

Marabar Caves as a Symbol of Native Identity: An Ecocritical Analysis of *A Passage to India* by E.M. Forster

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Abstract

The study explores the Marabar Caves as a symbol of native identity under the perspectives of Ecocriticism in E. M. Forster's A Passage to India. The phrase 'Ecocriticism' was initially coined by William Rueckert in 1978 in his essay Literature and Ecology. It refers to the perspectives of examining writers', researchers', and poets' works in the context of the environment and the natural world. The present study is exploratory and interpretive. Additionally, it analyzes the Ecocritical elements involved in the Marabar Caves' scenery and incident as portrayed in A Passage to India. The Caves prove to be substantial for Dr Aziz and other locals like Mahmoud Ali, while for Mrs. Moore, it proves to be meaningless and absurd. The Caves do not embrace the outsiders/intruders nor let them be a part of the landscape. Adela Quested's hostile treatment in the Caves is a central evidence of the argument. Moreover, the current study explores the effects of environment and culture on humans. It motivates people to find the affiliation between nature and themselves. The objective of the study is to understand the influence of a homeland or birthplace on one's life under the domain of Ecocriticism. Ecocritical elements help to explore the significance of the place in people's lives. The echo of the Marabar Caves determines the identity of the indigenous people and distinguishes them from outsiders. It represents the inner anxiety of the oppressed. It further pushes the local residents to stand up for their rights and raise their voices against colonial powers.

Keywords: *ecocriticism, environment, echo, marabar caves, postcolonialism*

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Introduction

This study is a deep dive into the Ecocritical analysis of *A Passage to India*, inviting readers to establish a connection with the ecological world around them. The expansion

of literary studies to include Ecocritical analysis of *A Passage to India* encompasses texts that explore the nonhuman world and people's relationship with it. At its core, it is an ethical criticism and pedagogy that uncovers and fosters links between individuals, society, nature, and texts. Ecocriticism explores the connections between works of literature, the environment, and how people have interacted with different civilizations and the natural world. It also responds to needs, issues, or crises, as per Michael P. Branch (1994). This study scrutinizes E.M. Foster's *A Passage to India* through the lens of Ecocriticism, with a primary focus on the incident at the Marabar Caves. It examines how nature serves as an ally of the natives in the novel, setting them apart from the outsiders and establishing their distinct identity.

The novel portrays that in the early 1900s, Dr Aziz, a Muslim doctor in Chandrapore, discusses the possibility of friendship between an Englishman and an Indian. He finds the English amusing but often condescending. Meanwhile, Adela Quested, along with Mrs. Moore, arrives from England, planning to marry Ronny Heaslop, the son of Mrs. Moore. They meet at an English-only club and form a connection with Dr Aziz. At a party, Mr. Turton, the English collector, invites Indians to meet them. Dr Aziz is impressed by Adela's friendliness and invites her and Mr. Fielding to tea. Mr. Fielding has a friendly attitude, but Ronny is rude to the Indians. Adela decides not to marry Ronny, and the two break up amicably. Dr Aziz arranges a day trip to the Marabar Caves, where they visit ancient caves. Adela feels hostility in the Caves and runs away from the place. Dr Aziz is arrested and charged with assaulting Adela in a cave (*A Passage to India Summary*, 2015, p.1).

The English draw together, feeling patriotic and anti-Indian. Mr. Fielding joins Dr Aziz's defense, and Mrs. Moore grows irritable and apathetic. Ronny breaks off the engagement, and Adela returns to England. Dr Aziz grows more anti-British and patriotic about a united and independent India. He assumes Mr. Fielding married Adela and visits Mau with his wife and brother-in-law. Dr Aziz discovers Mr. Fielding

married Stella Moore, Mrs. Moore's daughter, instead of Adela (*A Passage to India Summary*, 2015, p.1). Dr Aziz and Mr. Fielding reconcile after a boat crash and go on a final ride together, where a rock separates their paths (*A Passage to India Summary*, 2015).

The novel's author is "Edward Morgan Forster [who] was born in a comfortable London family on January 1, 1879. When Forster was one year old, his father, an architect, passed away and he then was raised by his mother and an aunt in the southern English county of Hertfordshire, where he enjoyed a happy childhood" (Inside et al., 1929, p. 4). Given the strong female role models around him, Forster created strong female characters in his works. As a boy, he attended a private school and studied at King's College in Cambridge, where he could pursue his thoughts freely. He was a humanist who valued the human race, curiosity, and good taste. He was intrigued by the distinctions between conventional English society and other civilizations. His travel experiences, frequently viewed through the eyes of English tourists and expatriates, are heavily referenced in his novels set outside of England. Two of Forster's best-known works are *A Passage to India* and *Howards End* (Inside., et al., 1929).

This study is concerned with Ecocriticism and how it determines the effects of environment and culture on humans. A value-driven viewpoint that values the interdependence of things is known as a holistic viewpoint of the cosmos. The integrity of everything is cherished, whether it is earthly beings, moral principles, religious views, or ethnic backgrounds, just as much as the interconnection of things. For instance, the ideologies and perceptions of many ethnic groups will be shared by all, as ecocriticism welcomes all viewpoints within its tent to comprehend how humans relate to the universe. For those who choose to make it such, Ecocriticism can be a kind of social activism or spirituality (Branch, 1994). According to Barry Commoner's first ecological law, "Everything is connected to everything else" (*Laws of Ecology*, n.d., p. 3). It is a complex global system involving energy, matter, and ideas.

According to one viewpoint, Ecocriticism is a naturally polemical kind of study (most commonly ecological) because it encourages readers to re-evaluate their cultural interpretations of the environment through the examination of cultural constructions of the environment (Branch,1994).

Research Questions

1. How does the Echo in the Marabar Caves express the aggression of the colonized against the colonizer in the novel?
2. Why do Marabar Caves affect the colonized and the colonizers differently in *A Passage to India*?

Objectives of the Study

This paper aims:

1. to examine how the Echo in the Marabar Caves expresses the aggression of the colonized against the colonizer in the novel.
2. to critically analyze how Marabar Caves affect the colonized and the colonizers differently in *A Passage to India*

Significance of the Study

Ecocriticism directs us to consider our environment and critiques how society treats the natural world. The idea aids in examining any literature with an eye toward the author's portrayal of nature and any Ecocritical tropes. This answers several queries, such as how nature is portrayed in this text. How does the environment in the text relate to the setting? The study examines how the environment interacts with indigenous people and visitors using an Ecological lens. It also encourages the readers to investigate the relationship between nature and the notions of identity, community, and

nation. This study is significant because it shows people how nature is the cause of their empowerment. It explores the authority that the motherland instills in one to stand for the rights.

Literature Review

This section comprises the works of critics who have previously done the work on the novel *A Passage to India*. It also makes the study valuable by filling the gap in the previous researches. A useful endeavour is an ecologically focused criticism since it draws the attention to issues that require thought regarding natural settings. Its most crucial role is spreading awareness. Without thinking about environmental issues, we cannot fix them (Cheryll et al., 1986).

In the previous studies, *A Passage to India* is seen through the perspectives of Colonialism, Imperialism, Orientalism, and friendship between colonizers and colonized. It is replete with an imperialist superiority mentality and portrays India, Indians, and their culture as inferior and weaker.. All these lenses have been used to evaluate the importance of the novel and how Forster tries to portray the clash between East and West cultures and these prejudices, which keep the distance between colonized and colonizers intact

Jajja (2013) analyzes in “A Passage to India: The Colonial Discourse and the Representation of India and Indians as Stereotypes” how Forster intended to support the imperialist concept of superiority through *A Passage to India*. Moreover, he argued that India and Indians were portrayed as stereotyped and marginalized. He also investigated the relationship between imperialism and culture, the imitation and hybridization that resulted among the Indians, and their identity formation. The Indians adopted their masters’ culture. Indians were portrayed as being ashamed of who they are, their identity, and their culture (Jajja, 2013).

A Passage to India has also been examined through the perspective of social

identity theory by Kanak (2014) in his study “India in English Literature: Reading Kim (1901), *A Passage to India* (1924), and *Midnight’s Children* (1981).” It examines the following topics: first, the “search for the national identity of individuals (both colonizers and colonized) during and after the colonial period; second, the stereotypical and prejudiced representation of Indian culture and education; third, the issues that were caused by these prejudices that maintained the distance between colonizers and colonized; fourth, the conflicts within post-colonial nations and societies and conflicts and differences that define them” (Mathematics, 2016, p. 20). Sometimes, the characters are used for this procedure. The ‘Club,’ where Indians are not permitted, is the earliest illustration of this. Dr Aziz accompanies Mrs. Moore to the club, but he says, “Indians are not allowed into the Chandrapore club even as guests” (Mathematics, 2016, p. 20). Though Mrs Moore expresses her desire to invite him inside, but she could not do so because Dr Aziz was not a club member(Kanak, 2014).

Considering all these subjects, this study aims to investigate the Ecocritical perspective in *A Passage to India* and how the landscape affects the personalities of characters in the novel. It also explores how Marabar Caves play a vital role in changing the character’s beliefs regarding landscape and its influence on the psyche of the colonized and colonizer. A place can positively and negatively affect people; their behaviour regarding certain areas varies because of their experiences. Moreover, it established the identity of the natives through the echo of Marabar Caves.

Methodology

The study employs an interpretative research design to comply with the need for textual analysis. Examining the text via a specific lens is the primary goal of interpretative design in literature. It aims to comprehend the various levels of meaning and the historical, cultural, and social settings in which the research is conducted. Furthermore, various facets of the chosen text have been examined in light of Ecocriticism through the Caves episode in the selected novel. The goal of the attentive

reading of the text is to bring out its new viewpoint and significance. The study draws attention to the text's hidden meaning to improve the reader's comprehension. Textual Analysis

The interdisciplinary study of literary and ecological critique is known as Ecocriticism, a mixture of ecology and criticism. Ecology is one aspect of Ecocriticism that is concerned with nature and culture. It aids in our comprehension of nature and how it functions. It also offers proof of how interdependent the natural world and people are. Understanding ecological systems will make it easier for society to foresee human activities and their environmental effects. At the same time, criticism evaluates the level of integrity in work. Criticism, a mental game on a piece of literature, is to consider its virtues and flaws before determining its artistic value (Mane, 2014).

Nowadays, Ecocriticism is a revisionist and reformist movement that has dominated the ecological point of view in contemporary English literature worldwide. The Ecocriticism Reader Glotfelty argues that:

Ecocriticism is the study of the relationship between literature and the physical environment. Just as feminist criticism examines language and literature from a gender-conscious perspective, and Marxist criticism brings an awareness of modes of production and economic class to the reading of its texts, Ecocriticism takes an earth-centered approach to literary studies. (Fenn, 2015, p. 116)

Ecocriticism describes how people have interacted with nature across time in literature. Ecocriticism is the study of the relationship between literary and natural contexts. Ecocriticism aims to raise awareness of the need to re-evaluate how closely connected man is to his environment through literary works (Al Fawareh et al., 2023).

The primary objective of Ecocriticism is to recognize and assess the attitudes towards nature and to foster a sense of responsibility for the damage that culture's left hand causes to its right hand through imprudent technological practices (Mane, 2014).

Ecocriticism helps people comprehend the natural world better. Ecocriticism is a crucial component of literary studies because characters in literature cannot be separated from nature, which they domesticate either destructively or productively (Fenn, 2015).

An Ecocritical reading of a literary work involves considerable challenges and concerns. However, it has already been shown that no single, widely used model can be picked up and used. Often, all it takes is approaching texts that may be extremely familiar with a fresh awareness of this dimension. This dimension may have always lingered around the text but never received our complete attention previously (Barry, 2002).

This section of the study analyzes the text of E.M Forster's novel *A Passage to India* to explore the Ecocritical overview of the Marabar Caves and how the dark side of humans is associated with certain landscapes. Furthermore, it intends to explain the situation of both the colonizers and the colonized and their reaction towards the Marabar Caves. It is also a matter of race and superiority that people like Adela Quest never accept. Moreover, it presents the echo produced in the Marabar, depicting the reflection of Indians. Caves, ultimately being the mouthpiece of the oppressed, cry out by seeing the condition of colonized Indians.

As far as ecocriticism is concerned, the text always has a deep connection with where it is written. A text is "always a part of an environment in the same way as a human being, an empty tin, or an earthworm. Several environmental conditions under which the text has been created are reflected in the text. It could even be said that each text, to some extent, belongs to its environment, although the ideas presented in it may be as universal as possible" (*Tüür*, n.d, p. 1). As the novel starts, it shows the huge gap between the Indians and the English in their living styles. Even at the start, discrimination begins, and differences in the races is shown. It is divided into two sides of the city as explained in the novel, "The streets are mean, the temples ineffective, and

though a few fine houses exist, they are hidden away in gardens or down alleys whose filth deters all but the guest” (Forster, 2004, p. 31). This convinces the reader that it is a place of dirt and ugliness; nothing extraordinary is associated with it. The lifestyle of Indians is eluded as animals living in a muddy environment, wearing dirty clothes and unnatural muddles. Seeing this treatment of the natives, the land cries and starts raising its voice for their rights.

On the other hand, the British enjoy all the decency and human rights that they defraud from Indians, “Chandrapore appears to be a different place. It is a city of gardens. It is no city, but a forest sparsely scattered with huts. It is a tropical pleasance washed by a noble river” (Forster, 2004, p. 32). Here, the British settlement in Chandrapore is explained; portraying it as a ‘city of gardens’; there are tall buildings, including hospitals, houses, and a civil station. Everything there seems to be heavenly and fulfilling all the needs of the colonizers, and everything is designed for satisfaction. The Indians were deprived of their own belongings, and the outsiders were delighted with all those luxuries and opulence. All these pacifying conditions of Indians could not be seen by this landscape, so the caves produced that echo to realize the colonizers that this must be stopped.

Throughout the novel, the landscape influences both the colonized and colonizers differently. Also, their identities have been judged through discrimination in their appearance and status. Using Marabar Caves as a symbol of darkness and emptiness, Forster sets out to express the darkness and nothingness inside the Indians and Britishers for each other. There is a huge wall of disbelief and prejudice between them, and they cannot see anything productive, which ultimately disturbs the ecology. As a place, it has built a strong connection with its people, not giving anyone the right to ruin that affiliation. So, highlighting such aspects, this research investigates the Ecocritical overview of Marabar Caves and how the landscape offers different things to colonized and colonizers.

Having seen one such cave, having seen two, having seen three, four, fourteen, twenty-four, the visitor returns to Chandrapore uncertain whether he has had an interesting, dull, or any experience. He finds it difficult to discuss the caves or to keep them apart in his mind, for the pattern never varies, and no carving, not even a nest or a bat, distinguishes one from another. (Forster, 2004, p. 150)

Throughout the novel, caves are represented as dull and dark creatures of nature; Britishers are not attached to it and call it a dull experience. The English never construct an adequate connection with the caves; rather, they seem dull and dark. The caves' mystery is never opened to them because the place needs to accept the evil. As in these lines, it is seen that the caves are defined as ordinary hills repeating themselves, following the same pattern without any change in their appearance. This is only for the non-natives because the caves never show them the true charm that the natives see.

“Everything exists; nothing has value. If one had spoken vileness in that place or quoted lofty poetry, the comment would have been the same— ou-boum” (Forster, 2004, p. 176). It is also illustrated that after one visit to the caves, it is difficult to distinguish whether it would be a despicable or a valuable experience. It is difficult to keep one apart from them; no one wants to discuss them. Nothing seems valuable; even the beauty does not attract the non-natives; they experience vagueness and fuzziness in every cave. Caves continuously ignore them and ask them to leave where they try to govern. It is not the place that belongs to them; they are unknown to Marabar, so the place does not offer them any fascination. The caves ask them to leave, and in each line of the text, they show their dull side without showing any concern. The darkness of the Caves is also significant in the novel as it signifies the dark side of non-natives, which is shown in their attitudes towards natives. Forster argues that “They are dark Caves. Even when they open towards the sun, very little light penetrates down the entrance tunnel into the circular chamber. There is little to see and no eye until the visitor arrives for five minutes and strikes a match” (Forster, 2004, pp. 150–151).

Throughout the novel, Caves do not participate directly, but they continuously act as background characters, reminding every person of the reality of their lives. English need to remember their actual destinations and build their world. Caves play a vital role in reminding the colonizers of their destination.. They only face darkness and wickedness if they practice the same things. This also indicates the importance of landscape in the novel; sometimes, it is the place that helps build several images or gestures. The darkness of the Caves ultimately reflects the darkness present in non-natives, the evil spirits that surround them and withhold them from doing righteous things, and they cannot cherish the actual charm of the place.

The Caves are often described as dark in this novel. No one develops a sustainable attitude towards them. Even though Mrs. Moore, who shows excitement about the expedition, faces meaninglessness and hopelessness as she finds nothing extraordinary because she is not a native of India.

She experiences sadness and absurdity, which shifts her mindset. All that dullness was already present in her; Caves reflected only those images before her. The same is the case with Adela. She fails to keep her balance with the atmosphere and starts feeling everything is worthless. The darkness penetrates the characters and they become part of that hollowness. The situation states, "Trouble after trouble encountered him because he had challenged the spirit of the Indian earth, which tries to keep men in compartments" (Forster, 2004, p. 153). From the start, when Dr Aziz meets the English people, he always tries to comfort them by doing things they appreciate. He throws himself in trouble; while doing so, he always gives his best to settle them. Deep in his mind is the concept of unity; he does such things because he wants peace and harmony.

He tries to unite diverse races in one place, which is against the laws of nature. Earth has allotted places to people suitable to them, while Dr Aziz needs to fulfil those laws, which puts him in trouble. In doing this, he gets agitated, his happiness is gone, and he is engulfed by the chaos and, ultimately, self-destruction. The landscape where

Indians live is made for them; the place does not tolerate the presence of English people. Everything is against them; even the cave's environment does not admit outsiders' existence. Mrs. Moore faces inevitable distress due to the place she visits; it is not her place, and it does not acknowledge her as a guest nor give her a comfortable zone to breathe. She faces discomfort and dissatisfaction after this excursion; other than this, she feels nothingness and void.

The stances of Ecocriticism are also seen here in which the environment does not accept the non-natives. Caves are doing the same with the colonizers; they are not accepting the unknown people. The sound that emerges shouts that there is no place for strangers and non-natives. The situation is visible, "The train had come in, and a crowd of dependents were swarming over the carriage seats like monkeys" (Forster, 2004, p. 154). The attitude is the reaction against people of other communities, as Forster brings out the devastating attitude of people of distinct races. Through the novel, Forster highlights various aspects, including the violation of human rights and how the identity of Indians is demolished. Indians were considered inferior and less valued, having no quality regarding any work. They do not even know how to behave in public and do not know the basic manners that when the train arrives, they swarm like monkeys. Again, the colonized are compared with animals like irregular and untamed monkeys who do not know where to go and what to do. In other words, the colonizers again humiliated the colonized by associating nasty gestures with them, which was not accepted by nature, and asking them to leave the place; to do this, the horrifying noise is produced so that they indulged in fear and left the place.

She understood that. Unfortunately, India has few important towns. India is the country, fields, then hills, jungle, hills, and more fields. The branch line stops, the road is only practicable for cars to a point, the bullock carts lumber down the side tracks, paths fray out into the cultivation, and disappear near a splash of red paint. How can the mind take hold of such a country? Generations of invaders have tried, but they

remain in exile. (Forster, 2004, p. 162)

The British constructed certain categories based on race, culture, and identity. The superiority complex was the main agenda on which they were working; they put Indians below the standards they had set for themselves. They did the same to the place where Indians live; they dislike the attitude and customs of the orient. They only focus on their individuality, which directs them to hate Indians. The same is the case with the landscape; Forster portrays India as a place with only a few influential towns where only some of the area is liveable. . These lines show the inconvenience of the roads in several areas of the city, which were acceptable only for cars to a certain extent. Most of the area is covered with cliffs and pastures; no suitable roads were built to facilitate the colonizers. Everything seemed mundane; no impressive facilities or lofty buildings entertained the colonizers.

Ah, that must be the false dawn—is not it caused by dust in the upper layers of the atmosphere that could not fall during the night? I think Mr McBryde said. Well, I must admit that England has it in regards to sunrises. Do you remember Grasmere? Ah, dearest Grasmere! Its little lakes and mountains were beloved by them all. Romantic yet manageable, it sprang from a kinder planet. Here, an untidy plain stretched to the knees of the Marabar. (Forster, 2004, p. 164)

Forster uses Caves as a philosophical symbol to describe the novel's environment. It tells us that the place profoundly affects a person's life as it has built a specific connection over time. The same thing happens with the British. They are not admitting the change that has occurred. They continuously despise the environment of India and even Marabar Caves; Mrs. Moore is unsatisfied with the circumstances and continuously faces meaninglessness. The darkness present inside them is reflected by the environment they are in. It shows how darker their hearts are and how mean they are in their approach. Nature is not concerned with the people living in it; rather, it is the people who affect nature with the evil inside them.

Loss of consciousness during the expedition is a typical gesture shown by all the British, especially Mrs. Moore, who suffers from the horrifying behaviour of Caves towards her. She was left alone there as she declines to accompany Adela and Dr Aziz. She is now suffering from loneliness and nobody was there to safeguard her and bring her comfort. The people around her do not belong to her race; this thing demotivates her and puts her into a void. Forster points out, "It was natural enough: she had always suffered from faintness, and the Cave had become too full because all their retinue followed them" (Forster, 2004, p. 174).

The place becomes beautiful with the people living in it; the horrifying image of Marabar is visible due to the postcolonial effects of colonization. It is filled with vague emptiness because of the nihilism inside the people. This is the by-product of colonization. They also face other problems, like the crowd and the reek produced due to the unpleasant behaviour of the people in the Caves. For example, "Crammed with villagers and servants, the circular chamber began to smell" (Forster, 2004, p. 174). It is not the stink aroused by the evil spirits inside the colonizers; the enormity inside the non-natives results in the stench covering the entire place.

The place is captivating; no iniquity is attached to the locale; the populace causes all the idiocy and absurdity. When one enters the world of ambiguity, everything seems meaningless and one loses the identity and interest in the place; it does not matter how alluring it is. According to Forster, "She lost Aziz and Adela in the dark, did not know who touched her, could not breathe, and some vile naked thing struck her face and settled on her mouth like a pad" (Forster, 2004, p. 174). All this happens to her because she loses interest in a materialistic world and starts thinking of the end of life, which is ultimately death. She cannot inhale and exhale appropriately, which is her one step near to demise and farther from vitality. She does not feel anything lively and optimistic; rather than this, she is in nullity and feels in a vacuum.

As the novel proceeds, the echo is produced in the caves, threatening visitors,

especially Britishers. The sound produced is dreadful and horrible for colonizers; it is a sign for them that the place is not accepting them. “Professor Godbole had never mentioned an echo; it never impressed him, perhaps” (Forster, 2004, p. 174). Professor Godbole speaks of a noise continuously heard by all the orientals in the caves or only that with some evil spirits in them. The sound was not pleasant or identical to those ordinary sounds that they heard every day. It has some different messages or is trying to say something to them. The place is questioning what they are doing here; it is not the place that belongs to them. The Place does not accept them as its part and asks them to leave. For example, Forster says, “The echo in a Marabar cave is not like these; it is entirely devoid of distinction” (Forster, 2004, p. 174).

The echo differentiates the people from each other, identifying the good and evil in the people present. It also shows the meek condition of the natives, the place being the mouthpiece of natives addressing the colonizers to leave the place. It helps them to understand they do not belong here; the place does not own them. The echo hits every person differently; it influences Mrs. Moore as the agony of emptiness toward love and life. For Adela, it is the insignia of fear and anxiety that his love is no purer and more truthful. The place can never show its concerns to anyone. Rather, it manifests the sentiments of a person, the thing that was present inside a man unknown to the world. Marabar here mirrors the inside portrayal of every individual, especially the colonizers. This analysis revealed how Ecocriticism plays a vital role in understanding characters from multiple perspectives and how the place describes the ambience.

Conclusions

To conclude, the research has investigated the novel *A Passage to India* from the perspective of Ecocriticism. Firstly, it elaborated on the conflict between the colonizers and the colonized and how the place represented the natives’ aggression towards the outsiders. The echo in the Marabar Caves signified the suppressed voices of natives, which never arose due to settlers’ ascendancy. This study further investigates that due

to the influence of non-natives, the Indians never spoke of their rights. They were always in pathetic condition.

Secondly, the study also associated the darkness in the Caves with immorality and injustice. The immorality was not present in the place but in the characters like Mrs. Moore and Adela Quest, as they accused Dr Aziz of the charge, which he did not do. The attitude of colonizers towards the natives has been discussed; how unfortunate was the situation for the natives that they could not even speak of their rights? Caves mirrored the depravity which was present in the attitude of colonizers. Mrs. Moore did not find anything extraordinary in the Caves. She blamed the spot; doing this, she continuously asked what was different in these Caves. They are just dark, irregular patterns that are repeating their order. In this regard, the whole expedition was meaningless for the non-natives because the place had already analyzed the evilness that exists in them. The sound of “boum” ultimately signals the settlers to leave and never return. The hopelessness and sameness in everything indicated that the place did not belong to them. It was the property of Indians. The charm associated with the place was only for Indians, whereas others have no privilege over it.

Thirdly, Indians were associated with animals like monkeys to prove them inferior and rebellious. This was shown when the natives were mounted on the train upon arrival at a railway station. Forster depicts the natives as monkeys who were swarming over carries. This also reveals the unlikeness of English for natives; they are not considered human beings but declared unmanageable and irresponsible like animals. All these standpoints show the biases of the non-natives, known by the Caves, and they were trying to get them off.

This study has, therefore, brought attention to the novel’s numerous Ecocritical components, which participate in lightening up human behaviour and how nature reacts to it. The study has given researchers a subfield to explore further. However, Ecocriticism can also be used to analyze other writers’ works. The study may also be

helpful in academic curricula because Forster's writings are taught in Pakistan and other countries.

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