These emotions and sensations are common for a while, but if they persist for an extended length of time, it negatively impacts a person's wellbeing. (Pathak & Dewangan, 2020)

It is very important to distinguish between trauma and traumatic events. Corsini (2002) defines trauma as:

“The result of a painful event, physical or mental, causing immediate damage to the body or shock to the mind. Psychological traumas include emotional shocks that have an enduring effect on the personality, such as rejection, divorce, combat experiences, civilian catastrophes, and racial or religious discrimination.” (Corsini, 2002, p. 1019)

Trauma significantly impacts cognition, leading to flashbacks of traumatic events, as well as numbness, cause cognitive difficulties in the person. Particularly in relation to the trauma, some sufferers exhibit forgetfulness or complete memory loss. Other symptoms include distraction, poor decision-making, and disturbed time perception. A guy who ruminates on his ideas becomes overwhelmed by memories of the trauma, which makes it more difficult for him to return to a regular life after the tragedy. (Pathak & Dewangan, 2020)

This study is significant because it examines the connection between racism and cultural trauma, particularly as it relates to colonialism as it is portrayed in *A Passage to India* by E.M. Forster. A widespread sense of cultural trauma was caused by the colonisers' wilful attempts to treat the colonised as inferior and dehumanise them by comparing them to animals. This trauma was deeply rooted in entire people's collective consciousness as well as to being experienced on an individual basis. By looking at these impacts, the study shows how colonialism's dehumanising practices influenced the identities and mental health of people who experienced it. By using this perspective, the paper seeks to offer a more thorough comprehension of the psychological damage caused by racism and how it still affects postcolonial societies.

The purpose of this study is to investigate how the long-term effects of colonisation are revealed through the interaction between racism and cultural trauma as illustrated in *A Passage to India*. The paper specifically aims to demonstrate how the racial oppression that colonised people experience

shows up as both individual and societal trauma. By examining the experiences of the characters, this study draws attention to the profound psychological wounds left by racism, which still have an impact on each of them as well as their larger communities. The study also intends to add to the current discourse on cultural trauma by highlighting the necessity of recognising and understanding the enduring consequences of colonial histories on both colonisers and colonised people.

1.2 Summary of the Novel

British writer, essayist, and social and literary critic Edward Morgan Forster, better known by his pen as E.M. Forster, was born in London in 1879, Forster was a critical thinker and a member of the literary community. In her journal, "Virginia Woolf" wrote: "He says the simple things that clever people don't say; I find him the best of critics for that reason." (Woolf, 1919) In 1970, Edward Morgan Forster passed away. (Brikci, 2019)

Forster's newest work, *A Passage to India*, was unique in English literature for its portrayal of the Indian scene in all its glory and misery, as well as, its description of the complicated problems that existed in the interactions between English and local Indians. He travelled to India in 1921 to serve as the senior Maharajah of Dewas' secretary. Before this, he had started writing *A Passage to India*, but after reviewing his notes in India, he became disheartened and set them aside. He wrote the book after returning to England, and it was published in 1924. In 1925, the author received the Femina Vie Heareuse and James Tait Black memorial prizes for what is regarded as his masterpiece. (Farhood, 2020)

A Passage to India contains a number of events. To start, it begins when two English women, Mrs. Moore and the young Adela Quested, visit India. At this point, Adela anticipates being engaged to Ronny Heaslop, a British magistrate in Chandrapore, India, who is Mrs. Moore's son. During their trip, Adela and Mrs. Moore both want to see the authentic India instead of the British-imported cultural establishments. (Mogea, 2023)

At the hospital, Dr. Aziz is called to Major Callendar's house. However, he is upset to see that Major Callendar has already left by the time he returns home. Frustrated, he goes to the mosque, where he encounters Mrs. Moore, an elderly British woman who has come to visit her son, Mr. Heaslop, the City Magistrate. They engage in conversation and may possibly become friends. Dr. Aziz accompanies Mrs. Moore to the club, which is off-limits to Indian residents. There, she meets Adela Quested, her friend and Ronny's fiancée. During their conversation, Miss Adela remarks that they have yet to see any of the real India. In response, the Collector, Mr. Turton, suggests hosting a bridge party. When Mrs. Moore tells Ronny about Dr. Aziz, Ronny becomes enraged by his mother's association with an Indian. (Brikci, 2019)

In Adela and Mrs. Moore's opinion, the Bridge Party is a disaster because so few of the English attendees treat the Indians with respect. However, one exception is Mr. Fielding, the schoolmaster of the Government College, who suggests that Adela meet Dr. Aziz. Mrs. Moore scolds her son for being rude to the Indians, but Ronny believes there are more important things to accomplish in India than showing kindness. Meanwhile, Fielding invites Adela, Mrs. Moore, and Professor Narayan Godbole to tea, which Dr. Aziz also attends. During their conversation, Aziz suggests that everyone visit the

Marabar Caves. Ultimately, only Adela, Mrs. Moore, and Dr. Aziz make the journey, as everyone else misses the train. (.ibid)

While exploring the caves, Mrs. Moore becomes distressed by some unsettling echoes and decides to leave Adela and Dr. Aziz alone. The two continue on, but suddenly, Adela and Aziz engage in a confused conversation. To gather himself, Aziz steps away and enters another cave, with Adela following him. However, when Aziz returns, he finds only their guide, with Adela nowhere in sight. As he searches for her, he discovers her broken field glasses. Later, he encounters Fielding, who arrives with an Englishwoman in Miss Derek's car, but he still does not know where Adela is. Upon their return to Chandrapore, Aziz is arrested for allegedly assaulting Adela. (Brikci, 2019)

Adela is questioned under oath about the events in the caves during Aziz's trial. Remarkably, she admits that she was mistaken and that Aziz was not the one who assaulted her in the cave. As a result, they release Aziz. In the aftermath, Adela breaks off her engagement to Ronny and returns to England. However, the relationship between Aziz and Fielding weakens due to Aziz's anger at Fielding for planning to marry Adela, who nearly destroyed his life. Following this, Fielding sets sail for England. In a moment of reflection, Aziz declares that he has had enough of the English and plans to go somewhere where he will not have to deal with them. (Mogea, 2023)

After two years, Aziz is now the head physician for the Rajah of Mau, a Hindu area located a few hundred kilometres from Chandrapore. From what he has heard, Fielding married Adela soon after returning to England. Consequently, Aziz despises all English people now. One day, while he is walking with his three children in an old temple, Aziz unexpectedly encounters Fielding and his brother-in-law. To his surprise, he learns that the brother-in-law's name is Ralph Moore, and it turns out that Fielding married Stella Moore, the daughter of Mrs. Moore's second marriage, rather than Adela Quedstedt. Over time, Ralph and Aziz become friends. (.ibid)

Moreover, Aziz and Fielding re-establish their connection after Aziz unintentionally crashes his rowboat into Fielding's. Before Fielding departs, the two men take one last ride together, during which Aziz assures Fielding that they will be able to become friends after the English leave India. Although they both desire friendship, Fielding asks why they cannot be friends right now. In response, the land and sky seem to convey a message: 'No, not yet... No, not there.' (Mogea, 2023)

1.3 Literature Review

1.3.1 Postcolonial

Postcolonial is a relatively not antique subject of literary studies that examines writings created by authors after their nations have been decolonised. To put it simply, the study examines how colonisation affects cultures and communities, even though the term was first used by authors writing after World War II to describe anything that transpired following the independence of the former colonised nations. (Mushtaq et al., 2017)

"Postcolonial perspectives emerge from the colonial testimony of Third World countries and the discourses of "minorities" within the geopolitical divisions of East and West, North and South. They intervene in those ideological discourses of modernity that attempt to give a hegemonic "normality" to

the uneven development and the differential, often disadvantaged, histories of nations, race, communities, peoples". (Bhabha, 1994, p. 171)

1.3.2 Postcolonial Literature

In theoretical terms, postcolonial literature deals with nations that have experienced the harsh and acrid period of European colonialism. To put it more simply, postcolonial literature is the one that is founded the themes of subjugation and resistance and is produced in Third World countries such as Africa, Somalia, South America, and other formerly colonised regions. Any postcolonial work's nature and goal are resistance, rebellion, and contestation against the prevailing Empire. Postcolonial literature is the one which challenges the Empire's or Center's ideology and position. (Dar, 2019)

Dar (2019) states, according to Paramod. K Nayar that postcolonial literature engages with, challenges, and subverts Euro-American representations and ideology. Technically speaking, almost the whole contemporary literature can be categorised as "postcolonial," given that substantial portions of Europe and Asia were formerly a part of the Ottoman or Roman empires. Postcolonial writing critically examines the history of oppression, colonialism, racism, and injustice, with focusing on race and ethnicity. This literature emphasises emancipation, critique, and transformation.

1.3.3 The Concept of Race

Race is especially relevant to the emergence of colonialism since the requirement for colonialist powers to establish supremacy over subject peoples and, hence, legitimise the imperial enterprise is inextricably linked to the division of human society in this way. Both colonialism and race theory are motivated by the same need to categorise human kinds into "civilised" and "primitive" categories. European racial thought established a hierarchy of human variety that has been difficult to remove by converting the reality of colonial subjugation into a justifying theory, no matter how implausible. Even though race was not specifically created by imperialism, it swiftly emerged as one of its most empowering concepts as the notion of superiority that gave rise to the concept of race readily suited to the imperial mission's two impulses: dominion and enlightenment. (Ashcroft et al. 2013)

1.3.4 The Concept of Cultural Trauma

Trondman (2008) notes that Eyerman's first book uses the concept of cultural trauma to explain how African American identity is formed. According to Eyerman, "the 'trauma' in question is slavery, not as an institution or even as an experience, but as a collective memory." Therefore, Eyerman uses the idea of collective memory a phrase that was first used by the French sociologist Maurice Halbwachs (1877–1945) to analyse the trauma experienced by African Americans. The idea centres on memory as both spatially and chronologically determined and socially produced. According to the American sociologist Lewis Coser, Halbwachs believes that "the past is a social construction mainly, if not wholly, shaped by the concerns of the present." It implies that "beliefs, interests, and aspirations of the present shape the various views of the past," to paraphrase Coser. In other words, a socially manufactured collective memory is a reconstruction of the past that satisfies present demands.

1.3.5 E. M. Forster

Aboudaif (2012) points out, according to contemporary American novelist Anthony Burgess (1958), "it is hard to say how E. M. Forster fits into any pattern." (Burgess, 1958, p. 221) This acknowledgment highlights the novelist-critic's prominence in the early 1900s. Forster is difficult to put into a particular pattern since he is a product of two different eras: the late Victorian and the

early Modern. Forster's writings' humanist elements in Forster's writing are not an indication to his tendency to the Victorian perception or suspicion his modernity. And according to Alan Wilde, "Forster is a modernist." However, what is the name of the humanistic component in his books? Readers of Forster's books will not be able to ignore the themes of close human interactions, which are closely related to Thomas Hardy's classic English country themes, especially in *Howards End*. Forster's humanism is his approach to finding balance in life's struggles. Forster believes that human interactions may overcome the vulnerability of life. (Aboudaif, 2012)

1.3.6 A passage to India

A Passage to India has been examined by writers from a variety of perspectives. For example, according to Mariyam Farzand in "A Passage to India: E. M. Forster's Exploration of Colonialism and Cultural Encounter," India saw a great deal of conflict and strife between colonists and indigenous people during British colonial control. Forster's knowledge of the intricacies of the Indian subcontinent was greatly influenced by his personal encounters with the country. (Aziz et al., 2024)

Furthermore, Ahmad Abu Baker contends in "Rethinking Identity: The Coloniser in E. M. Forster's *A Passage to India*" that the coloniser/colonised status quo in Forster's work precludes any possibility of friendship between the Indians and the English. Forster draws attention to the "formatting" process that newcomers must undergo in order to conform to the ideas and practices of the other colonial settlers. (.ibid)

1.4 Conclusion

Cultural trauma and racism are interrelated and this chapter explains how the suffering of certain groups results in psychological trauma from segregation, dehumanisation, and exploitation. A coloniser's persistent attempts to erase a person's identity and enslave him for economic and political reasons contributes greatly to the misery of the subjugated. Such conditions foster an environment where people are not only oppressed, but physically and psychologically battered, resulting in an enduring impact on the colonized populace. This psychosocial trauma stems from more than just personal experiences; it is an issue that impacts entire populations and creates division in society.

Furthermore, Forster's novel, *A Passage to India*, depicts these dynamics in the relationships of his characters, specifically the power struggles and racist sentiments of British imperialists and native Indians. It is within these relationships that Forster demonstrates how colonial oppression dehumanises people by compelling them to deny their realities to cater to the demands of their captors. This form of disempowerment transcends the boundaries of control; it embodies a sort of cultural violence that arises from a society's self-destructive perception of subordinated identity. Such trauma, heavily laced with feelings of shame and loss, yields adverse repercussions on the socio-psychological order of a nation.

The novel is emblematic of a discourse that seeks to address the problem of colonisation and the effects of imperialism on the indigenous people, as well as on the people who colonise.

Additionally, the scholar maintains: cultural trauma is not strictly historical; it looms large over contemporary societies. The remnants of colonisation still exist in the shape of discrimination, unequal distribution of wealth, and social exclusion. Through the analysis of the impacts of such injustices, *A Passage to India* compels the audience to consider the deep-seated harms inflicted to societies, and calls on them to recognise these incomplete and unattended injuries. In this way, the novel is not only a depiction of the past, it is also a demand for the future where race and culture subjugation is impermissible and dealt with.

Chapter two

2.1 Discussion

2.1.1 The Structural Forces of Racism and Colonial Power in *A Passage to India*

Racism stems from the false assumption that a person's value and aptitude are based solely on how they look. Racists or proponents of racism are those who have this belief. In general, they believe that members of their own racial group are superior because they are more morally upright, creative, and clever. On the other hand, they believe that members of other ethnic groups are less intelligent, trustworthy, and behave well. This enables racists to defend their treatment of people from other groups. (Aziz et al., 2024)

A Passage to India exemplifies racial politics between superior and inferior classes, as well as colonial dominance over the colonisers. As Boehmer pointed out, even before Darwin, colonisation was frequently seen as a contest to see who was the fittest. Once more, Boehmer believes that colonisation was a struggle for dominance. (Mahapatra, 2015)

Daghamin (2019) points out according to Yousafza and Khan (2008) that E. M. Forster emphasises a number of human qualities, like interracial tolerance, love, and understanding, in *A Passage to India*, while also highlighting the biased and prejudiced racial attitudes of the English culture. Nonetheless, it is believed that the British Raj's racial conflicts stemmed from the transgression of these ideals. Forster uses his scathing sarcasm and scathing criticism to target the British authorities for their intolerable racial treatment of indigenous people.

In *A Passage to India*, the Anglo-Indian colonialists are the dominant race and hold authority over the locals, who are marginalised and segregated. Their domination and power are granted by this authority, which they utilise against the Indians, a lower-class and inferior race. The untouchable Indians are viewed as inferior, weak, and an outcast. In comparison to the white superiors, they are perceived as inferior and oppressed; they are thought to be distinct from Europeans, particularly the English. Unlike the indigenous locals. (Boehmer, 1995)

The British are connected despite having distinct categories such as social status and religion. Social integration between the Indians and the colonialists, as well as between the

superior and inferior races, is extremely low. However, the narrative demonstrates that the Indians are more sophisticated than the colonists. (Daghamin, 2019)

Daghamin (2019) states according to Halmstad (2018) that the novel depicts racist views, persecution, and oppression by Anglo-Indians towards native Indians. Major Callendar, an English doctor, boasts that he tortured an injured Indian youth by applying pepper to his broken face. Mr. McBryde, the head of police, on the other hand, expresses conceited opinions about the Indians' desire for white English women. Miss Dereck expresses anger towards her Indian employers, Mr. Turton is haughty toward the Indians, and Ronny Heaslop, the city magistrate, is illiterate.

Khan (2023) states, that Bhabha (2013) refers to racial supremacy in the colonial setting as “a colonialist chain of command” and “an authorized version of otherness” (Bhabha, 2013, p. 129). By doing this, shame leads to an unequal relationship based on racial superiority and inferiority between the conquered Indians and the British colonizers. The novel portrays Aziz as a racially disadvantaged character. For example, he maintains an unequal relationship and is called to report to Major Callendar without providing a reason: “Old Callendar wants to see me at his bungalow...he might have the politeness to say why...he has found out our dinner- hour, that’s all, and choose to interrupt us every time, to show his power” (A passage to India, II, p. 13). Additionally, Barry argues that the colonized have a “subsidiary and marginalized role in the colonial society (Barry, 2020, p. 195). Therefore, the designated subsidiary role based on the colonials' racial supremacy is reflected in Aziz's summoning as a subordinate. Although this approach incites anger among the Indians, the colonized cannot disobey the colonial masters' orders. The colonizers use their racial superiority to interfere in private life and put pressure on non-white Indians to uphold the subject-master relationship. (Khan, 2023)

The researcher demonstrates that the coloniser’s treatment of the colonized is shown in this scene. Mr. Callendar shows his dominance over Aziz by calling for him during his rest time, the time of family gathering which is dinner time. This demonstrates the colonial mindset regarding the private matters and customs of the ruled people. They are reduced to beings who only know how to follow, and their culture is nonexistent. From the perspective of the colonized, Aziz readily complies with this directive. This attitude demonstrates the changes in the power structure and the loss of identity that native citizens experienced in their day-to-day lives and loss of dignity during colonial authority.

The antagonistic subject-master relationship between the Indians and the British keeps tensions high. The subordinate cannot disregard the superior's orders in subject-master interactions, especially in a colonial context. In the colonial era, it was usual for Aziz to submit to the civil surgeon when he left dinner time in order to obey the superior. Aziz is unwilling to have his private life disturbed because the relationship between the master and subject is more racially oriented than professionally, but obeying orders entails unwittingly acknowledging the colonials' racial superiority. When Aziz first arrives to visit the physician, he is treated with contempt and humiliation and is viewed as a lower-class Indian. The surgeon departs prior to Aziz's appearance. However, Aziz wrote in a respectful note “Dear Sir, -at your express command I have hastened as a subordinate should -and then stopped”. (A passage to India, II, p. 15) Since the colonial master treats Aziz with contempt and humiliation, the Indians and colonials have a relationship based on command and submit. (Khan, 2023)

Yousafzai and Khan (2008) point out, that Callendar avoids making the effort to give a clear message because of his negative feelings toward the Indians. This demonstrates his offensive attitude. On the contrary, Dr. Aziz composes a brief note for his supervisor. Each and every word of the message reflects

his lower status complicated by his humility, and it also demonstrates the expansion of the English ruling class. “Dear sir...At your express command I have hastened as a subordinate should.” (A passage to India, II, p. 15) The relationship between ruler and ruled is indicated by the humble language, style, vocabulary, and words chosen. Even Fielding, an English Community member, condemns Major Callendar's behaviour. “Callendar doesn't trust anyone English or Indian; that's his character, and I wish you weren't under him; but you are, and that's that” (A passage to India, XI, p. 105)

“You're superior to them, anyway. Don't forget that. You're superior to everyone in India except one or two of the Ranis, and they're on an equality.” (A passage to India, V, p. 32) This quotation accurately reflects the racist ideology that pervaded British colonial power, which used a belief of racial superiority to defend British control over India. The speaker implies that Indians are socially and intellectually inferior by stating that the British are “superior” to all Indians with the exception of “one or two of the Ranis,” which is consistent with the larger colonial belief system. Because of this racial prejudice non-Europeans were characterised as needing the help of a “higher” race. By referring to “one or two of the Ranis” colonial racists implied that they did more than just establish a strict system of race and limit; they also gave some leeway to make exceptions for the sake of decency. Racism is not rendered worthless by its attempt to logically include a few elite Indians; rather, it overcomes racism and protects the systemic inequality. In addition to the lack of significant societal interaction between the English and Indians, these views throughout *A Passage to India* cause social division and mistrust, illustrating the severe consequences of colonial racism.

Native Indians had no place to socialise or blend culturally with the colonists. However, Mrs. Moore feels sorry for Aziz because the British forbid Indians from joining the club, “and wished she was a member, so that she could have asked him in” (A passage to India, II, p. 22) The colonists do not include Indians in their parties if Mrs. Moore and Fielding are not present. The colonial masters' rejection to interact socially with their subjects makes maintaining social isolation from Indians a one-sided practice. Indians, on the other hand, wish to establish friendships and social ties with the British. However, when it comes to talking about racial distinctions in the novel, purity and pollution are two different concepts. The white colonists did not even acknowledge that Indians had the right to exist; they thought they were better than the Indians. For instance, Mrs. Callendar tells Mrs. Moore, “Why the kindest thing one can do to a native is to let him die” (A passage to India, III, p. 27). Although the novel defines racism as the uniqueness of Englishness, certain people, such as Mrs. Moore, oppose social distance because of racial superiority. (Khan, 2023)

Khan (2023) states, according to Forster (2005), Lidan (1997), Bhabha (2015) and King (2013) that Englishness and Indianness are incompatible since Indians are not regarded as appropriate for colonial meetings. Individuality and rationality are characteristics that make a person English. But Indianness is associated with irrationality, mysticism, and inability. Englishness appears to be hegemonic and may not be compatible with Indianness as a result of taking the image of “Gods” (A passage to India, V, p. 45) for themselves. The colonizers believed that “Englishness is superior to Indianness” in this sense (Lidan, 1997, p. 135). Additionally, Indians may not be able to move past racial boundaries and become more like God by imitating the colonists. Because God is a superior creator, colonists make imitation men to follow his instructions rather than to replace him. Additionally, to support and assist the colonial master. Furthermore, a mimic man is only a subject of a “partial influence of a moral improvement which will construct a particularly appropriate form of colonial subjectivity” (Bhabha, 2015, p. 127), not on par with the masters. To recognise the superiority of Britishness without argument or logic is

the proper expression of colonial subjectivity. Therefore, Indianness is only seen by the colonists as a component of femininity, poor morals, irrationality, and mysticism (King, 2013).

Mrs. Moore offered Aziz to join the club when they met at the mosque, but he refused, stating that "Indians are not allowed into the Chandrapore Club even as guests" (A passage to India, II, p. 24) Even well-educated Indians are not permitted to enter Chandrapore Club. "He (the native) can go where he likes as long as he does not come near me. They give me the creeps" Mrs. Callendar states. (A passage to India, III, p. .28) She declined to blend them in any way. This demonstrates how bigoted the English are toward Indians. The "coloniser" is racist toward the "colonized." "How a decent girl like Miss Derek can take service under nationals is a mystery to me," Ronny says, adding that "but there is the native, and there is one of the reasons why we do not admit him (Dr.Aziz) to our clubs, and how a descent girl like Miss Derek can take service under natives puzzles me..." (A passage to India, VIII, p. 94) The British believe they are superior to the Indian. (Brikci, 2019)

Forster uses his character's experiences to demonstrate racism and British colonialism in India. The Chandrapore Club, for instance, is a social setting that Indians are deliberately excluded from. As an Indian with a high level of education and social status, Dr. Aziz's example effectively illustrates how the British continue to regard him as inferior. Social apartheid penetrates the colonial psyche and extends beyond restrictive policies. As a symbol of power, it guarantees that areas under British rule stay free of Indians. There is no empathy on both an individual and institutional level, as demonstrated by Mrs. Callendar's obvious disdain for Indians and her goal to avoid any interactions with them. The British had this view of the colonized, considering them to be less than human and lacking in any human virtue. Similar views are held by Ronny Heaslop, who believes that Indians have no place in British society and that any close interaction with them is abnormal. In his opinion, the automatic divide of Indians as the destined subjects and the British as the rulers illustrates the limitations that governed colonial dominance. Foster reveals the fallacies contained in British imperialism through these exchanges, arguing that colonial authority beyond politics and economics, creating societal divides that dehumanised the citizenry.

Racism between Muslims and Hindus is another kind. Aziz once used a polo stick to beat a Brahminy bull, which is revered by Hindus. According to Forster, "A Brahminy Bull walked towards them, and Aziz, though disinclined to pray himself, did not see why they should be bothered with the clumsy and idolatrous animal. He gave it a tap with his polo mallet" (A passage to India, VI, p. 58) The most significant rift between Muslims and Hindus was brought about by this racist act and disrespect for other religions. Instead of viewing one other as unique individuals, they each consider each other in terms of their religious identities. (Brikci, 2019)

Forster quotes Mrs. Turton: "Mrs.Turton closed her eyes at this name (Fielding) and remarked that Mr. Fielding was not pukka, and had better marry Miss Qusted, for she was not pukka" (A passage to India, III, p. 29) A number of English individuals, however, also formed a negative view of the English members of their own society in addition to the Indians. (Brikci, 2019)

Forster portrays Mrs. Moore and Feilding as sensible, balanced people who uphold the ideals of equality and respect for one another. However, Forster portrays the main character, Aziz, as a confused, worn-out, and shortsighted individual who is primarily concerned with oriental values. Aziz's decision to show the Marabar caves to two English strangers visiting India without any previous-arrangement reflects his emotional and wounded mental state. The fact that Aziz has never actually seen the Marabar

caves makes him unique, irrational, and less desirable as a person. However, Mrs. Moore's response to Mrs. Callendar, "How if he went to heaven?" (*A passage to India*, III, p. 24) paints a remarkable picture of Fielding's sympathy for Indians. Mrs. Moore and Feilding are two examples of characters in the novel who work as a bridge to reduce racial superiority and inferiority-based divides. However, the author did not treat Aziz with the same decency and compassion. Additionally, Mrs. Moore's nobility and implied support for Indians are irrelevant to Aziz's trial and imprisonment. Her assistance has not helped to end Aziz's difficulties. As a result, Mrs. Moore is unique and takes a different path than the other characters who are a part of the British system. Feilding has a lot of regard for Indians, particularly Aziz, but he also somewhat agrees with Adela. Fielding is not supporting Adela in the Marabar incident, which heightens racial tension between the colonizers and the colonized, despite being a link in the colonial bureaucratic chain. (Khan, 2023)

Caves represent many aspects of India. Indians are a source of mystery, confusion, and surprise, much like caves. A cave's haziness, mystery, and confusion make it impossible for an outsider to fully comprehend the British people's enlightenment, which is symbolised by insufficient sunlight. Thus, just as they are unable to comprehend the Indians, they are also unable to comprehend the caves. (Mahapatra, 2015)

In *A passage to India*, the Marabar Caves serve as a perfect example of colonial prejudice and the stark difference between Indians and British people. The caves provide a highly chaotic and overwhelming experience that destroys one's sense of self since it reflects how colonial rule views Indians as a single, inferior species of human being. By causing Aziz to be arrested due to her evasive claims regarding his accusatory remarks, Adela's experience in the cave increases the racial tension and shows the Colonial Powers' unquestioned perception of Indian guilt. Even Fielding, who has empathy for Aziz, is still subjected to the colonial syndrome. However, after realising the Caves' hollowness and the lack of justice under British rule, Mrs. Moore, who had previously been unable to tolerate overt acts of racism, grows increasingly pessimistic. Forster uses the Marabar Caves to illustrate how racism is not the only example of reality distortion in colonial India, where the truth is hidden beneath oppression.

Throughout the novel, the English show their superiority over the Indians. Forster describes the uneasy relationship between colonial rulers and Indians. The comments and treatment the Indians receive from the English demonstrate their aggrandisement. The offensive attitude towards Indians stems from historical, psychological, philosophical, cultural, and traditional behaviour. (Yousafzai and Khan, 2008)

2.1.2 Cultural Trauma and the Echoes of Colonialism in *A Passage to India*

Racism peaked when the incident at the Marabar Caves sparked a conflict between the two races. Adela's unjustified accusation of Aziz demonstrates the British people's prejudice against Indians and strengthened previous prejudices brought about by colonialism. The caves and their strange echoes represented the cultural trauma caused on both the colonizers and the colonized.

Adela, overcome with anxiety, attempted to shift the guilt to Aziz while falsely romanticising him, and Aziz suffered in a culture that easily criminalised him. Conflict between the Indian and British cultures grew as a result of this one deed, which ruined the appearance of friendliness between them. Aziz was humiliated and betrayed by Adela's charge, which strengthened his mistrust of the English and deepened the psychological wounds caused by the rule of colonialism. Despite Adela's later withdrawal of her claims, the confidence had already been damaged.

A Passage To India by E.M. Forster vividly illustrates the trauma the British inflicted upon their colonized subjects through their relations with the Indians. In the Marabar Caves, the British national and the Indian woman experience an emotional breakdown due to their cultures and personal truth. The conflict was symbolised by the echo within the caves. The echo became more than just a sound; it encapsulated the psyches of many Indians and British people and the trauma they suffered while being colonized, Britain by India and vice versa.

“The echo began in some indescribable way to undermine her hold on life” (A passage to India, XIV, p. 158) This quote emphasises the impact that the Marabar Caves have on the psyche of Adela Quested. The echo of the caves becomes less of a natural sight and more of a symbol for the disintegration of her internal identity and cultural estrangement. Therefore, Adela still has faith at the beginning that there exists a sound British world, which is orderly and stable, but when she enters the caves, she experiences something beyond the limits of comprehension which shatters her reality. The echo in this case suggests confusion in a world that cannot make sense of sounds, thus evokes disorder. Her confusion makes her ever ready to blame Dr. Aziz, illustrating how cultural trauma makes one so disoriented that they cannot tell the difference between reality and fantasy.

“The echo in a Marabar cave is not like these, it is entirely devoid of distinction.” (A passage to India, XIV, p. 136) After studying the impact of the echo on Adela, we now examine the significance of the echo in the Marabar Caves. The quote highlights that the echo in the caves is not like any other echo; it lacks specificity and accent, it is meaningless. That relates to the profound cultural conflict in the text between India and Britain, which illustrates how the borders between different cultures and identities were obliterated with colonialism. In their efforts to control India, the British stripped the country of its incredibly rich and diverse heritage and attempted to fashion it into a single, dull “other.” For the Indians, this absence of differentiation, is a reflection of the imperialism whereby their voice is silenced and their identities erased.

These two quotes illustrate the intricacies of the relationship between the coloniser and the colonized in the novel. The desecrated echo within the Marabar Caves stands for the cultural trauma of both sides. For Adela, it is the death of her belief in the colonial order, while for Aziz, it stands for the obliteration of Indian identity under British oppression. The echo is not simply devoid of value; it is a sign of profound meaning loss, a circumvention of the possibility of communication, understanding, or reconciliation. At the end of the day, the cultural trauma of both characters prevents them from forging any connections and indicates the true nature of colonialism.

Adela Quested is suddenly overcome with sadness and chagrin action, unable to express her pain and concern due to the guilt she has caused Aziz. As the trial begins and she drops her case against Aziz, she wishes to continue and endure this guilt selflessly. This particular incident demonstrates that despite racial, cultural, and ethnic differences, love and understanding can overcome anything in the world. People from different racial or cultural backgrounds can come together through universal love,

understanding, and pure emotions something that beyond race, caste, creed, and culture. (Daghamin, 2019) Yet, while Adela embarks on a path of self-awareness, the reality of cultural trauma lingers, shaping the lives of those affected by colonial injustice.

While redemption might be sought by Adela, the harm inflicted by the allegation cannot be retracted. The trial sequence in *A Passage to India* is the culmination of everything, the zenith of racial strife, of cultural trauma, underlying the prejudices of Dr. Aziz's British colonial education. He is presumed guilty the moment he is charged, not because there is proof, but due to the colour of his skin. "The darker races are physically attracted by the fairer, but not vice versa" (*A passage to India*, XXIV, p. 223)

Moreover, the British are presented as superior morally and intellectually, while Indians claim to be primitive and succumb to uncontrollable desires. Such a racial generalisation serves not only to justify the wronged act of Aziz, but further the boundaries of colonial domination. The trial now becomes a cultural traumatic event for both Adela and Aziz, as they are forced to observe the facts and not mere fiction of colonial rule. In *A Passage to India*, it is for Aziz the recognition that the so-called British legal system with all its just violent intentions was ever and will always be against him. This brings about an unhealed gaping hole in his faith towards everything British.

When Adela drops the charges, the impact of her actions never really reverses. Even in death, Aziz understands he will always be viewed as inferior by the colonial masters. The trial along the way becomes a turning point for Adela; she appreciates emerges with the realisation her fear and confusion were co-opted by a system by an imperialist power that was hell bent on power. This deep experience scars both characters psychologically, demonstrating not only how cultural trauma functions on an individual scope, but as a collective scar left by colonial subjugation. Forster uses that episode to reinforce the notion of racism: it should not only be seen through the lens of personal bias but as an overarching tyranny that determines governance, equity, and social relations in a colony.

In the case of *A Passage to India*, the trial scene and the Marabar Caves stand out as two elements where the deep cultural wound of colonisation is laid bare. Adela and Aziz's attempts to navigate their relationship stained by colonial oppressive rule are fraught with minimising their trust in each other, as well as distorting racial prejudice, steaming of inter-colonial rivalry. The echo within the caves and the false imputation during the trial captures the reality of colonial domination - discombobulating, destructive, and racist. The tragedy is not merely in ugly deeds of individuals but the shocking persistence and intensity of racism as a culture.

In the end it is Foster's description of these incidents that tells us the intricacy and predicament of cultural trauma. The effort of an individual to seek grace is overshadowed by the existence of colonisation. Although these individuals try to emotionally disentangle the colonial bonds, Forster's narrative propounds argues it does not disentangle the globalised interconnectedness. At best, it examines the profound reality of cultural trauma stemming from what is termed the sub-continent and its civilisation.

2.2 Conclusion

After all the events, situations and misunderstandings that happened on both sides, it is absolutely impossible for a sincere, sound and equal friendship to occur in the presence of colonialism.

Colonialism's legacy resulted in imbalance between power and authority which hinders sincere understanding and equality between both parties. The divides caused by hostility, cultural difference, and racism have persisted throughout time and are so severe that the interactions that Adela and Aziz share barely make any difference. It isn't merely a clash of personalities; it exists within the colonial system. To illustrate, the ignorance of justice like in Aziz's case, and framing him and the trial that follows illustrates how under colonial government, justice is not served, trust is substituted by fear and suspicion.

In the same manner, the friendship between Aziz and Fielding, which, at first, seemed to defy the rules of the colonial division, ultimately succumb to the same processes of racial and cultural fragmentation. Although they share some pleasant times with each other, the trial and the systemic racism integral to colonialism is bound to fracture their bond. The moment Fielding decides to support the British, no matter how close he is to Aziz, signifies the point of no return. What used to be a friendship which transcended the boundaries of race is now broken beyond repair by the impositions of colonialism.

This final rupture is telltale of how even the most intimate of friendships can sustain such brutish wreckage of inequality and racism sundering a society. Just as the trust the British legal system ever had in Aziz can never be restored, so too, he will never be able to relink with Fielding since the remnants of colonisation are nearly impossible to cure. The novel makes a final note that under these intolerable conditions, genuine friendship or reconciliation between a coloniser and a colonized is out of the very question.

Bound together by the damages of colonialism, the friendship that Aziz and Fielding tend to form is unattainable. After the rowboat incident, they manage to reconnect for a short while, and Aziz, hoping that every Englishman would eventually leave India, fantasises about their possibility of friendship. He offers this vision at their chance meeting, offhand, only for it to get instantly crushed by the far greater reality at play. When Fielding asks why they are unable to be friends at that moment, the sky paired with the earth appears to remark 'No, not yet... No, not there.' (A passage to India, XXXVII, p. 332)

Concerning the two, this quote emphasises the systematic forces under which there would be overwhelming racism and division which would not allow these friendships to form. All estranged by their individual desires, and in this case hope, Aziz and Fielding are unable to transcend the obstacles that prevent their friendship from forming. Attempting to form these desires brings to limelight the ideologies that exist for them, which displays the fact that recapturing this snowballed desire ceases to exist. Through these discretions, the sides formed while proving the boundaries linking the colonizers and the colonized, during deep contexts of colonialism rise ardently which ultimately drive the world apart.

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