

REIMAGINING THE COLONIZED: A POSTCOLONIAL CRITIQUE OF
REPRESENTATION IN E.M. FORSTER’S A PASSAGE TO INDIA

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Abstract

This research critically investigates the colonial representation of the colonized in E.M. Forster’s canonical novel *A Passage to India* (1924), examining the extent to which Forster, a British author, succeeds—or fails—to justly depict colonized Indian subjects within the framework of postcolonial discourse. Anchored in postcolonial theories by Edward Said, Homi K. Bhabha, Gayatri Spivak, and others, the study probes the novel’s portrayal of Anglo-Indian relationships, cultural dynamics, and imperial power structures. It challenges the long-held critical consensus that Forster is a connoisseur of cultural fairness by interrogating how his own Englishness and Eurocentric worldview surface—consciously or unconsciously—through narrative choices, characterizations, and symbolic representations. Using a qualitative, textual analysis approach, the research scrutinizes key scenes, linguistic choices, and character perspectives to reveal implicit colonial biases, Orientalist stereotypes, and a skewed depiction of Indian culture and identity. Particular attention is paid to the contrasting portrayals of Eastern and Western landscapes, the dehumanizing depictions of Indian social customs, and the limited agency granted to Indian characters, especially women. The analysis foregrounds recurring motifs such as mimicry, hybridity, ambivalence, and “othering” to dissect the power-laden representations in the novel. The study also situates Forster’s novel within broader colonial and postcolonial discourses, based on primary textual evidence and critical scholarship, such as that of Benita Parry, Lidan Lin, Gail Fincham, Amardeep Singh, and Albert Memmi. Finally, it concludes that although Forster attempted to be an East-West cultural bridge, his novel is actually situated within a Eurocentric framework that reconstitutes rather than deconstructs colonial hierarchies. Centering on the colonized subject, this study sheds further light on the boundaries of colonial representation in literary texts and contributes to the ongoing debate in postcolonial literary criticism.

Key Words: Colonialism, Postcolonialism, Eurocentrism, Representation. E.M. Forster, *A Passage to India*, Colonizer and Colonized, Orientalism, Cultural Hybridity, Mimicry, Othering, Imperial Discourse, Subaltern, Anglo-Indian Relations, Textual Analysis

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INTRODUCTION

Edward Morgan Forster (1879–1970) was a celebrated British novelist, essayist, and social commentator whose literary work continues to dominate English literature. Born in London on 1 January 1879, and died in Coventry on 7 June 1970, Forster's literary career spanned across some of the most formative decades of British imperialism. His major novels—*A Room with a View* (1908), *Howards End* (1910), and *A Passage to India* (1924)—are not only appreciated for their narrative skill but also for their sociopolitical acumen. Among these, *A Passage to India* is a critical analysis of the multifaceted relationships between the British colonizers and the native Indians during the peak of British imperial supremacy.

Set in the early 20th-century colonial Indian state, *A Passage to India* analyzes the intricacies of intercultural relationships between the British and Indians under the regime of imperialism. Forster's two visits to India, in 1912 and later in 1921, played a pivotal role in shaping the novel. These experiences granted him firsthand exposure to the cultural, political, and social dynamics of British India, informing his nuanced depiction of the colonial encounter. The novel has since been regarded as an early and influential text in the field of colonial and, more recently, postcolonial literary studies.

At its core, *A Passage to India* delves into the fractured and often ambivalent relationships between the colonizers and the colonized. It attempts to portray the psychological, emotional, and cultural consequences of colonialism on both the oppressors and the oppressed. Colonialism, defined by Osman (1) as "control by one power over an area or people," is more than just a political or military domination—it entails a comprehensive reconfiguration of social, educational, economic, cultural, and ideological structures within the colonized society. Under this system, colonized peoples were often subjected to systemic exploitation, marginalization, and subjugation. Chelan (2) notes that these populations experienced restrictions on mobility, identity, labor, and basic human rights as their lands were appropriated and their cultural values undermined by the colonizers.

Although often used interchangeably with the term "imperialism," colonialism is distinct in that it involves direct settlement—wherein colonizers live among the colonized—thereby deepening the effects of cultural imposition and psychological domination. This immersion produces not only physical occupation but also a symbolic and epistemological dominance over the colonized, leading to long-lasting impacts on their collective identity.

Colonialism eventually gave rise to **postcolonialism**, a critical discourse that seeks to understand and critique the aftermath of colonial rule. According to Bill Ashcroft et al. in *Post-Colonial Studies: The Key Concepts* (2000), postcolonialism addresses the "effects of colonization on cultures and societies" (168). While the term initially denoted the period following a nation's political independence, it now broadly refers to the cultural, psychological, and ideological consequences of colonial rule. Postcolonial theorists analyze the legacy of European conquest, the production of knowledge through imperial lenses, and the continuing struggles of formerly colonized societies to reclaim their voices, histories, and identities. The field interrogates how colonial discourse shaped not only external institutions but also internal belief systems and self-perceptions among the colonized, often resulting in ambivalence, mimicry, resistance, and hybridity.

Colonial and postcolonial literatures have long engaged with the theme of **representation of the colonized**, particularly in how they are portrayed by both European and non-

European writers. Within this literary tradition, Forster's *A Passage to India* has been variously described as a "modern classic" (Christoffersen, 3), "the finest" representation of colonial India (Lin, 1), and "one of the greatest novels" of the 20th century (Fincham, 1). Notably, several scholars have praised Forster for his apparent attempt to depict the colonized fairly and empathetically. However, this study aims to interrogate that very assumption: Does Forster truly succeed in offering a balanced and authentic portrayal of the colonized Indian subject? Or does his inherently English worldview and cultural background—his "Englishness"—influence and potentially compromise his literary representation of colonized Indians?

The representation of colonized individuals in literature is often filled with ideological tensions. It may be sympathetic and humanist or biased, reductionist, or Eurocentric. Eurocentrism is a perspective that views European culture, history, and values as universal norms, often assuming superiority over the non-European communities. Eurocentric narratives in literary contexts often privilege the voice of the colonizers and portray the colonized as "the Other" that is exotic, inferior, irrational, or primitive. A binary vision is the foundation of much colonial literature and is often employed to justify imperial authority.

In *A Passage to India*, Forster's work oscillates between sympathy for the colonized and implicit support for colonial hierarchies. His accounts of Indian characters, cultural contexts, and social systems must therefore be made subject to critical discernment to determine to what degree and in what ways it resists or supports colonial ideologies.

RESEARCH PROBLEM

Although postcolonial criticism has been a vigorous academic debate, the debate regarding colonial representation in literature remains unresolved. One of the areas of disagreement is how authors of colonial nations portrayed colonized individuals—whether such portrayals were based on actual knowledge or distorted by Eurocentric biases. In this regard, *A Passage to India* is a pertinent case study. This research tries to analyze whether or not E. M. Forster is a true connoisseur in his portrayal of the East, as most authors would argue, or if his portrayal is ultimately tainted by the very same cultural prejudices of his colonial background. In this manner, the research adds to the grander debate regarding colonial representation, cultural authenticity, and literary justice.

RESEARCH OBJECTIVE

The primary objective of this study is to critically examine the representation of the colonized Indian subjects in E.M. Forster's *A Passage to India* from the perspective of postcolonial theory. The study attempts to determine whether Forster's representation of India and Indians is superior to the colonial ideologies of his era or whether it remains influenced—consciously or unconsciously—by his Eurocentrism and Englishness. Through a close reading of the novel, the study attempts to examine the degree to which Forster subverts or reaffirms colonial stereotypes, power dynamics, and cultural hierarchies.

Furthermore, the study intends to evaluate the narrative's treatment of key postcolonial concepts such as othering, mimicry, hybridity, and cultural ambivalence, in order to assess whether Forster can be regarded as a literary connoisseur of just representation, or whether his position as a British author during the colonial era limits the authenticity of his portrayal. Ultimately, the objective is to contribute to the ongoing scholarly discourse on colonial representation and to offer a nuanced understanding of the ideological tensions embedded within colonial and postcolonial literature.

RESEARCH QUESTIONS

The research questions for this study are:

- How Forster has represented the colonized in his novel?
- Does Forster's representation of East justify his title as connoisseur?
- How Forster's Eurocentrism became an obstacle for his fair representation of the colonized people?

DELIMITATION

The research is delimited only to the novel "A Passage to India" and it is going to focus only on the colonial representation of the colonized people from post-colonial approach.

SIGNIFICANCE OF THE STUDY

This research will be significant in a way that it will give a clear view of colonized people and their perspectives about colonizers. Being a student of post-colonial literature, the study focuses on the cultural effect that colonialism left on colonized people. This study focuses on the representation of the colonized from an Eastern perspective and looks at Foster's construction of the India in his novel from a new angle. Furthermore, it adds into the ongoing literary debate in the field of Postcolonialism.

LITERATURE REVIEW

CONCEPTUAL FRAMEWORK: POSTCOLONIAL DISCOURSE AND COLONIAL REPRESENTATION

Postcolonial literature primarily engages with literary works produced during and after the colonial era to examine the enduring effects of imperial rule on colonized societies, their cultures, identities, and epistemologies. Postcolonial theorists seek to deconstruct colonial narratives and rearticulate the historical and cultural experiences of the colonized, often through reinterpretation or critical revision of canonical texts produced by imperial powers. The term *postcolonialism*, initially used by historians in reference to states that achieved independence after colonial rule, has since evolved into a broader intellectual framework concerned with the critique of colonial ideologies and their legacies in literature, politics, and culture.

One of the foundational texts in postcolonial theory is Edward Said's *Orientalism* (1978), which exposes how Western scholars and writers constructed the "Orient" as an exotic, inferior, and static other in opposition to the rational and superior West. Said's work paved the way for what is now termed "colonial discourse theory," which critically examines how language and literature have been used to reinforce imperial dominance. While other major contributors to postcolonial thought—such as Gayatri Chakravorty Spivak, Homi K. Bhabha, Chinua Achebe, and Bill Ashcroft—do not always explicitly use the term "postcolonial," their works collectively critique the Eurocentric paradigms embedded in colonial literature and theory.

A recurring critique in postcolonial discourse is the inherent *Eurocentrism* in colonial narratives. This Eurocentric worldview, whether overt or implicit, frequently renders the colonized subjects through a lens of inferiority, depicting them as primitive, superstitious, irrational, or passive. In contrast, the colonizer is represented as civilized, rational, and morally superior. These binary oppositions, deeply entrenched in colonial literature, often fail to represent the lived realities and agency of colonized peoples. For example, Joseph Conrad's depiction of Africa as a "dark" and savage land in *Heart of Darkness* starkly contrasts with Chinua Achebe's portrayal of a vibrant, socially structured Igbo society in *Things Fall Apart*. Such differences in representation reveal the extent to

which colonial narratives are shaped by ideology and imagination rather than objective reality.

E. M. Forster's *A Passage to India* had earlier been read as a warm and humanistic account of Anglo-Indian relations during the British era. Forster wished to present a more balanced account of the colonial experience and even referred to his novel as a "bridge" between East and West. But under the close examination of postcolonial theory, the novel highlights a recalcitrant Eurocentric bias. Even as he tried to narrate Indian society sympathetically, Forster's idea of India and Indian society is sometimes filtered through a Western prism that prefers British culture and direction. For example, his accounts have the tendency to denote Europe as orderly and civilized, India as disordered, unknowable, or spiritually ambiguous.

Moreover, the novel is rather reticent about world events during World War I and their impact on colonized communities, and the suggestion is one of disconnection between Indians' everyday lives and the sweep of history. The elision—or strategic ignorance—of such world forces has the effect of underwriting a colonial fantasy of India in relation to the individual and psychoanalytic drama of British characters. On the basis of close reading of *A Passage to India*, therefore, grave issues must be raised regarding the fairness and accuracy of Forster's depiction of the colonized, positioning the novel squarely in the sights of postcolonial critical furor..

REVIEW OF RELATED LITERATURE

Extensive scholarship over the decades has interpreted *A Passage to India* from an equally diverse array of theoretical and critical viewpoints. This scholarship testifies to the richness of Forster's novel and to the diversity of readings that it elicits. For example, scholars like Benita Parry (1985), Lidan Lin (1997), Gail Fincham, Amardeep Singh (2007), M. Ayub Jajja (2013), and Ali Khirsat (2013) have added constructively to the novel's critical controversy. Benita Parry's seminal essay (1985) takes into account the political undertone of *A Passage to India*, but she has been accused of neglecting the voice of the colonized subject. Feminist and gender-based critique has been used by other authors who have taken into account the character and representation of women in the novel. The symbolic three-part division of the novel as Mosque, Caves, and Temple has also been a favorite topic of discussion, with each part representing different stages of the cultural and religious conflict between the Indians and the British.

The scholarly debate between Lidan Lin and Gail Fincham is particularly notable. Lin approaches the novel from the standpoint of colonial humanism, whereas Fincham challenges her interpretation, emphasizing the ideological ambivalence within Forster's depiction of colonial dynamics. Amardeep Singh, in his paper "Reorient Forster," introduces the concept of "Islamic space" and argues that Forster attempted to form authentic human connections with individual Indians: "Forster strove... to develop substantive relationships with individual men from India" (Singh, 35).

Ali Khirsat, drawing on Albert Memmi's theories of colonial representation, investigates the internal tensions among Anglo-Indians and how these tensions reflect broader patterns of colonial hegemony. Similarly, Muhammad Shaheen, in his book *E. M. Forster and the Politics of Imperialism*, asserts: "It is gratifying that Forster was able to complete *A Passage to India* and to demonstrate once and for all that imperialism is a betrayal of the self-first, which naturally leads to a betrayal of the other" (Shaheen, 14).

The postcolonial critique of Forster often returns to the concept of ideological duplicity in colonial discourse, as articulated by Homi K. Bhabha. According to Bhabha, "The

discourses of post-Enlightenment English colonialism often speak in a tongue that is forked” (Bhabha, 126). This duality produces a literature of contradiction—claiming to civilize while simultaneously dehumanizing the colonized. Albert Memmi, in *The Colonizer and the Colonized*, adds that the colonized subject often internalizes the colonizer’s image, adopting it as noble and authoritative: “His pose is one of a noble adventurer, a righteous pioneer” (Memmi, 47).

Such ideological constructions contribute to the pervasive “othering” of the colonized in British literature. Though often unintentional, these representations foster a literary dichotomy between the “self” (colonizer) and the “Other” (colonized), a structure that postcolonial scholars have rigorously critiqued. Despite Forster’s claims of writing from an “apolitical” standpoint, critics argue that he could not entirely divorce himself from his cultural conditioning and Englishness. The novel’s failure to provide a fully realized or autonomous representation of Indian identity thus renders it susceptible to critique within postcolonial discourse.

While many earlier studies have written about the novel from the colonizer’s point of view, this study seeks to redress that imbalance by presenting the voice of the colonized. This study seeks to critically examine whether or not Forster is really able to provide an equal and equitable representation of Indian society, or whether his novel ends up serving to reassert the very colonial hierarchies which he purports to challenge. In reading this work, this study contributes to the scholarly enterprise of deconstructing colonial representations and mapping their continued impact on postcolonial thought and identity.

RESEARCH METHODOLOGY

THEORETICAL FRAMEWORK

This study adopts qualitative text analysis as its methodological framework of preference, and the subject major text to be analyzed is E. M. Forster’s *A Passage to India* (1924). The study attempts to critically read the text in terms of understanding whether Forster is a cultural connoisseur in his representation of the colonized and the colonizer. Special focus will be placed on the author’s underlying assumptions, ideological stances, and narrative strategies adopted in constructing representations of the East and the West.

The research falls under the postcolonial theoretical school, which is most applicable to the examination of themes of colonial superiority, cultural identity, otherness, mimicry, and hybridity. Drawing from the seminal works of postcolonial theorists such as Edward Said, Homi K. Bhabha, and Gayatri Chakravorty Spivak, the research will examine how discursive colonialism is inscribed into the text and how Forster negotiates—or fails to negotiate—a balanced representation of the colonized subject.

Applying postcolonial critique as a method, the research will empirically engage the book to deconstruct the overt and covert power relations, cultural hierarchy, and Eurocentrism underlying its content and form. This framework of theory offers an advanced critique of the novel and a more nuanced comprehension of its place in the grander discourse of colonial and postcolonial fiction.

RESEARCH METHOD

The present study adopts a qualitative and explanatory approach to analyze E. M. Forster’s novel *A Passage to India*. The study aims to perform a critical analysis of the novel in an attempt to investigate Forster’s representation of the East and the West, namely whether these are equitable and equitable or are motivated by intrinsic Eurocentric presuppositions. The analysis will move away from the nuances of Forster’s narrative strategies,

characterization, and thematic concerns in an attempt to evaluate how the cultural divide between the colonizer and the colonized is negotiated in the novel.

In its quest for the aforementioned research goals, the research will concentrate on Forster's exceedingly elaborate narrative, considered to be among his richest in content and most thematically intricate literary pieces. The researcher will carefully analyze the novel to identify textual evidence that may support or challenge the research questions, particularly with respect to issues of identity, othering, mimicry, hybridity, and cultural representation. Furthermore, the literary analysis will be grounded in a robust theoretical framework informed by postcolonial theory. The primary text will be critically examined in light of the works of key postcolonial theorists and scholars. A range of scholarly sources, including peer-reviewed journal articles, academic books, research essays, and critical commentaries, will be consulted to enrich the interpretation of the text and provide multiple perspectives. These secondary sources will help contextualize the narrative within broader postcolonial discourses and enhance the credibility and analytical depth of the research findings.

DISCUSSION AND ANALYSIS

Colonialism was not merely a matter of political domination or cultural imposition; rather, it was underpinned by deeply entrenched ideologies of hierarchy and sovereignty. The expansion of the British Empire had far-reaching consequences, particularly for the lives of indigenous populations, often referred to as "aboriginal" peoples. This imperial project left in its wake a legacy of cultural entanglement, frequently articulated through the theoretical constructs of hybridity, mimicry, and ambivalence within colonial discourse (Ashcroft et al., 37).

The defining characteristics of colonialism included the assertion of political, religious, cultural, social, and legal superiority over the colonized "Other." The colonizers, positioning themselves as a culturally and racially superior race, imposed their laws, norms, and governance structures on the colonized territories and their inhabitants. This resulted in crises of identity, cultural displacement, and ethnic marginalization for the colonized. Colonial literature, produced during this period, offers insights into these dynamics. It encompasses a wide range of genres—novels, plays, essays, and articles—through which writers endeavored to capture and define the colonial experience. However, most of these narratives were authored from the perspective of the colonizer. As Jean Rhys poignantly observed in one of her letters about *Jane Eyre*, "That's only one side—the English side" (Rhys, 144), highlighting the silencing of the colonized voice, particularly in the portrayal of the Creole woman in the attic.

Colonial discourse inevitably laid the foundation for postcolonial discourse, a critical postmodern response wherein scholars, authors, and theorists sought to deconstruct and revise the dominant colonial narratives. A key distinction between the two lies in perspective: colonial discourse often depicted the colonized as uncivilized, superstitious, and barbaric, while elevating the colonizer as rational, civilized, and morally upright. Postcolonial literature, in contrast, seeks to reclaim indigenous identity by portraying the colonized as culturally complex and self-sustaining beings with distinct codes of conduct and worldviews.

E. M. Forster's novel *A Passage to India* is frequently analyzed as a colonial text. Forster himself claimed in an interview that the novel was conceived as a "bridge" between East and West. His attempt to portray both colonizer and colonized with nuance was informed by his direct experiences in India. However, despite his apparent intentions, postcolonial critics have argued that Forster was unable to transcend his Eurocentric

perspective. Concepts such as mimicry, hybridity, othering, and the binary of Orient and Occident, when applied to Forster's text, reveal his implicit bias in favor of Western rationality and superiority. While he may have aspired to a neutral standpoint, his depiction often justifies colonial rule as legitimate and necessary.

The novel begins with a rather dismissive description of the fictional city of Chandrapore: "nothing extraordinary," with a Ganges that "is not holy here," and streets and temples that are "mean" and "ineffective" (Forster, 1). This portrayal reflects a recurring pattern in colonial literature, where the aesthetic and cultural richness of colonized lands is overlooked or diminished. Yet, through characters such as Dr. Aziz and Professor Godbole, alternative perceptions of Indian beauty and spirituality are presented. Aziz finds solace in a mosque, describing it as "gracious" and capable of awakening his "sense of beauty" (Forster, 20), while Godbole sees beauty in the Ganges and in his religious chants (Forster, 78). These contrasting views underscore the subjectivity of aesthetic judgment and highlight Forster's selective gaze that prioritizes Western standards of beauty and civilization.

Postcolonial critics have long contended that Western writers often disregard the historical and cultural artifacts of the colonized societies they depict. They instead elevate the achievements of Western civilization while trivializing the traditions and accomplishments of others. In *A Passage to India*, Forster's preference for European landscapes and architecture becomes evident when Fielding returns to England and admires the "extraordinary" beauty of the daisy-filled countryside and "Italian churches" (Forster, 275). This juxtaposition starkly contrasts his earlier description of India, revealing an inherent Eurocentric bias in aesthetic evaluation.

Moreover, the novel reinforces colonial stereotypes of the colonized people. India is portrayed as a land of "bazaars" filled with "the smoke of burning cow dung," and its inhabitants as passive admirers of the British (Forster, 12). Indians, according to the narrator, consider walking to be a "fatiguing" and "unwanted exercise," while the land itself is "hostile," navigable only by its indigenous inhabitants (Forster, 19). Such depictions perpetuate the narrative of Indian inferiority and British superiority, reinforcing the binary opposition central to colonial ideology.

The representation of women in the novel also invites critical scrutiny. Indian women, such as Hamidullah's wife, are confined to purdah and domestic discussions, excluded from public and intellectual spheres. Their invisibility is in stark contrast to the relatively liberal portrayal of Western women. The novel raises complex questions about gender, modernity, and cultural representation—particularly in the context of clothing and social participation. While the veil is stigmatized as a symbol of backwardness, minimal clothing is accepted as modern and progressive, illustrating the Western tendency to frame cultural practices through its own normative lens.

Forster's ambivalence is perhaps most evident in his portrayal of characters who attempt to bridge the cultural divide. Dr. Aziz's declaration, "I am just a subordinate" (Forster, 24), exemplifies the internalized colonial mindset, shaped by years of British dominance. Mrs. Moore is initially described by Aziz as an "Oriental," suggesting her empathetic disposition. Conversely, Fielding, who aligns himself with the Indians, is alienated by his fellow British and their spouses. Through Fielding, Forster depicts the difficulties of transcultural reconciliation, concluding that such synthesis is unattainable within the colonial framework: "He was not a sahib really" (Forster, 61).

Ultimately, many scholars argue that Forster, whether consciously or not, justifies colonialism. In the opening chapter, the assertion that “the English inhabit the rise” implies that British presence uplifts otherwise stagnant Indian towns (Forster, 10). Forster’s remarks that “nothing in India is identifiable,” and that its trees and scenery are “of a poor quality” (Forster, 85), reflect a dismissive tone. The recurring motifs of mystery and muddle in the novel reinforce a representation of India as unknowable and chaotic—a land requiring British governance to maintain order. Phrases such as “we’re out here to do justice and keep the peace” (Forster, 49–50) and “there would certainly have been bloodshed without them” (Forster, 93) underscore a paternalistic rationale for colonization, positioning British rule as necessary and benevolent.

In conclusion, *A Passage to India* occupies a complex space within colonial and postcolonial literary discourse. While Forster attempts to humanize both colonizer and colonized, his depiction is inevitably shaped by the cultural and ideological milieu of his time. The novel offers a rich text for postcolonial analysis, as it simultaneously critiques and replicates colonial attitudes, revealing the entangled nature of representation, identity, and power in literature shaped by empire.

CONCLUSION

Homi K. Bhabha aptly observes, “*What emerges between mimesis and mimicry is a writing, a mode of representation, that marginalizes the monumentality of history, quite simply mocks its power to be a model, that power which supposedly makes it imitable*” (Bhabha, 128). This insightful statement frames the essence of postcolonial critique, where mimicry unsettles dominant historical narratives and subverts the authoritative voice of colonial discourse.

In light of this conceptual framework, the present study investigates the representation of the East and the West during the colonial period as depicted by E. M. Forster in his seminal novel *A Passage to India* (1924). The primary data for this research comprises Forster’s novel itself, supplemented by a comprehensive review of scholarly literature, including peer-reviewed journal articles and critical essays. These sources are analyzed through a postcolonial lens to determine whether Forster succeeded in portraying colonized India impartially, or if his narrative was, consciously or otherwise, shaped by his own cultural and national identity.

The findings of this textual and theoretical analysis reveal that Forster was unable to entirely transcend his “Englishness”—a term here referring to the ingrained cultural and ideological dispositions of his British background. Even as he professed, simultaneously, his desire to construct a literary “bridge” between East and West, Forster’s writing is marked by tacit, and sometimes blatant, Eurocentric assumptions. His account of India and Indians is likely to be in proportion with colonial stereotypes, which suggests that his ideal of representation was unavoidably influenced by the dominant imperial discourse of the day.

The research also suggests that if Forster were to have written as an indigenous voice, the construction of the East would likely have been very differently framed—more complex, compassionate, and contextualized. This point highlights the significance of authorial positioning in determining narrative points of view. The research thus uses postcolonial theories—such as Orientalism, mimicry, hybridity, and othering—to challenge Forster’s positioning as a possible connoisseur of colonial representation. Finally, the analysis places *A Passage to India* in the wider context of colonial discourse, where the construction of the

"Orient" is often mediated by a Western filter that upholds cultural hierarchies and sustains stereotypical representations of the colonized.

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