

The Travel Narrative in *A Passage to India*

Youzhi Zeng

School of Foreign Languages, Chongqing Jiaotong University, Chongqing, China

Abstract

A Passage to India is written by E. M. Forster according to his experience of two trips to India, within which the travel narrative not only contributes to a rich plot, but also deeply reflects the complex relationship between the British colonialists and the native people of India. Analyzing the novel *A Passage to India* from the perspective of the travel narrative, this paper explores the background and motivation of travel of the main characters, analyses the narrative structure and techniques used by Forster, as well as the conflicts and integration of culture during the travel. This paper also argues that both the characters in the novel and the author of the novel himself experienced India in the way of traveling. Although they ostensibly undertook a space journey, they essentially took a spiritual journey, and a soul's one. The aim of this paper is to explore the varied dimensions of the travel narrative in *A Passage to India*, the conflict and integration of culture, and the profound reflection on British colonialism reflected in the novel. It also points out that travel narrative presents a multi-level cultural dialogue and provides readers with profound insights into cross-cultural understanding.

Keywords

A Passage to India, Travel Narrative, the conflict and integration of culture.

1. Introduction

The travel narrative in American literature often include four elements: migration, quest, homecoming, and wandering, which are proposed by Janis P. Stout. Accordingly, it has a compelling subject in literature, offering a unique lens through which to explore themes of identity, culture and human experience. It also provides a dynamic medium for storytelling and reflection on human experience. The travel narrative in *A Passage to India* written by E. M. Forster, who was an eminent British novelist and essayist known for his insightful exploration of human relationships, social issues, and the complexity of cultural encounters, serves as a powerful vehicle for presenting a multitude of themes and issues. This narrative method also allows for the examination of the conflict and integration of different cultures, the exploration of personal identities in unfamiliar territories, and the confrontation of preconceived notions and biases.

The novel is a literary masterpiece and a seminal work that offers a profound exploration of the travel narrative. Set against the background of the complex and diverse landscape of India, *A Passage to India* deeply portrays intimate relationship among the journey of characters and the colonialism and cultural exchange. Through the eyes of the characters' travel, the vivid and sometimes bewildering panorama of Indian society is exposed to readers. The descriptions of landscapes, cities, and rural areas provide a sensory experience that make readers immerse in the unfamiliar and exotic. At the same time, the travel narrative delves into the inner landscapes of the characters, revealing their hopes, fears, changes and transformations as they navigate this foreign land.

In conclusion, the paper aims to dissect the various elements in the travel narrative in *A Passage to India*, analyzing how it contributes to the overall structure and meaning of the novel. By

delving into the rich tapestry of the travel narrative, a deeper understanding of this remarkable literary work and its significant in the realm of literature will be gained.

2. The Theory of the Travel Narrative

From a historical point of view, travel, as the oldest way of life of human beings, has gradually evolved into one of the earliest matriarchal themes in literary narratives with the development of human society [4]. Ever since the theme of travel appeared in Bible, the source of Western literature, it has continued to appear in the work of later writers. Travel has already been deeply etched into the mind of writers in Western civilization as a cultural ideology, and it is reproduced in the form of literature and art. In this era, travel narrative presents a variety of stylistic development, which is widely used in the territory of legend, poetry and drama, and also obtains the dual evolution of theme and form [4].

Travel narrative are a genre of literature that recount the experiences of individuals as they journey through the experiences of unfamiliar territories, focusing on the observations and adventures of a traveler or a group of travelers. It also typically involves vivid and rich descriptions of places visited, people encountered, cultural differences, and personal growth or transformations that occurs during the journey. Compared with the core of other forms of narrative, that of the travel narrative not merely portrays the landscape on the road, but also describe the protagonists' quest for self-discovery, knowledge, or for any other purposes, which drive them to embark on the trip, which make the novel more engaging and insightful. Moreover, some works of the travel narrative conclude with moral or ethical lessons derived from the travelers' experiences, emphasizing the transformative power of travel. In addition to text, the travel narrative also include photographs, maps, illustrations, or other multimedia elements, which can make the story more interesting and more attractive to readers.

In the context of *A Passage to India*, the travel narrative is not merely about the physical act of traveling, but serves as a metaphorical journey that explores the cultural, psychological, and philosophical dimensions of the characters' experiences in colonial India. It also involves the internal journey of British characters into India, highlighting their encounters with a vastly different culture, and ensuing cultural misunderstanding and conflicts.

In summary, travel serve as a bridge between the individual traveler and the wider world. At the same time, the travel narrative allows readers to vicariously experience the thrill of exploration and the complexities of cross-cultural interaction.

3. The Background and Motivation for Trave

3.1. The Historical and Cultural Background of the Work

The creation of a work is frequently interconnected with the historical and cultural context. E. M. Forster's *A Passage to India* is a novel text that involving multiple cultures, races and ethnicities. The story sets against the backdrop of the British Raj, a period of British colonial governance in India that lasted from 1858 to 1947. In the late 19th and early 20th centuries, there was a growing sense of Indian nationalism and a pushback against British colonialism, and the Indian people were becoming more assertive in their demands for self-rule and independence. Moreover, due to Forster's own sexual orientation, he personally experienced the harm of prejudice and misunderstanding to the human soul. Perhaps for this reason, Forster has more sympathy for for Indians, as can be seen in the novel. He devoted this life to mutual tolerance and understanding among people of different social classes, races, and backgrounds, and he always presents his views on all aspects of problems to readers with a tolerant attitude. The novel explores the complex and often tense relationship between the British colonizers and the Indian subjects, and also describes the interaction between the British characters and the

Indian society, highlighting the tension, the racial prejudice, cultural misunderstanding, which arise from different customs and beliefs. The British characters in the novel carry with the notions of superiority and entitlement that were common during the colonial era. Meanwhile, the Indian characters, struggle to assert their identity and dignity in the face of foreign domination.

In summary, the historical and cultural background of the novel, in integral to the novel's exploration of the human condition within the framework of colonialism and cultural clash, providing a rich context for the themes of personal and societal transformation.

3.2. The Main Character's Motivation to Travel

In *A Passage to India*, the primary characters, such as Mrs. Moore and Miss Quested, travel for various reasons that are deeply connected to the novel's themes of cross-cultural understanding, colonialism, and personal growth. It's important to note that both women's motivation are influenced by the social and cultural context of that time, where travel to colonial outposts was seen as an adventure and an opportunity for personal enlightenment under the imperialism of British.

3.2.1. Mrs. Moore: Seeking Spiritual Comfort and Understanding

Although Mrs. Moore did not come to India on her own initiative, and was in a passive position during the trip, she was likely disillusioned with the conventional and materialistic life in her homeland. The strict social norms and demands of English society may have made her feel spiritually empty and thus long for something more profound and meaningful. As soon as she first arrived in India, she seemed to feel that everything was nice there. When she saw the water flowing through the holy pool of the mosque, or the Ganges, or the moon and other stars tied to the night, she felt that it was beautiful.

Even though she went to India for the real serious subject, the relationship between her son, Ronny, and Adela, her travel was partly driven by the country's reputation for deep philosophical traditions. She was respectful of India culture. When she entered the mosque, she voluntarily took off her shoes, but her son ranted afterwards that she should wear shoes to enter. She is not as ethnocentric as most of the Anglo-Indians portrayed in the novel. She does not have any racial prejudice and is able to forge friendship with Indians across the barriers that keep people apart. Throughout the novel, Mrs. Moore engages in conversations with Indian characters that reflect her philosophical inquiries. Her interactions, particularly with Professor Godbole, reveal her interest in understanding Indian religious and philosophical concepts. For instance, in part III: Temple, during the visit, Mrs. Moore and Godbole have a conversation e about the nature of God and the self. Godbole's explanations of Hindu philosophy introduce Mrs. Moore the the concepts such as the illusory nature of the world, and the ultimate reality. Moreover, her experience in temple shook her Christian beliefs, making her realize that both the sacred and the foul would eventually fall into nothingness. In addition, Mrs. Moore's questions to Godbole reflect her genuine curiosity and her desire to understand the deeper meaning behind Indian religious practices.

In summary, Mrs. Moore's motivation to travel to India is deeply connected to her spiritual journey. She is not merely a tourist but a seeker of knowledge and wisdom.

3.2.2. Miss Quested: Discovering Self-awareness

Unlike Mrs. Moore, Miss Quested was an active tourist. She went to India to decide if she wanted to settle down and marry with Ronny. Therefore, she declared that she want to see the real India.

The attempt to understand India is only a superficial purpose of Miss Quested's trip. More importantly, Miss Quested is imagining a picture of life after marriage, and the real purpose is to promote her self-awareness through thinking about the future life. This is reflected many

times in the novel. At the beginning, she felt that she could accept the advice of others and visit Ronny in India before deciding to be his wife. After Ronny came to India, there were many changes in his personality, but unfortunately, it was precisely those aspects that she did not like very much. She came to realize later that she did not love Ronny, that her agreement to marry with him just out of reason, but never out of physical or emotional necessity. Ultimately, it was the event in the cave that stimulated her latent self-consciousness and matured her greatly, making it possible for her "mind" to undergo a qualitative transformation. Moreover, her first assignment back to the UK, she visited Ralph and Stella, the other two children of Mrs. Moore, and then she dedicated herself to her own career, which means her further self-discovery and personal growth through travel.

In summary, Miss Quested's travel to India is a journey of self-awareness that involves challenging her perceived notions, experiencing personal confrontations, and undergoing psychological transformation. Her experiences in India also lead her to a deeper understanding of herself and her place in the world.

3.2.3. Fielding: Travel Light

Travel light, refers to living a simple and solitary life, regardless of what others say. Fielding is the ideal spokesman for Forster in the work, and he tries to avoid viewing India in ethnic prejudices.

Fielding is the Principal of the Government College in the town of Chandrapore. Therefore, his decision to travel to India and take up this position can be seen as a professional choice, driven by his career ambitions and the opportunities it presented at that time. Moreover, his interactions with Indian culture and people, particularly his friendship with Aziz, suggest a personal interest in and respect for the local society. He appears to be more open-minded and sympathetic towards Indian people compared to some of his British compatriots, indicating that his time in India is not just a professional commitment, but also a journey of cultural exploration and understanding. In addition, he serves as a bridge between the British and Indian communities, reflecting his desire to foster better relations and communication between the two cultures.

It can be deduced that his motivations are likely a combination of professional opportunity and personal interest in engaging with a different culture, which are both evident in his actions and relationships throughout the novel.

4. The Structure and Technique of Travel Narrative

4.1. Time and Space of Narrative

Bakhtin pointed out that the combination of time and space presented in the structure of the novel is inseparable and interdependent. Both characterization and plot development need to be carried out in a certain period of time. Meanwhile, plot development cannot be separated from a certain spatial background [11].

The shifts in time and space serve to complicate the narrative. They also force readers to constantly reevaluate their understanding of the story and the characters, and to consider the multiple layers of meaning that arise from these transformations.

Time in the novel is not only a physical passage, but also a symbolic one. Miss Quested's experience in the cave, for example, is not only the passage of time, but also the transformation of her psychological state, from initial curiosity and exploration, to later fear and confusion. In some key episodes, Forster deliberately omits detailed descriptions of time, leaving the reader confused about the exact timing and sequence of events, particularly in the events in the Marabar Caves.

The novel is divided into three parts, "Mosque", "Caves" and "Temple", which correspond to different stages of the travel, and reflect the experiences of characters as well as different aspects of Indian society and culture. Each part is associated with a season in India, which sets the stage for the mood characters and the tone of the narrative. The three parts respectfully correspond to the cool season, the hot season, and the rainy season. For instance, the Chapter X V of "Caves" described Aziz and Miss Quested visiting other caves alone. The temperature got hotter and hotter, and the whole space is like as big, steaming bathroom, which make Miss Quested hallucinate. Accordingly, the stifling weather sets the stage for the chaos that followed. Moreover, the description of Marabar Caves creates a sense of spacial disorientation, and the isolation of Marabar Caves also reflects the isolation felt by the characters in their attempts to bridge the cultural divide. In addition, the journey to the Marabar Caves also serves as a metaphor for the characters' attempts to understand each other and themselves, representing the difficulties and possibility of cultural exchange.

More importantly, a mental space also plays an important role in the novel, which can be seen in Aziz's experience. On the one hand, Aziz hated the British rule and the way they forced him to change his traditions and habits. On the other hand, Aziz felt very inferior inside. When his British friend Fielding learned of his illness and came to visit him, the first thing that came to Aziz's mind was that he felt humiliated by the poor house. Moreover, Aziz is also very delighted to serve the British, because it makes him feel very proud. However, a series of events caused by the cave event made him realized that he was in a difficult situation, and his country should be independent, not succumb to the rule of outsiders. From Aziz's mental movement, it is evident that Aziz is not an invariable person. Although he has deficiencies, he is mentally strong and does not fear the power [2].

In summary, through these kind of technique, Forster adds to the mystery of the story, and prompts the readers to think deeply about the psychological states of characters.

4.2. The Use of Symbolism

The title of the novel derives from Whitman's poem with the same name, which is not merely about the path to greater understanding of India, but also symbolically implies man's quest for ultimate truth [1]. Forster employs symbolism and metaphor extensively to convey deeper meanings and explore the complexities of cultural interactions, personal identity, and the human condition within the context of British colonial India.

There are a lot of symbol and metaphor in Chapter 1 of part I : Mosque. For example, "It is a city of gardens", "The streets are mean", "Houses do fall, people are drowned and left rotting"[8] From these words, it was evident that Indian people lived in suburban or slum areas, while British resided in urban area or colonized office building, which are in stark contrast and also symbolize the racial and social divisions that existed in colonial society. Moreover, Forster describes that the sky, as male, is endowed with strong power and dominates everything in the world. On the contrary, the earth, as female, is submissive to the sky. When the sky feels happy, he would do nice to the earth. The writer not only depicts the relationship between the sky and the earth, but also that between the British and the Indian people. It symbolizes that the British has overwhelming power over the Indian people, but the Indian people are powerless, and can do nothing. Although the Indian people live in poor life and are in a subordinate position, they are strong-willed and persistent to regain their rights.

In part II: Caves, the Marabar Caves serve as a powerful symbol of the unknown and the enigmatic nature of India. Their echoing chambers represent the inability of the British to truly understand Indian culture, and symbolize the hollowness of colonial relationships. The journey to the Marabar Caves is also a metaphor for the broader journey of self-discovery and cultural understanding, representing the characters' attempts to bridge the gap between their own culture and the foreign culture they are in.

In summary, there literary devices help to convey the challenges of discover personal identity and social conflicts in a colonial context.

5. Cultural Conflicts and Integration in Travel

Travel serves as a catalyst for cultural encounters. Travel is both a literal and metaphorical journey that brings cultural conflicts to the forefront, and also provides opportunities for mutual understanding and integration. As the characters move through different spaces in India, they are constantly confronted with different personal beliefs, traditions and so on, which challenge their preconceived notions and biases.

5.1. Multiculturalism in India

India is a land of diverse religions, customs and traditions. The novel reflects the complexity and diversity of Indian society under colonial rule.

From the perspective of religion, India is home to Hindus, Muslims, Christians, Sikhs, Buddhists, Jains and many other faiths. Each religion has its own unique beliefs, rituals, and festivals, which are celebrated with great enthusiasm and respect. The novel uses religious sites as symbols of India's religious diversity. The Mosque in the first part represents the Islamic culture, while the Marabar Caves and the Temple in the third part represent the broader spiritual and religious traditions of India, including Hinduism. The description of the Gokul Ashtami festival at the end of the novel is also an example of the varied religious celebrations.

The novel also mentioned the social hierarchies and castes, through the depiction of the background and experiences of characters. For example, Aziz's interactions with other characters actually reflects the class difference. Aziz had received a certain level of education, and had occupation, which allowed him to communicate with British colonists and Western-educated Indians. However, as a native Indian, Aziz still constantly faced discrimination and unequal treatment at the hands of the British colonists. Compared with other upper-class Indian people, he lacked wealth, social status, and political power. For instance, in the cave incident, he was prejudiced and distrusted by the British colonists because of his lower class status, and thus he had little chance to defend himself, and to get fair treatment in the face of British colonial law and public opinion. Aziz's class status led to a preconceived notion that he was guilty, which reflects the injustices and class oppression suffered by the indigenous people of India under colonial rule.

Forster weaves the Indian culture of diverse religions and social hierarchies into the narrative, exploring misunderstandings and the complexities of cultural interactions.

5.2. The Conflicts and Integration of Travelers and Indian Culture

A Passage to India presents a vivid exploration of cultural conflicts and integration during the travel experience of its characters, especially the stark cultural conflicts that arise from the interaction between the British characters and the diverse Indian culture. The British characters often view India through a lens of prejudice and ignorance, with their imperialistic mindset and the sense of superiority. And thus they cannot truly understand or appreciate the depth and complexity of Indian traditions, religions, and social structure, which lead to misunderstandings and tensions between two countries to a certain degree.

On the one hand, the conflicts highlight the difficulties in communication, understanding and acceptance between the British characters and Indian culture. In the description of the caves, Miss Quested felt assaulted and fled, leading to Aziz being falsely accused of attempted rape. This event exacerbates the tensions between the British and Indians, leading to widespread anger and chaos. After that, the trial of Aziz and the eventual withdrawal of Miss Quested's accusation also expose the deep-rooted prejudice and mistrust of Indians within British community. The trial highlights the racial biases that hinder genuine cultural understanding

and integration. In addition, the disagreement between Aziz and his friend Fielding also foreshadows the conflict. For example, in the attitude towards British colonial rule, Fielding did not oppose the rule openly and strongly. To a certain extent, he was still influenced by the British colonial background and tradition, and lacked resolute actions and determination to completely change the colonial status quo. Aziz, on the contrary, was more hostile to colonial rule. It is evident that they are bound to have conflicts. Actually, the sense of isolation between Aziz and Fielding is in essence the embodiment of the conflict of different social interests and the embodiment of the opposition of social identity [6].

On the other hand, the novel portrays the integration of British characters and Indian culture as a difficult and incomplete process, marked by both hopeful attempts and persistent obstacles. The novel begins with the arrival of Miss Quested and Mrs. Moore in India. Their initial experiences, such as the visit to the mosque, are attempts to engage with Indian culture. Mrs. Moore, in particular, shows an openness and willingness to understand Indian customs and beliefs, reflecting an approach of cultural integration. Another example is Fielding. He attempts to bridge the gap between the two cultures by befriending with Aziz, and showing respect for Indian customs and traditions. His relationship with Aziz challenges the prevailing racial and cultural divides, which is a stark contrast to the attitudes of many other British characters. In addition, when Aziz is accused of assaulting Miss Quested, Fielding supports Aziz confirmedly, believing in his innocence. His support reflects his willingness to stand by his Indian friend against the accusations rooted in racial prejudice.

In conclusion, the novel offers a profound examination of cultural conflict and integration during the difficult but necessary journey.

5.3. The Identity Reconstruction of Travelers

Social identity not only reflects the specific position of the individuals in the social space, but also represents the specific social interests [6]. The identity construction of British travelers is marked by a tension between their strong desire to maintain colonial superiority and the inevitable challenges posed by the encounter with a rich and diverse Indian culture.

The identity of Miss Quested was constructed through a complex process. Originally, she came to India as an English woman, and her identity was largely shaped by her background and the social class to which she belonged. At the same time, she came with a romanticized vision of India and a colonial perspective, expecting to have unique experience. However, during the Malabar Cave incident, her experience plunged her into confusion and self-doubt. This incident has impacted her original cognition and values, and made her begin to re-examine herself. In the course of the subsequent trial, she was under great pressure, wavering and reflecting on her allegations. This prompted her to further explore her true thoughts and feelings, and to redefine her ethics and values. In the end, after a series of shocks and reflections, her identity is gradually transformed from a British woman with colonial prejudices and narrow cognition, to a more reflective individual with a deeper understanding of self and others. More importantly, his transformation does not mean that she is completely free from the influence of her original cultural and social background, but she constantly struggles and seeks a balance between the two cultures.

Fielding's identity construction is also complex and multi-dimensional. Although Fielding was regarded as a member of the British colonial system, he received British education and culture. Unlike other typical British colonists, he had a relatively open and inclusive attitude towards Indian culture. As the story progresses, he develops a deep friendship with Aziz, which puts him somewhat at odds with the mainstream stance of the British colonists. He has always tried to narrow the gap between cultural and ethnic divides, and to understand and accept Indian culture. Therefore, Fielding's identity construction is not smooth sailing, and he has to wander and struggle between the two cultures. On the one hand, he could not completely abandon his

British background and identity. On the other hand, he was eager to truly immerse himself in Indian culture. This ambivalence shaped his complex identity. Ultimately, Fielding's identity construction reflects a pursuit of multicultural integration in a colonial context, in which he struggles to find his own identity and value in two very different cultures despite the difficulties and obstacles he faces.

In conclusion, through the experience of Miss Quested and Fielding, the identity construction of British travelers is a complex process, which involves challenging colonial attitudes, engaging with Indian culture, and undergoing personal transformation.

6. The Artistic Effect of Travel Narrative

The travel narrative in *A Passage to India* not only depicts the physical journey of characters through India, but also portrays the psychological one that discovers personal identity. Therefore, it is a powerful artistic device that enhances the novel's exploration of cultural misunderstandings, colonial tensions, and personal growth.

The travel narrative impacts the novel's structure by dividing it into three parts, which correspond to different stages of journey and thematic explorations. Each part focuses on a different aspect of the travel experience, from the initial encounters to the deeper exploration and eventual departure. The characters' experiences during their travels reveal their inner thoughts and the broader social and cultural issues. For instance, as the core of the novel, the journey to the Marabar Caves serves as a catalyst for the characters' internal development, particularly for both Miss Quested and Aziz. Miss Quested's travels force her to confront her own prejudices and the harsh realities of colonial life, leading to a profound personal transformation. Similarly, Aziz's journey reflects his struggle for recognition and respect in a society marked by racial discrimination. And the event happened during the journey also leads to profound self-reflection and changes in their perspectives towards each other's cultures, creating a sense of mystery that is central to the novel's tone. Moreover, the caves with their disconcerting echoes symbolize the void of cross-cultural communication, reflecting the unbridgeable gap between the British and Indian communities. What's more, the travel narrative provides a platform for Forster to critique the colonial system. Through the depiction of characters' experiences, the novel exposes the racial prejudices and power imbalances inherent in the colonial context.

In a word, the travel narrative is a powerful tool to delve into the complexities of cultural identity and colonialism, and is also masterfully employed in the novel to evoke a sense of disorientation and ambiguity, leaving readers to ponder the true nature of the events that happened during the journey.

7. Conclusion

The paper deeply explores the travel narrative in *A Passage to India*. Through a meticulous analysis of the novel, it reveals the multiple roles that travel plays in the work. Travel has also become an important opportunity for character building and transformation. The challenges and experiences the protagonists faced along their journey, prompt them to re-examine their personal values and inner desires, and lead to a profound personal growth. What's more, the travel narrative creates a unique atmosphere and rhythm for the story. From cities to mystical natural landscapes, such as Marabar Caves, the varied travel scenes not only add to attraction of the story, but also drive the plot forward. The travel narrative also helps to delve into the complexities of cultural identity and colonialism, highlighting the chasm between the British and Indian characters and suggesting that true integration can only occur when there is mutual respect and recognition of cultural differences.

Overall, through the analysis of the travel narrative in *A Passage to India*, it is evident that the novel stands as a testament to the enduring power of literature to illuminate the human experience in all its diversity and richness, which provides a valuable reference for further research on Forster's literary creation and related themes. Readers also gained the deeper understanding of the work's literary value, cultural connotations, and its profound reflection of social reality.

Acknowledgements

I would like to express my sincere gratitude to my supervisor, whose insightful guidance, constructive feedback, and unwavering support have been instrumental in shaping this paper. His expertise not only enhanced the quality of my research but also inspired me to approach academic challenges with perseverance. I am also deeply thankful to my family and friends for their emotional support and encouragement. Finally, I am grateful to the Scientific Journal of Humanities and Social Sciences for the opportunity to publish this work, as well as the anonymous reviewers for their valuable suggestions that significantly improved the manuscript.

References

- [1] B.X. Zhang: *A Course in British Literature* (Wuhan University Press, China 1997). (In Chinese)
- [2] L.X. Zhang: A Study of E. M. Forster's *A Passage to India* from the Perspective of Spatial Narrative, *English Square*, (2021) No.16, p.15–17. (In Chinese)
- [3] P. Chen: On the Themes and Symbolism in Forster's *A Passage to India*, *Journal of Huangshi Institute of Technology*, (2006) No.2, p.30–32+35. (In Chinese)
- [4] S.F. Jin: Utopia, Femininity, and Poetics—Interpreting the Travel Narrative in *The Decameron*, *Journal of Mudanjiang University*, Vol. 29 (2020) No.11, p.35–39. (In Chinese)
- [5] S.M. Yang: *A Passage to India in the Perspective of Cultural Travel Theory* (MS., Northeast Normal University, China 2011), p.10-36.
- [6] T. Wang: Conflicts of Social Identity—A Critique of E. M. Forster's *A Passage to India*, *Journal of Hubei University (Philosophy and Social Sciences Edition)*, (2006) No.04, p.467–470. (In Chinese)
- [7] A. Wilde: *Critical Essays on E. M. Forster* (G. K. Hall&Co., Ameirica 1985).
- [8] E. M. Forster : *A Passage to India* (Penguin Books, the UK 1936).
- [9] L. Prakash: *Symbolism in the Novels of E. M. Forster* (Seema Publications, India 1987).
- [10] M. Lago: *E. M. Forster: A Literary Life* (St. Martin's Press, America 1995).
- [11] M. M. Bakhtin : *The Dialogic Imagination* (University of Texas Press, America 1996).
- [12] P. Bakshi: *The Politics of Desire: E.M. Forster's Encounters with India* (Pencraft International, India 2005).
- [13] Talbot, J: *This is Not an Exit: The Road Narrative in Contemporary American Literature and Film* (MS., Texas Tec University, America 1999), p.7-18.
- [14] V. Wainwright: *Ethics and the English novel from Austen to Forster* (Ashgate Pub. Ltd., the UK 2007).