

رسم الأيدولوجية الاستعمارية: دراسة بنيوية
للسلطة والتواصل في رواية إدوارد مرجان
فورستر رحلة إلى الهند

**Mapping Colonial Ideology:
A Structuralist Examination of Power and
Communication in Forster's *A Passage to India***

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Abstract

This paper examines how the structure of *A Passage to India* is used as a framework to convey the stereotype of the "Other" as inferior and as a tool for political propaganda, reflecting Forster's colonial views. While many scholars have studied Forster's political ideas in the story, they have not focused on how the structure of the narrative has been carefully employed by the author to convey these negative political views. Using Greimas' framework of actants-subject, object, sender, receiver, helper, and opponent, this paper examines key interactions, such as those between Mrs. Moore, Adela, and Dr. Aziz at the mosque, the Bridge Party, and the Marabar caves, and how that such encounters are used to mock the newcomer desire see real India- the object of their interest. After these four encounters, the women ultimately abandon their hope to see real India mirroring the truthfulness of negative experience of the English who advise them to keep away from the Indians if they want to be safe.

Keywords: Actant, Sender, Receiver, Helper, Opponent.

الملخص:

تتناول هذه الورقة كيف ان بنية رحلة إلى الهند استخدم كقالب لنقل الصورة النمطية للآخر كناقص وكأداة للدعاية السياسية، مما يظهر آراء فورستر الاستعمارية. على الرغم من أن العديد من العلماء قد درسوا أفكار فورستر السياسية في القصة، إلا أنهم لم يركزوا على كيف ان بنية القصة قد استخدمه بعناية بواسطة الكاتب لنقل عن هذه الآراء السياسية السلبية. باستخدام إطار عمل جريماس للأكتانات - الموضوع، الهدف، المرسل، المتلقي، المساعد، والمعارض - تحلل هذه الورقة التفاعلات الرئيسية، مثل تلك التي تحدث بين السيدة مور، وأديلا، والدكتور عزيز في المسجد، وحفل الجسر، وكهوف مارابار، وكيف يتم استخدام هذه اللقاءات للسخرية من رغبة الوافدين الجدد في رؤية «الهند الحقيقية» - الهدف الذي يهتمون به. بعد هذه اللقاءات الأربعة، تتخلى النساء في النهاية عن أملهن في رؤية الهند الحقيقية، مما يعكس حقيقة التجربة السلبية للإنجليز الذين نصحوهن بالابتعاد عن الهنود إذا أردن البقاء في أمان.

الكلمات المفتاحية: الفاعل، المرسل، المستقبل، المساعد، الخضم





Introduction

As highlighted in the literature review, many scholars have analyzed *A Passage to India* at length. These scholars have explored Forster's political ideas, however; they have not discussed how the narrative structure that conveys these political agendas. Structuralism is used in this study because it focuses on how a text conveys meaning through its structure, not just what it means.

Focusing on A.J. Greimas's expansion on structuralism that aims to uncover universal narrative rules rather than paying attention to specific genres, this paper uses Greimas' actantial model to show how the ideological structures within *A Passage to India* perpetuate the English colonial perspectives. Therefore, this paper investigates how Forster's narrative functions as a tool for political propaganda and how Forster uses a particular structure to convey his colonial ideologies of portraying Indians and their culture as an obstacle to cross-cultural understanding. It also examines how the plot structure is framed to support the central hypothesis of the novel regarding the possibility of meaningful relationships between the English and Indians.

The central questions explored include: How does Greimas' actantial model reveal the ideological structures in *A Passage to India* that support colonial perspectives? How does the narrative structure act as a tool for political and social propaganda, especially in portraying Indian society as a barrier to genuine intercultural exchange? How is the plot designed to support the novel's central idea about the possibility of meaningful relationships between the English and Indians?

Literature Review

E.M. Forster's *A Passage to India* has been widely studied, particularly for its connection to colonial discourse. Scholars have debated whether the novel critiques or justifies British colonialism in India. Forster's portrayal of India and its people often reflects inherent colonial ideologies that, at times, reinforce British rule. Edward Said, in his book *Orientalism* (1978), argues that Forster, like many Western writers of his time, frames India as the «Other,» creating a divide between the «civilized» West and the «primitive» East. Said notes that while Forster critiques the racism of colonial officials, he does so from a position of superiority, implying that British governance is





necessary to bring order to the «chaotic» East (p. ٣).

The character of Dr. Aziz, an Indian, highlights the power imbalance of colonialism. Sunita Bhatt (2010) points out that Aziz's interactions with British characters reveal the deep-rooted prejudices of colonial attitudes. Despite his personal qualities, Aziz faces racial discrimination, reinforcing the colonial belief that Indians are incapable of self-governance. Bhatt argues that while Forster critiques colonialism, his portrayal of Aziz's treatment shows the dehumanizing effects of colonialism on both the colonizers and the colonized (p. 48).

Arun Behera (2018) suggests that the novel subtly reinforces the divide between colonizer and colonized, emphasizing the dehumanizing effects of colonialism (p. 82). Similarly, Mohammad Jajja (2013) examines the one-sided colonial perspective and biases toward the "Other," noting how Western ideology and culture deeply affect the Indian characters (p. 38). Zoe Lehmann (2002) argues that in *A Passage to India*, the colonial encounter is stripped of personal interaction, instead serving as a tool for colonial economic and political agendas. Lehmann suggests that characters interact not as individuals but as representatives of their roles within the colonial system (p. 2).

Sayyed Rahim Moosavinia (2003) offers a nuanced perspective on the novel's portrayal of colonialism. T. G. Vaidyanathan critiques Forster's depiction of Professor Godbole, whose detachment from human reality contradicts Forster's supposed commitment to human relationships. G.K. Das offers a political interpretation, suggesting that Forster's "sympathy for Muslims and his liberal thoughts" reflect a subtle stance toward Indian independence. Lisa Lowe and Lowe et al. (2006) argue that both Indian and Western readings of the novel are shaped by Orientalist discourse, which continues to present India as the "Other" (pp. 84–90).

Liaqat Iqbal et al. (2018) argue that *A Passage to India* reflects Orientalist views, particularly through its portrayal of the colonized as the «Other.» The physical separation of the British in elevated spaces symbolizes imperial dominance, while the sky is depicted as a powerful force controlling the fate of the colonized. They suggest that Forster's portrayal of material neglect, such as Dr. Aziz's broken bicycle and his submissive behavior toward colonial superiors, reinforces stereotypes of Indians as lazy, corrupt, and spiritually hollow. These depictions contribute to the colonial portrayal of





India as a «wasteland» in need of Western intervention (pp. ١٢٢-١١٩).

Ling-yu Lin (2019) argues that *A Passage to India* explores British colonial attitudes, reflecting Edward Said's concept of Orientalism, which portrays the West as superior and the East as inferior. The novel contrasts the chaotic, «mean» Indian city of Chandrapore with the orderly British civil station, illustrating the cultural divide. Characters like Dr. Aziz and Nawab Bahadur embody stereotypical views of the irrational, subservient Oriental, while British figures like Ronny Heaslop and Mrs. Turton reflect colonial arrogance. The novel critiques this colonial discourse, highlighting how India is perceived as incapable of self-governance, justifying British control (pp. 377-378).

Lin (2019) further discusses that the potential for English-Indian friendship is explored through the relationship between Dr. Aziz and Mr. Fielding, but cultural misunderstandings and colonial ideologies ultimately hinder genuine connection. The Marabar Caves symbolize the unsettling force of Eastern culture that challenges Western beliefs, while the trial of Aziz reveals the fragility of colonial power. Forster critiques the binary opposition between the West and the East, exposing the limitations of British authority and the complexity of Indian society, ultimately reflecting on the tensions of colonialism and the resistance it faces (pp. 379-380).

Structuralist Narrative Theory

For a long time, it was believed that a good book reflects the truth about human life, with novels, short stories, and plays striving to mirror reality. However, structuralists argue that a text is self-contained, and the author's identity is irrelevant to its analysis. Roland Barthes (1977) famously argued that writers don't "express themselves" through writing but instead collect, mix, or restructure pre-existing materials. Writers use the language and cultural tools available to them, rather than creating something entirely new (p. 63).

Ferdinand de Saussure's distinction between *langue* (the system of language) and *parole* (individual speech) reshapes how we understand literature. *Langue* refers to the shared rules and structures of language, while *parole* refers to how individuals use that system. From this perspective, literature isn't just about the relationship between the author and the reader.





Instead, it's a system of signs governed by the same rules that apply to all language. The meaning of a literary work isn't unique to the author or reader but is shaped by the broader cultural and linguistic structures in which it exists. This shift allows literary meaning to be analyzed within a larger cultural context (Bertens, 2001, pp. 65; Selden et al., 2005, pp. 63; Tyson, 2006, pp. 213).

Tzvetan Todorov, a prominent narratologist, introduced the idea of a "grammar" of literature. He believed that while literature uses language, its structure is different from that of language itself. Todorov, along with others, suggested that the basic structure of a sentence (subject and predicate) could serve as a model for narrative rules. If you replace specific elements—like names or objects—while keeping the basic structure, the core narrative remains the same. Vladimir Propp, a Russian Formalist, influenced A.J. Greimas with his theory of Russian fairy tales. Propp compared the "subject" of a sentence to narrative characters (hero, villain, etc.) and the "predicate" to typical narrative actions. He identified a series of functions that structure these tales, such as a hero being given a difficult task, resolving it, and ultimately being rewarded (Selden et al., 2005, pp. 67–68).

A.J. Greimas, in *Sémantique Structurale* (١٩٦٦), expanded on structuralism by proposing three pairs of binary oppositions: Subject/Object, Sender/Receiver, and Helper/Opponent. These pairs represent fundamental patterns in all narratives: (١) Desire or search (subject/object), (٢) Communication (sender/receiver), and (٣) Support or hindrance (helper/opponent) (Selden et al., ٢٠٠٥, pp. ٦٩–٦٧). Greimas believed that the plot of a novel is carried out through these roles, with characters taking on specific functions within the narrative structure.

Greimas aimed to uncover a "grammar of narrative" that exists at a deeper level, from which individual stories derive. Using Greimas' actantial model, this paper examines how the plot structure of *A Passage to India* reflects colonialist ideology. The narrative portrays Indians as «opponents» who obstruct communication between the British and Indians, reinforcing the imperialist view of cultural inferiority. Barthes (١٩٧٧) similarly emphasizes that structuralist analysis begins by breaking down narratives into the smallest meaningful units, called functions. These functions, defined by their relationship to the broader narrative, are the building blocks of the story (p.





٨٨).

Barthes (1977) explains that the task of the structuralist analyst is to identify these units and their roles, as meaning emerges through the logical connection of narrative segments. He compares narrative structure to sentence structure, suggesting that “a discourse is a long sentence, just as a sentence is a short discourse” (p. 83). The narrative structure arises from the connection of these units, which together shape the story's discourse.

Bertens (2001) notes that “there is nothing in a literary work that can be seen and studied in isolation. Each element has a function through which it is related to the work as a whole” (p. 44). Building on Barthes' ideas, this paper uses structuralist analysis to show how *A Passage to India* constructs the «Other» as a threatening and inferior force. This portrayal of Indians as «opponents» reinforces the failure of communication between the English and Indians, serving as a tool for imperialist propaganda.

The plot of the novel

The structuralists' actantial model (Greimas, as presented by Tyson 225)

| Desire | Communication | Power |
|-------------------------------|--|---|
| Subject | Sender → Object → Receiver | Helper → Subject ← Opponent |
| Mrs. Moore and Adela Quersted | Moor's & Adela's desire to see real India -----→ real India -----→ Mrs. Moore & Adela | Mr. Fielding + Mr. Turton+ Mr. Moor's and Adela's good will and desire to see real India) → Mrs. Moore & Adela <----- The object: Real India (Dr. Aziz, Indian, Indian culture, and India) |

In Greimas' actantial model, the relationship between the Subject and Object is driven by Desire. The Subject, motivated by a need or longing, the subject is questing to attain the Object, which represents the desired goal or outcome. As Thiselton (1997) notes, “the subject desires or begins a quest





for the object” (p. 488). The Object may be tangible or intangible, human or non-human, and it can represent a variety of goals, such as knowledge, love, or desire itself. The Subject’s pursuit of the Object is catalysed by a driving force, pushing them toward fulfilment.

The dynamic between the Sender and Receiver is rooted in communication. The Sender conveys the desire or objective to the Receiver, who then receives it and acts upon it. The Sender is “the doer or someone (it can be even an idea) which inspires an action and causes something to happen” (Thiselton, 1997, p. 488). The Sender’s influence compels the Subject to take action in the pursuit of the Object, while the Receiver is the one who receives the object or benefit of the action.

In the context of Power, the Helper assists the Subject in achieving the desired goal, while the Opponent presents obstacles that hinder the Subject’s progress. The Helper is someone or something that supports the Subject in their quest, providing necessary assistance or guidance (Thiselton, 1997, p. 225).

In the case of *A Passage to India*, the following relationships align with Greimas’ model:

Sender: The Sender of their desire is Mrs. Moore and Adela’s own curiosity. They wish to break free from preconceived notions and gain an honest, unmediated experience of India. This internal drive, coming from within their characters, motivates their journey of discovery, which they hope will be both genuine and revealing.

Object: The object of Mrs. Moore and Adela’s desire is the “real India.” They believe that an authentic experience-such as visiting the mosque, attending the bridge party, participating in the tea party, and exploring the Marabar Caves-will allow them to encounter the true nature of the country. This quest for the “real India” becomes the central pursuit of the narrative.

Receiver: Mrs. Moore and Adela are also the Receivers in the Desire section of the model. They are the ones who seek to fulfil their desire for a deeper understanding of India, positioning themselves as both the pursuers and the potential recipients of the experience. Their journey is





driven by the hope of achieving personal growth and insight.

Helper: Key figures who assist in exploring the “real India” include Mr. Fielding, Mr. Turton, and the goodwill of Mr. Moore and Adela themselves. These characters’ help guide Mrs. Moore and Adela through their experiences in India, offering support and acting as facilitators of their journey.

Opponent: The Object itself—namely, the “real India”—becomes the Opponent. The “real India” is represented by Dr. Aziz, the Indians, Indian culture, and India as a whole, which, in Forster’s depiction, presents itself as elusive and resistant to the Westerners’ efforts to fully understand or experience it.

A Passage to India

In narrative analysis, a story can intertwine both a quest or desire and a communication dynamic. In the case of a simple love story, this dual role can be seen in the way the characters function within the actantial model. The hero, driven by a longing or quest for love, occupies the position of both the subject (the one desiring) and the receiver (the one who ultimately receives love). On the other hand, the beloved, who initially inspires the hero’s desire, can simultaneously be the object (the desired entity) and the sender (the one who sparks or enables the pursuit). This duality highlights how a single character can embody multiple roles within the narrative structure, where desire and communication overlap. In this way, the narrative’s development hinges on both the hero’s quest to obtain the beloved and the reciprocal, communicative process between the two characters, creating a more intricate and multifaceted interaction (Tyson, 2006, pp. 225).

In this novel, the sender is Mrs. Moore’s and Adela’s desire to see “real India” which motivates Mr. Moore and Adela (the subject and the receiver) to find the object-real India (Aziz, the mosque, Indians and the cave). The opponent is the Indians and the Indian culture. The object itself can be an obstacle or an opponent, and the helpers are Mrs. Moore’s and Adela’s goodwill and desire to see real India, Fielding and English culture, and Mr. Turton.

Miss Quested and Mrs. Moore, having recently arrived in India. They





are eager to discover “the real India.” This desire prompts Ronny Heaslop, the City Magistrate, to ask Fielding, “How does one see the real India?” When Adela expresses her wish to follow Fielding’s suggestion, the other English-women gets surprise and fear. The question the newcomers’ desire to meet the natives.

Hence, the central plot of the novel revolves around the two women’s pursuit of this objective which is encountering the Indians. They attempt to engage with the native population on four key events: at the mosque, at the Bridge Party, at Fielding’s house, and in the Marabar caves. However, each of these encounters serves to highlight the deep-seated barriers to meaningful connection between the English and the Indians. Each occasion, reinforces the notion that despite the women’s desires, the Indians act as an obstacle to any potential for enduring friendship. These frequent encounters in the course of the novel demonstrate the novel’s exploration of who are the obstacles to cross-cultural understanding and the failure of the British colonial project to foster genuine relationships with the colonized.

Introduction

In *A Passage to India*, E.M. Forster structures the narrative to mirror the process of scientific inquiry, beginning with a central hypothesis: “whether or not it is possible to establish friendship between the new arrivals and the Indians” (Forster, 2005, p.1). In chapter II, the three Indian Muslims conclude that all Englishmen in India become unbearable within two years and all English-women within six months,” I gave any Englishman two years, be he Turton or Burton...and I give any Englishwoman six months”(Forster, 2005, p. 13).

Chapter three introduces the English justification for their abrupt change in their treatment of the Indians soon after arriving to India. They do not respect you after many meetings: “She became the centre of an amused group of ladies” (Forster, 2005, p. 27). One character comments, “wanting to see Indians! how new that sound!” (Forster, 2005, p. 27), reflecting a disdainful tone that implies that the newcomers’ curiosity about Indians is strange or naive.

A third woman character’s remark, “Natives! why, fancy!” (Forster, 2005, p. 27), further reinforces this disdain, using the term “Natives” in a dismissive and exoticizing manner. Both responses suggest a lack of genuine





interest or respect for the Indians, portraying them as objects of curiosity rather than equals. She argues, “let me explain. Natives don’t respect one any the more after meeting one... Almost unsuitable position for any English-woman-I was a nurse in one Native State. One’s only hope was to keep sternly aloof”(Forster, 2005, p.27). This woman’s experiences, as a nurse in a “Native State,” shape her belief that Indians remain defensive and unworthy of respect despite regular engagement with them. Her recommendation of keeping distance from the Indians reflect the colonial mindset that views the “Other” as inherently inferior.

These two justifications from both side are used as the hypothesis of the novel and so they will be investigated to find out the responsible for the gap between the Indians and the English.

Analysis

Two new English ladies come to India lately, they want to “see real India”. The reader is told that Miss Quested is “queer” for her desire to see the “real India”. The novel traces their interaction with the Indians to find out whose claims are true, the Indians’ or the English. For this reason, the newcomers meet the Indians socially on four occasions: at the mosque, at the bridge party, at the tea party and at the caves. The novel traces their interactions with the Indians in order to examine the opposing claims of the colonizers and the colonized, questioning whose perceptions of reality are more valid-the Indians’ or the English.

Event 1: At the Mosque

| Desire | Communication | Power |
|------------|---|---|
| Subject | Sender → Object → Receiver | Helper → Subject ← Opponent |
| Mrs. Moore | Mrs. Moor’s desire to see real India → The mosque → Mrs. Moore | Mrs. Moore’s good will → Mrs. Moore ← Dr. Aziz |

Mrs. Moore and Adela want to experience the “real India.” Both are frustrated by the lack of communication between the English and the Indians.





While Adela languishes at the Chandrapore Club, Mrs. Moore goes out to explore real India. She hopes to connect with the people directly, rather than through other English people. She visits a mosque in her attempt to understand India. Her good intentions bring her closer to the culture.

In the mosque, she meets a Muslim, native doctor named Dr. Aziz who gets angry and tells her that she has no right to be there in the mosque and that she should have taken off her shoes as she is in a holy place for Muslims. She replies that she has taken off her shoes and left them at the entrance. From her voice, Aziz thought that she is a young woman, however, when he sees her face and “found that she was old. A fabric bigger than the mosque fell into piece, and he did not know whether he was glad or sorry...her voice has deceived him.” (Forster, 2005, p.22). E. M. Forster cunningly suggests that Dr. Aziz feels thrilled to find a young lady in the mosque and gets disappointed when he finds that she is old. In a broader historical context, the critique of Eastern figures and religious figures like Mohammed often served to justify Western biases. As Daniel notes, in the eighth century, St. John of Damascus initiated a long tradition of attacking Mohammed, accusing him of using religion to justify “sexual indulgence” (Daniel, 1993, p. 14). This historical critique aligns with Western attempts to undermine Eastern figures and beliefs, reinforcing stereotypes about the East as corrupt or morally degenerate.

Back in Ronny's bungalow, Mrs. Moore thinks back on her meeting with Dr. Aziz in the mosque and begins to reconsider the situation. In his interactions with Mrs. Moore, Aziz maintains a veneer of politeness, yet his behavior reveals a calculated and dishonest nature. For instance, he initially claims to be well-acquainted with Ronny Heaslop, the City Magistrate, and praises Mrs. Callendar. However, when Mrs. Moore disagrees, Aziz quickly reveals his true disdain for both Mrs. Callendar and her husband. Forster notes, “The doctor has begun by bullying her, has said that Mrs. Callendar was nice, and then-finding the ground safe-had changed; he had alternately whined over his grievances and patronized her” (Forster, 2005, p.34-35). Mrs. Moore now realizes that her first impression might have been wrong, and the situation could actually be unpleasant.





Event II: The Bridge Party

| Desire | Communication | Power |
|-----------------------------------|--|--|
| Subject | Sender → Object → Receiver | Helper → Subject ← Opponent |
| M r s . Moore and A d e l a | Moor's & Adela's desire to see real India → The Indians → Mrs. Moore and Adela | Mr. Turton → Mrs. Moore and Adela ← The Indian Culture |

A Bridge Party is arranged at the club by Mr. Turton in order to delight Mrs. Moore and Miss Quested who show a strong desire to see real India. They are introduced to some of the natives. It is all very superficial and not a success. Forster uses irony to depict the stereotypes in a world of black and white to his reader. The bridge party demonstrates the other's inferiority and backwardness and therefore justifies the English fear from coming together with the Indians. Mr. Turton, eager to please Adela, promises to fulfill her wish. He asks her what category of Indians she wants to meet. "The Indians whom you come across socially", she replies. He says "well we don't come across them socially" and clarifies that he cannot tell the reasons now because it is late, however, he calls some Indians for a Bridge Party so that Adela can meet some of them. E. M. Forster deliberately cut the answer because he wants the reader themselves to conclude the answer. The Indians attend the bridge party, but the women and the men packed themselves separately at one side of the tennis lawn shying like animals from any one approaches them, "indeed all the ladies were uncertain, cowering, recovering, giggling, making tiny gestures of atonement or despair at all that was said." (Forster, 2005, p.43).

The Bridge Party fails and even Mrs. Moore and Adela cannot communicate with the Indians. Mrs. Moore and Adela are thrilled to talk with an Indian couple who speaks English language - Mrs. Bhattacharya and her husband-, however; they are met with a shocking interaction that reflects the others' lack of confidence, seriousness and sincerity. The couple invites them to their home, but they fail to honor their promise, deepening the emotional and social distance between the two groups.

Partha Chatterjee (1997), argues that E.M. Forster "transforms this fig-





ure of the Indian woman into a sign of the inherently oppressive and unfree nature of the entire cultural tradition of the country” (p. 118). Through this reorientation of the Indian woman, Forster satirizes Adela’s naïve and romanticized desire to encounter an authentic India.

The Bridge Party, in this context, reinforces the idea that the Indians whom the English wish to meet socially are unsuitable companions. This portrayal of the Indian woman legitimizes the colonial rationale for maintaining separation and distance from the native people.

Event III: The Tea Party

| Desire | Communication | Power |
|-----------------------------------|---|--|
| Subject | Sender → Object → Receiver | Helper → Subject ← Opponent |
| M r s . Moore and A d e l a | Moor’s and Adela’s desire to see real India → Dr. Aziz and Godbole → Mrs. Moore and Adela | The newcomers’ and Fielding’s good will → Mrs. Moore and Adela ← Dr. Aziz |

The new comers’ and Fielding’s good will leads to the third encounter between the newcomers and the Indians. Cyril Fielding is the principal of a government college in Chandrapore. He invites Adela, Mrs. Moore, Dr. Aziz and a Hindu-Brahmin professor named Narayan Godbole to a tea party. Aziz arrives early at Mr. Fielding house. At the beginning, he talks kindly with the host, however, the relations between the two men sour when Aziz misunderstands Fielding’s remark about a new school of painting called post-impressionism as being obscure thinking that he meant that the Indians are obscure. E.M. Forster comments that “in every remark he found meaning, but not always the true meaning”(Forster, 2005, p.66) which indicates that Dr. Aziz is capricious, whimsical, irrational and suspicious of the English, however; E. M. Forster describes Fielding as a man of good will who “ believes that the world...is a group of men who are trying to reach one another and can best do so with the help of good-will plus intelligence.” (Forster, 2005, p. 62) and it is because of his good nature that Fielding could handle Dr. Aziz.

In reply to Mr. Moore’s and Adela’s disappointment and confusion because the Bhattacharyas never sent their carriage on Thursday morning as





they promised, Aziz denounces the insolence of the Hindu describing them as lazy and dirty. Ironically, however, he exhibits the same behavior as the Hindu couple. Aziz excessively invites all the guests to visit his home but changes his mind to invite them to visit the Marabar caves because his house is similarly unkempt.

It is important to note that, according to Forster, Aziz's invitation to the Marabar Caves was not even serious. Later, it becomes clear that he only decides to take the guests to the caves after learning from an Indian servant that Adela had complained that Aziz has invited them to the Marabar caves, however, "Indians seem rather forgetful" (Forster, 2005, p. 126). Therefore, the tea party is another event to highlight Aziz's unscrupulous nature. Unlike the newcomers who are open to establishing genuine friendships, Aziz is portrayed as a liar and a hypocrite, cunning, bias, and a reluctance to form any serious relationships with the goodhearted newcomers.

Event IV: The Marabar Caves

| Desire | Communication | Power |
|-----------------------------------|--|---|
| Subject | Sender → Object → Receiver | Helper → Subject ← Opponent |
| M r s . Moore and A d e l a | Moor's and Adela's desire to see real India → The Marabar Caves → Mrs. Moore and Adela | Fielding → Mrs. Moore and Adela ← Dr. Aziz |

In the final encounter between the newcomers' eagerness to experience "real India" and the Indians. The action takes place in the Marabar caves just after short time of Aziz's intention to go to a brothel in Calcutta "to spend an evening with girls, singing, and all that, the vague jollity that would culminate in voluptuousness" (Forster, 2005, p. 98). Aziz does not mind breaking social codes because he doesn't care about religions which is for him no "more than a dimple" (Forster, 2005, p. 98). What is important for him is that he will not be caught by the society. Shortly after his contemplation about going to Calcutta, Mr. Fielding calls on and Aziz asks him to marry Adela as being "nice and sincere" (Forster, 2005, p. 116). When he finds that she is engaged to Ronny and that Fielding doesn't like her, he said that she is not attractive





because she has no breast. In fact, Aziz attention to her body along with selecting her as a wife to his friend indicates that Aziz admires her and that he has entertained the idea of sleeping with her. Forster's description of Aziz's desire to go to Calcutta denotes that the innocent girl's accusation of Dr. Aziz of trying to rape her is true.

Shortly after introducing Aziz's desire to go to Calcutta and his chat with Fielding about Adela's sexuality, Ronny gives his approval for the newcomers to go to the Marabar caves as long as Fielding and the servant go along with them. Fielding failed to come on time paving the way for the newcomers to socialize alone with an Indian. Aziz bribes Adela's servant which can be used as a proof that Dr. Aziz want to be alone with Adela and Mr. Moore hinting to the possibility that it is Aziz is behind the attack on Adela in the caves.

On their way to the second cave, Adela asks Aziz if he is married, and he replies in the affirmative and invites her to come and see his wife. Then she asks him whether he has more than one wife, and he is shocked that she would ask such a question. He is so upset that he turns loose of her hand and goes into a cave. Adela may have entered the same cave that Aziz is in because," not seeing him, she also went into a cave" (Forster, 2005, p. 151). Back in Chandrapore, Adela accused Aziz of trying to rape her. The story narrated by Adela is that she entered the cave, scratched the wall with her fingernail to start the echo, and a shadow entered down the entrance, shutting off her exit. She hit at him with the glasses, he grabbed them and pulled her around the cave by the strap until it broke, then she escaped (Forster, 2005, p. 189).

In spite of Adela's withdrawal of her charges against Dr. Aziz, the possibility that Aziz is behind the attack is still valid; The negative descriptions of Dr. Aziz that preceded the incident, his behavior with Mrs. Moore in the mosque, his intention to go to Calcutta, his description and discussion of Adela's physical body with Mr. Fielding indicate that it is likely that Dr. Aziz has attacked Adela. This substantiate the ladies claim that English ladies should keep away from Indian because "Natives don't respect one any the more after meet one...that occurs after many meetings"(Forster, 2005, p. 27). The result of the encounter between Mrs. Moore and Adela and the Indians is that the frustrated newcomers are no more interested to see real India.





Findings

Ultimately, the interaction between Mrs. Moore, Adela, and the Indians represents a significant turning point in *A Passage to India*. This encounter precipitates the disillusionment of the Western characters, as their idealized perceptions of India and its people are shattered. Moreover, E. M. Forster starting his novel with a hypothetical question whether genuine friendships between the English and Indians are possible within the context of British colonialism. and proceeds to provide evidence that ultimately aligns with the English perspective. The novel suggests that, despite initial good intentions, the English, like the nurse, come to view emotional distance as the only viable option in their interactions with the Indians. This perspective is corroborated by the experiences of the English newcomers, such as Miss Quested and Mrs. Moore, who arrive with the hope of establishing friendships, only to find that the Indians act as barriers to genuine connection.

Their attempts to connect with the Indians, especially Dr. Aziz, end in failure, culminating in the alleged assault by Aziz. This event reinforces the earlier assertion made by the nurse that emotional detachment is the only means of ensuring the safety of the English in India, suggesting that the Indians are responsible for thwarting any attempts at genuine understanding or friendship. Hence, the negative portrayals of Dr. Aziz prior to the incident suggest that Aziz might be the one responsible for the assault.

Thus, *A Passage to India* can be understood as a critique of the Indian population's role in the failure of cross-cultural relationships. Forster uses the novel to accuse the Indians of being the primary barrier to meaningful connections with the English. Through the structure of the narrative, Forster eventually aligns with the English perspective. The novel concludes that the Indians are barbaric in nature and accuses the Indians of being the central cause of the breakdown in relationships and that any attempt to establish real friendships is doomed to fail.





Conclusion

In conclusion, E. M. Forster's arrangement of the events of the story is meant to scientifically prove the impossibility of establishing relationships between the English and the Indians. The two English ladies come to India with goodwill, and yet less experience, and strong desire to see India just as any English come fresh to India intending to be good, however; they change after several encounters with the Indians and exposures to the Indian culture. Adela and Mrs. Moore ignore the experienced English warning from coming together socially with the Indians without any further explanation for the reason. The reader is left to observe the interaction between the newcomers and the Indians and find out why English do not want their women to communicate with the Indians.

In other words, structuralist analysis of *A Passage to India* through Greimas' actantial model reveals how the narrative reinforces colonial ideologies by portraying the Indian "Other" as a barrier to communication and friendship between the English and Indians. This model demonstrates how the plot is designed to depict the English characters' desire to see the "real India" and the cultural misunderstandings, frustrations, and failures that arise in their interactions with the Indian characters.

Therefore, the way the elements of plot of the novel compose the plot structure -which is carried out by means of actans- is ordered in a way that enables Forster to prove the inferiority of the other. Forster accentuates the Indians alienating features that make otherness a threat, alien and obstinate. Mrs. Moore and Adela's desire to see real India is mocked when they come into real contact with the object (real India).

The English helped the two ladies to meet Indian people and see their land, however; the object of their interest functions as opponent. The ladies encounter the Indians four times. Each encounter, at the mosque, the Bridge Party, the tea party, and the Marabar Caves, highlights the obstacles to genuine communication, positioning the Indians as opponents to the English characters' quest for connection. The ladies find out that the Indians-not only Dr. Aziz- are untrustworthy, vain and inquisitive.

After their four meetings with the Indians, the women ultimately abandon their hope for cross-cultural understanding. Forster's portrayal of these





encounters accentuates the incompatibility of Indian culture with any meaningful exchange. Finally, Forster reinforces the notion that such communication is not just difficult but impossible.





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