VIA PANORAMICA
Revista de Estudos Anglo-Americanos
A Journal of Anglo-American Studies

ANGLO-AMERICAN STUDIES

VARIA SECTION

The road to Marabar:
The caves episode in E. M. Forster's *A Passage to India* (1924)[1]

MIGUEL ALARCÃO
FCSH – NOVA University of Lisbon / CETAPS

ABSTRACT: Just over one hundred years after the publication of E. M. Forster's novel *A Passage to India* (1924) and forty years after the production of David Lean's eponymous film (1984), besides Santha Rama Rau's play in the interim (1960), this article focuses on the episode of the trip to the Marabar hills and caves, and, particularly, on the metaphorical or inner "trip" (in)to Adela's mind, one that invites psychoanalytic approaches and readings. In fact, the coeval connection between the writings of E. M. Forster (1879-1970), Sigmund Freud (1856-1939) and C. G. Jung (1875-1961), set and seen in the larger context of the epistemological relationship(s) between literature and psychoanalysis, has not been, in my view, sufficiently emphasized and explored hitherto.

KEYWORDS: E. M. Forster (1879-1970), *A Passage to India*, Marabar caves, Literature and psychoanalysis, Orientalism.

RESUMO: Cerca de cem anos após a publicação do romance de E. M. Forster, *A Passage to India* (1924) e quarenta anos após a realização do filme epónimo de David Lean (1984), para além, intercalarmente (1960), da peça de Santha Rama Rau (1923-2009), este artigo centra-se no episódio da excursão às montanhas e grutas de Marabar e, especificamente, na "viagem" metafórica ou interior à mente de Adela, convidando a abordagens e leituras psicanalíticas. Na verdade, a relação coetânea entre as obras de E. M. Forster (1879-1970), Sigmund Freud (1856-1939) e C. G. Jung (1875-1961), integrada e lida no quadro mais vasto das relações epistemológicas entre literatura e psicanálise, não tem sido, a meu ver, suficientemente enfatizada e explorada.

PALAVRAS-CHAVE: E. M. Forster (1879-1970), *Passagem para a Índia*, Grutas de Marabar, Literatura e psicanálise, Orientalismo.

To Dr. Daniela Morbey
(Clínica Filipa Maló Franco)

"At the centre of *A Passage to India* are the caves."
(Stone 1985, 16)

In 1984, sixty years after the publication of E. M. Forster's novel, David Lean's eponymous film depicts Adela's first visual contact with the Taj Mahal, that iconic cenotaph to (lost) love(s), and the Marabar hills in the travel agency in London. Let us briefly recall the scene and the relevant part of the dialogue between agent and client:

> "First time in India, Miss Quested?"
> "First time out of England."
> "I envy you. New horizons."
> [After Adela's thoughtful look at another poster on the wall]
> "And those are the Marabar caves. About twenty miles from your Chandrapore."
> "I see."[2]

Although, in this day and age of globalization, technological progress, and instant electronic communication, fewer people actually visit travel agencies in person, it is interesting to note how customers, potential and effective, still respond to the visual allure of images of places and possible destinations, often tinged with the glamour of picturesqueness, sublimity, exoticism, fantasy, adventure, and/or romance.

The fact that this scene in the film, among others,[3] is simply absent from the book might inspire theoretical debates on the rights, duties, liberties, limits, and constraints of intermedial/intersemiotic "translation", especially as this "translation" has itself been (inter)mediated by Santha Rama Rau's play in three acts, also entitled *A Passage to India* (1960) (Landy 2007, 235). In the Introduction to her Portuguese translation of Rau's play, Maria Isabel Barbudo considers this "[a]. good example (…) of intertextuality and the

transversality of adaptation processes that (…) presuppose the use of specific codes, in accordance with the adopted means of communication" (in Rau 2012, 11; my translation).[4]

In Forster's novel, Adela's surname (*Quest*ed; my emphasis) is a significant one, materializing her curiosity and recurrent desire to know, against all odds, the "real" India (1947, 20 and 22, for example).[5] One of those odds is Ronny Heaslop, Adela's fiancé, who, as City Magistrate for Chandrapore, stands officially for the British colonial/imperial presence, supremacy, and rule of law, with all attending concepts, codes, and practices of administrative power (see, for general background, Gilmour 2019). The prospective marriage of Ronny and Adela will not go ahead, given their very different views on the natives and on the desirable amount of social or personal interaction with the British, the court trial blatantly opposing and exposing, at racial, civilizational, cultural, and political levels, the "hegemonic" British bureaucratic caste and the "subaltern(ized)" Indians (Forster 1947, 30, 42).

Unlike Ronny, however, his mother, the elderly Mrs. Moore, shows, throughout the novel, a remarkable openness towards different and foreign cultures (the Indian Other), as attested in her early visit to the mosque (Chapter II) and the friendly relationship that grows, from then on, between herself and Dr. Aziz, culminating, during the trial, in the distorted appropriation and adoption of her name as a political, quasi-religious slogan.[6] The local uprisings and the first stirrings of Indian nationalism, as well as Dr. Aziz's later rejection of all things British, can hardly be dissociated from these "othering" and alienating processes that often cause natives to feel foreign in their own land. Despite these oppositions, Sara Suleri argues that "the narratives of English India are fraught with the idiom of dubiety, or a mode of cultural tale-telling (…) *neurotically conscious of its own self-censoring apparatus*" (1992, 3; my emphasis). These tensions, ambiguities, and hybridities run through the entire novel, which Suleri considers "one of English India's most troubling engagements in the fiction of cultural self-examination" (1992, 132).[7]

Notwithstanding thus *A Passage to India*'s obvious relevance and potential as a primary source for (post-)colonial/imperial studies,[8] a field which has claimed the critical attention of distinguished oriental(ist) scholars, like Edward Said (1935-2003),[9] Gayatri Spivak (b. 1942), and Homi K. Bhabha (b. 1949), I will just focus on the episode of the trip to the Marabar hills and caves,[10] and, particularly, on the metaphorical or inner "trip" (in)to Adela's mind, one that invites psychoanalytic approaches and readings. For instance, can it

be a coincidence that, early in the novel, Adela's distant view of the Marabar hills, mentioned in the very first and last sentences of Chapter I,[11] triggers a glimpse of what her married life would be?

> "Yes, Ronny is always hard-worked," she [Adela] replied, contemplating the hills. How lovely they suddenly were! But she couldn't touch them. In front, like a shutter, fell a vision of her married life. She and Ronny would look into the club (…) every evening, then drive home to dress; they would see the Lesleys and the Callendars and the Turtons and the Burtons, and invite them and be invited by them, *while the true India slid by unnoticed*. Colour would remain – the pageant of birds in the early morning, brown bodies, white turbans, idols whose flesh was scarlet or blue – and movement would remain as long as there were crowds in the bazaar and bathers in the tanks. (…) But the force that lies behind colour and movement would escape her even more effectually than it did now. *She would see India always as a frieze, never as a spirit,* and she assumed that it was a spirit of which Mrs. Moore had had a glimpse. (Forster 1947, 41-42; my emphasis)[12]

As Maria Isabel Barbudo points out, another example is provided by an episode filmed by David Lean (c.47:14-52:23), though absent from both Forster's and Rau's texts:

> [Lean] adds a scene in which Adela rides her bicycle through the countryside, ending up discovering a set of erotic sculptures in the ruins of a temple associated with fertility rites.
> Preceding and preparing the sequence (…) in the Marabar caves, this scene contains an obvious symbolic charge, due to the suggestion of the awakening of sexuality and desire in the female character. An awakening (…) wrapped in the fear of the irrationality of such drives, previously unknown, and symbolized (…) in the sudden and noisy appearance of countless monkeys that slide through the sculptures. Adela's hasty escape, in its analogy with the reaction she would have in the caves, presents itself as an anticipation and suggestive explanation for the enigmatic attitude whose consequences would prove disastrous.
>
> In an unequivocal way, David Lean's film reinforces (…) Rama Rau's veiled suggestion, highlighting the fact that Adela was a victim of her own sexual fantasies triggered by her semi-unconscious physical attraction to Aziz. (in Rau 2012, 18; my translation)[13]

In his essay "A Passage of Rape in India", A. D. Thomas recalls:

> Roger Ebbatson and Catherine Neale suggest that a lot of the British prejudices derived from "a fear of Indian sensuality and a simultaneous, lascivious pre-occupation with polygamy (…). Herz (…) adds that Forster (…) employed "the motif of the East as unknowable" and "sexually

threatening". Consequently it becomes apparent that the British sustain their power in India by repressing these fears. (2017, 248-249)

In David Lean's epic film, before Adela actually sees the erotic statues and reaches the pagan temple, she has to pass through a small tunnel under a viaduct, which, like the entrance to the caves later on, can be symbolically interpreted as a doorway, heralding some sort of vision and/or revelation. This ride away from Anglo-Indian "civilization" and the incursion into pagan and "primitive" Indian nature, followed by Adela's frightening encounter with the wild monkeys, may act as a reminder of the physical, or "animal", part of human love.

The excursion to the Marabar hills, an idea first voiced by Dr. Aziz over tea at Mr. Fielding's apartment, is narrated in Part II, entitled "Caves" (Forster 1947, Chapter XII onwards).[14] In fact, Aziz had never visited the area himself, but he is only too eager to be hospitable to and impress his English acquaintances; furthermore, he is clearly regarded by Adela as the man who can show her that "real" India she longs so much to know (Forster 1947, 67).[15] Adela's unreciprocated attraction towards Dr. Aziz, a young and handsome widower, enhanced by the way he masterminds and supervises the whole trip, leads her to question him on personal matters:

"Are you married, Dr. Aziz?"

...

"And have you children?"

...

"Are they a great pleasure to you?"

...

"Have you one wife or more than one?" (Forster 1947, 139-140)

The unconventional (and very "unEnglish") intrusiveness of all these questions speaks for itself, baffling and irritating the Indian doctor.

In an interview conducted by P. N. Furbank and F. J. H. Haskell at King's College, Cambridge, in June 1952, Forster confesses: "When I began *A Passage to India* I knew that something important happened in the Marabar Caves, and that it would have a central place in the novel – but I didn't know what it would be" (Bradbury 1975, 28). Later in that same interview, he adds: "I couldn't read Freud or Jung myself; it had to be filtered to me"

(*idem*, 30). Based on these two statements, I believe that the emergence of psychoanalysis at the turn of the 19th-20th centuries, and its practical connections with myths, symbols, images, and archetypes in literary texts, is indeed crucial to the interpretation of the Marabar Caves episode. Like Chevalier and Gheerbrant point out in *Dictionnaire des Symboles*:

> Sous le terme générique de caverne, nous comprenons également les grottes et les antres, bien qu'il n'y ait pas synonymie parfaite entre ces mots. (…) L'antre, cavité sombre, région souterraine aux limites invisibles, abime redoutable (…) est um symbole de l'inconscient et de ses dangers, souvent inattendus. (1982, 181-182)

Wilfred Stone adds an oriental viewpoint, bordering on anthropology:

> In Hindu mythology the caves represent the "womb of the universe", from which (…) emanated all the forms of created life (…). There are many varieties of the myth, but basic to them all is the identification of caves with some primordial, prehistoric nothingness from which life emerged. If we seek a psychological explanation of the "womb of the universe" idea, we can find a corollary in the (…) notion of the subconscious – or "unconscious" as Freud always termed it. (…) The caves represent the unconscious in two senses – the repressed elements in the individual life and the survivals (…) of the pre-historic and the pre-human, those elements that Freud termed the id. (1985, 20-22 passim)[16]

To start with, Adela's intrusive questions to Aziz are preceded by an epiphany:

> (…) as she toiled over a rock (…), she thought, "What about love?" The rock was nicked by a double row of footholds, and *somehow the question was suggested by them*. Where had she seen footholds before? (…) She and Ronny – no, they did not love each other.
> "Do I take you too fast?" inquired Aziz, for she had paused, a doubtful expression on her face. The discovery had come so suddenly that she felt like a mountaineer whose rope had broken. Not to love the man one's going to marry! Not to find it out till this moment! Not even to have asked oneself the question until now! (…) Vexed rather than appalled, she stood still, her eyes on the sparkling rock. (…) Ought she to break her engagement off? She was inclined to think not – *it would cause so much trouble to others*; besides, she wasn't convinced that love is necessary to a successful union. If love is everything, few marriages would survive the honeymoon. "No, I'm all right, thanks," she said, and, *her emotions well under control*, resumed the climb, *though she felt a bit dashed*. (Forster 1947, 138-139; my emphasis)[17]

At this stage, Adela's "pro-Indian id", so to speak, is clearly kept under check, or repressed, by a "British (super)ego"[18] made up of social norms, family expectations, and stiff upper lips. In fact, as Sigmund Freud (1856-1939) wrote, in "A dissecação da personalidade psíquica [Lecture XXXI The Dissection of the Psychical Personality]" (1933), "[w]ithout the light provided by the quality of consciousness, we would be lost in the darkness of depth psychology" (2001b, III, 84; my translation), whereas Carl Gustav Jung (1875-1961) argues "de même que la conscience étend ses ramifications jusque dans nos nuits, l'inconscient (…) émerge dans notre vie diurne" (n.d., 71).[19]

Adela's temporary disappearance from sight, after visiting a dark cave on her own[20] and battling with its disturbing echoes and shadows, will lead to Aziz's detention, imprisonment, and trial on the party's return to Chandrapore (Forster 1947, 147-ff). Later on, when Adela is interrogated under oath by Mr. McBryde, the District Superintendent, truth and moral rectitude prevail at last, and Adela withdraws the accusation of assault, much to the frustration, anger, and dismay of the British subjects, Mr. Fielding, the liberal and humane College's Principal, excepted. Interestingly enough, shortly after the trial and Adela's honourable and brave recantation, she admits to Mr. Fielding that the echo in her head has disappeared.[21] One is somehow reminded of "The Scream" (or "The Cry"), the famous oil painting created in 1893 by Edvard Munch (1863-1944).

As the victim of a false accusation,[22] Aziz is acquitted, released, and converted into a local hero and a proto-national symbol of the Indian revolt against the British. In this sense, Forster's novel fictionally echoes the "springs of discontent" patent in the Mutiny of 1857 and the Amritsar massacre (1919); similarly, it reflects the historical drive towards independence associated with the National Indian Congress, as well as the religious divide between Hindus and Muslims, embodied, respectively, by Professor Godbole and Dr. Aziz, and leading to the creation of two separate and independent states, India and Pakistan (1947).

Gertrude M. White sums it all up thus:

> It [the trip to the Marabar caves] is a shattering experience, calamitous to everyone: it destroys Mrs Moore both spiritually and physically; it drives Adela to the brink of madness; it threatens ruin to Aziz, and actually alters his entire future; it imperils all relations between English and Indians; and it destroys all constructive relationships between individuals. Yet it is never

> satisfactorily explained by the author. The nature and meaning of Adela's and Mrs Moore's experience is left in darkness, dealt with only in highly oblique and allusive language. (1975, 139)

Now, considering that, according to the novel, Adela and Aziz were *never together* in the same cave, how should one interpret the whole episode? As a plain and deliberate lie on Adela's part? As a pretext to break off her unsteady engagement to Ronny? As an illusion/delusion, a hallucination,[23] or even a bout of madness, possibilities raised by Mr. Fielding?[24] As a result of cultural shock, racial prejudice, and indoctrination orchestrated by members of the British community immediately after Adela's return from Marabar in an unsettled state of mind? As a reverie,[25] an expression or a projection of Adela's libido or sexual drive/impulse?[26] This is hard to say, especially as, even *before* the trial, Adela herself admits to Aziz's innocence,[27] not least in a conversation with Ronny:

> "Aziz (...) have I made a mistake?"
> "You're over-tired," he [Ronny] cried, not much surprised.
> "Ronny, he's innocent; I made an awful mistake."
> "(...) Perhaps there oughtn't to be any trial."
> "(...) Aziz is good."
> "He's good; I have been so wrong to accuse him." (Forster 1947, 185-186)

In Jung's words, "in addition to memories from a long-distant conscious past, completely new thoughts and (...) ideas can also present themselves from the unconscious – thoughts and ideas that have never been conscious before. They grow up from the dark depths of the mind (...) and form a most important part of the subliminal psyche" (1968, 25). All these unspoken feelings, fantasies, emotions, dreams, and desires – oppressed and repressed, rather than suppressed – would have to be "unearthed" from the ground, and brought to the light of discourse and critical analysis. Likewise, in a lecture published posthumously ("Algumas lições elementares de psicanálise [Lectures on Psycho-Analysis]", 1940), Freud acknowledges:

> The concept of the unconscious has been knocking on the door of psychology for a long time and asking to be let in. Philosophy and literature have often toyed with the idea, but science could not see any use in it. Psychoanalysis took hold of the concept, took it seriously and gave it new content. (2001a, I, 201; my translation)

To A. D. Thomas, "the 'imagined, attempted rape' is a metaphor for how Britain governs, how India reacts, and (...) how India can mysteriously affect the *supposedly rational* English mind" (2017, 245; my emphasis). Indeed, while Forster was twice visiting India (1912-1913 and 1921) and writing *A Passage*, Freud and Jung were trying to untangle the knots, unravel the mysteries, and explain the muddles[28] of the complex, and often contradictory, human mind. This coeval connection between the writings of the three men, set and seen in the larger context of the epistemological relationship(s) between literature and psychoanalysis, has not been, in my view, sufficiently emphasized and explored hitherto, even though, as Peter Childs has noted, "Forster's novel offers fertile ground for the broadest range of analytical and theoretical perspectives. This (...) is precisely because of the narrative's (...) breadth of reference and radical indeterminacy" (2007, 188). Whether one considers Forster's novel, Rau's play, Lean's film or all of them, may the episode of the Marabar caves help boost communication and cooperation between the "two cultures" of sciences and humanities.[29] Only connect.

END NOTES

[1] I am grateful and deeply indebted to Dr. Cláudia Coimbra (CETAPS/Porto) whose friendship and generosity gained me access to David Bradshaw (ed.), 2007.

[2]https://www.bing.com/videos/riverview/relatedvideo?&q=A+Passage+to+India+1984+Full+Movie&&mid=91590D4FEED38753F30D91590D4FEED38753F30D&&FORM=VRDGAR; c.2:17-3:29.

[3] See, for instance, Adela's bicycle ride to the ruined temple, with its statues of Indian lovers (c.47:14-52:23), as well as Marcia Landy 2007, especially 238-240.

[4] A comparison between these three pieces (novel, play, and film), with all it takes in terms of "faithfulness", structural and artistic representation, adaptation, and compression, lies beyond my present purposes, but see, for instance, Santos (2013, 25), as well as Maria Isabel Barbudo's own Introduction (Rau 2012, 9-20 passim).

[5] As she puts it, "'I'm tired of seeing picturesque figures pass before me as a frieze, (…). It was wonderful when we landed, but that superficial glamour soon goes'" (Forster 1947, 24).
[6] "The tumult increased, the invocation of Mrs. Moore continued, and people who did not know what the syllables meant repeated them like a charm. They became Indianized into Esmiss Esmoor, they were taken up in the street outside. In vain the Magistrate threatened and expelled. Until the magic exhausted itself, he was powerless. (…) But he disliked it more than he showed. It was revolting to hear his mother traverstied into Esmiss Esmoor, a Hindu goddess" (Forster 1947, 205-206).
[7] Suleri's chapter on E. M. Forster ("Forster's Imperial Erotic", 132-148) dwells mostly on the viability of friendship between the Indians and the British (an issue debated by Aziz and his friends in chapter 2) and, specifically, on the nature of the relationship between Aziz and Mr. Fielding, therefore shedding little light on Adela and the Marabar caves.
[8] See, for instance, Peter Morey 2007, 254-273.
[9] "I have always felt that the most interesting thing about *A Passage to India* is Forster's using India to represent material that according to the canons of the novel form cannot in fact be represented – vastness, incomprehensible creeds, secret motions, histories, and social forms" (Said 1994, 256; for further comments, see 256-263). Edward Said's *Orientalism*, originally published in 1978, focuses more on the Near and Middle East than on the Indian subcontinent itself.
[10] Chandrapore and Marabar are Forster's fictional names for Chandrapur and Barabar, respectively.
[11] "Except for the Marabar Caves – and they are twenty miles off – the city of Chandrapore presents nothing extraordinary" (Forster 1947, 5) and "Only in the south, where a group of fists and fingers are thrust up through the soil, is the endless expanse interrupted. These fists and fingers are the Marabar Hills, containing the extraordinary caves" (Forster 1947, 7).
[12] "These hills look romantic in certain lights and at suitable distances, and seen of an evening from the upper veranda of the club they caused Miss Quested to say conversationally to Miss Derek that she would like to have gone" (Forster 1947, 114-115).
[13] "Nesta nova sequência, (…) rejeitada por Santha Rama Rau, Lean desejava representar o despertar do desejo sexual em Adela, de maneira a preparar o espectador para a sequência que terá lugar nas grutas de Marabar [In this new sequence, (…) rejected by Santha Rama Rau, Lean wanted to represent the awakening of sexual desire in Adela, in order to prepare the viewer for the sequence that will take place in the caves of Marabar]" (Santos 2013, 34).
[14] For the description of the caves, see Forster 1947, 113-114; as far as Lean's film is concerned, see especially c.1:20:40-1:28:45. The idea of the excursion constitutes the starting point (Act I) in Rau's play, whereas the trip itself is performed in Act II, scene 1.
[15] "She [Adela] (…) liked Aziz, and believed that when she knew him better he would unlock his country for her" (Forster 1947, 62) and "she accepted everything Aziz said as

true verbally. In her ignorance, she regarded him as "India", and never surmised that his outlook was limited (…) and that no one is India" (Forster 1947, 64-65).

[16] To John Beer, "the British characters find the caves horrifying (…) because they have not been initiated into the larger sense of the universe that a fuller acquaintance with Hinduism would have given them. For a Hindu the cave would not be horrifying: it would rather be the retiring-place of the individual which he enters in order to comune with God" (1985, 115).

[17] "Did she [Adela] love him [Ronny]? This question was somehow draggled up with the Marabar, *it had been in her mind as she entered the fatal cave*. Was she capable of loving anyone?" (Forster 1947, 193-194; my emphasis).

[18] See excerpts from "O Ego e o Id [The Ego and the Id]" (1923) *in* Freud 2001b, III, 10-68.

[19] To Denis Godfrey, "we are concerned in Forster's novels and stories with two distinct levels of consciousness. A modern 'daylight consciousness' through which man seeks to understand himself and the world (…) logically and consciously and an ancient 'twilight consciousness' accessible only to those who have not advanced into self-consciousness or who, by reverting to instinct and cultivating the feelings (…) would deliberately hearken back to a pre-self-conscious past" (Qtd in Ganguly 1990, 231).

[20] "not seeing him [Aziz], she also went into a cave, thinking with half her mind 'sightseeing bores me', and wondering with the other half about marriage" (Forster 1947, 140).

[21] "My echo has gone – I call the buzzing sound in my ears an echo. You see, I have been unwell ever since that expedition to the caves, and possibly before it'" (Forster 1947, 218).

[22] In the Collector's words to Mr. Fielding, "'Miss Quested has been insulted in one of the Marabar caves.' (…) 'She escaped – by God's grace'" (Forster 1947, 149). Later on, Fielding's question "'What is the charge, precisely?'" is answered thus: "'That he followed her into the cave and made insulting advances. She hit at him with her field-glasses; he pulled at them and the strap broke, and that is how she got away. When we searched him just now, they were in his pocket'" (Forster 1947, 153).

[23] In the course of a conversation with Mr. Fielding, Adela says: "you suggest that I had an hallucination there, the sort of thing (…) that makes some women think they've had an offer of marriage when none was made'" (Forster 1947, 219).

[24] "I believe she's under some hideous delusion, and that that wretched boy is innocent'" (Forster 1947, 154) and "'Then she's mad'" (Forster 1947, 149).

[25] "como os psicólogos correm ao mais característico, estudam primeiro o sonho, (…) e dão pouca atenção aos devaneios, (…) que para eles não passam de sonhos confusos, sem estrutura, sem história, sem enigmas. O devaneio é então um pouco de matéria noturna esquecida na claridade do dia. Se a matéria onírica se condensa (…), o devaneio cai no sonho; (…) Mas existem outros devaneios que não pertencem a esse estado crepuscular onde se mesclam vida diurna e vida noturna. E o devaneio diurno merece, em muitos aspectos, um estudo direto. [as psychologists rush to the most characteristic, they study the dream first, (…) and pay little attention to daydreams, (…) which for them are nothing more than confused dreams, without structure, without history, without enigmas. The

daydream is then a bit of nocturnal matter forgotten in the light of day. If the dream matter condenses…, the reverie falls into the dream; (…) But there are other daydreams that do not belong to this twilight state where day life and night life mix. And daydreaming deserves, in many respects, direct study.]" (Bachelard 1988, 10-11).

[26] To Frederick C. Crews, "Adela's experience in the Cave (…) lends itself more readily to analysis in psychological terms. This agrees with the Caves' function of echoing only what is brought to them, for Adela's yearnings are sexual, not mystical. (…) the Marabar Caves thrust to the surface a conflict between conventional and suppressed feelings. The echo that is metaphorically sounded in Adela's hallucination (if it is a hallucination) of sexual attack is that of her unvoiced desire for physical love" (Bradbury 1975, 180-181).

[27] "'I went into this detestable cave,' she would say dryly, 'and I remember scratching the wall with my finger-nail, to start the usual echo, and then (…) there was this shadow, or sort of shadow, down the entrance tunnel, bottling me up. It seemed like an age, but I suppose the whole thing can't have lasted thirty seconds really. I hit at him with the glasses, he pulled me round the cave by the strap, it broke, I escaped, that's all. He never actually touched me once. It all seems such nonsense.' Then her eyes would fill with tears. 'Naturally I'm upset, but I shall get over it'" (Forster 1947, 177).

[28] Mysteries and/vs. muddles are debated by Fielding, Mrs. Moore and Adela on chapter VII, 62.

[29] "It has been clear for many years that the problematics of interpretation cut across disciplinary boundaries, not obliterating them but providing a basis for marking similarities and differences and a ground for cross-disciplinary critique" (Nelson 1990, 10).

WORKS CITED

Bachelard, Gaston (1988). *A Poética do Devaneio*. Tradução de Antonio de Padua Danesi. Livraria Martins Fontes Lda.

Beer, John (1985). "A *Passage to India*, the French New Novel and English Romanticism". *A Passage to India. Essays in Interpretation*, edited by John Beer, The Macmillan Press, Ltd., pp. 104-131.

Bradbury, Malcolm, editor (1975). *E. M. Forster. A Passage to India. A Selection of Critical Essays*. The Macmillan Press Ltd., "Casebook Series".

Chevalier, Jean and Gheerbrant, Alain, editors (1982). *Dictionnaire des Symboles, Mythes, Rêves, Coutumes, Gestes, Formes, Figures, Couleurs, Nombres*. Éditions Robert Laffont S. A. et Éditions Jupiter, "Bouquins".

Childs, Peter (2007). "*A Passage to India*". *The Cambridge Companion to E. M. Forster*, edited by David Bradshaw. Cambridge University Press, pp. 188-208.

Crews, Frederick C. (1975). "*A Passage to India*" (1962)". *E. M. Forster. A Passage to India. A Selection of Critical Essays*, edited by Malcolm Bradbury. The Macmillan Press Ltd., "Casebook Series", pp. 165-185.

Forster, E. M. (1947). *A Passage to India*. The Albatross Ltd., "The Albatross Modern Continental Library", 96.

---. *A Passage to India* (1984) [Film, 2:43:50]. Directed by David Lean. Starring Peggy Ashcroft, Judy Davis, James Fox, Alec Guiness, Nigel Havers and Victor Banerjee. Produced by Columbia Pictures. *Internet Archive*, dalibor888, 10 February 2013. (https://www.bing.com/videos/riverview/relatedvideo?&q=A+Passage+to+India+1984+Full+Movie&&mid=91590D4FEED38753F30D91590D4FEED38753F30D&&FORM=VRDGAR). Accessed 23 November 2025.

Freud, Sigmund (2001a). *Textos Essenciais da Psicanálise - I - O Inconsciente, os Sonhos e a Vida Pulsional* (Selecção e introdução de Anna Freud. Tradução de Inês Busse. Nota introdutória à edição portuguesa, revisão e notas de José Gabriel Pereira Bastos). 3ª ed. Publicações Europa-América, Lda., "Biblioteca Universitária", 51.

--- (2001b). *Textos Essenciais da Psicanálise - III - A Estrutura da Personalidade Psíquica e a Psicopatologia* (Selecção e introdução de Anna Freud. Tradução de Inês Busse. Nota introdutória à edição portuguesa, revisão e notas de José Gabriel Pereira Bastos). 2ª ed. Publicações Europa-América, Lda., "Biblioteca Universitária", 53.

Ganguly, Adwaita P. (1990). *India: Mystic, Complex and Real. An Interpretation of E. M. Forster's 'A Passage to India': his treatment of India's Landscape, History, Social Anthropology, Religion, Philosophy, Music and Art*. Foreword by John Beer. Motilal Banarsidass Publishers Private Limited.

Gilmour, David (2019). *The British in India. Three Centuries of Ambition and Experience*. Penguin Books Ltd.

Jung, Carl Gustav (n.d.). *L' âme et la vie*. Textes essentiels réunis et présentés par Iolande Jacobi. Éditions Buchet/Chastel, "Le Livre de Poche – Références", 0410.

--- (1968). "Approaching the Unconscious". *Man and his Symbols*, edited, with an introduction by ---. Dell Publishing, pp. 1-94.

Landy, Marcia (2007). "Filmed Forster". *The Cambridge Companion to E. M. Forster*, edited by David Bradshaw. Cambridge University Press, pp. 235-253.

Morey, Peter (2007). "Postcolonial Forster". *The Cambridge Companion to E. M. Forster*, edited by David Bradshaw. Cambridge University Press, pp. 254-273.

Nelson, Cary (1990). "Psychoanalysis as an Intervention in Contemporary Theory". *Psychoanalysis and ...,* edited by Richard Feldstein and Henry Sussman. Routledge, pp. 11-20.

Rau, Santha Rama (2012). *Passagem para a Índia*. Introdução, tradução e notas de Maria Isabel Barbudo. Centro de Estudos Anglísticos da Universidade de Lisboa, "Textos Chimaera", 8.

Said, Edward W. (1994). *Culture and Imperialism*. Vintage.

Santos, Kelly Ornelas (2013). '*A Passage to India' de David Lean como hipertexto fílmico*. Dissertação de Mestrado em Estudos Ingleses e Americanos apresentada à

Faculdade de Letras da Universidade de Lisboa. https://repositorio.ulisboa.pt/entities/publication/07532a28-d6d1-482a-bef8-b5102cfbf5a9. http://hdl.handle.net/10451/10065.

Stone, Wilfred (1985). "The Caves in *A Passage to India*". *A Passage to India. Essays in Interpretation*, edited by John Beer. The Macmillan Press, Ltd., pp. 16-26.

Suleri, Sara (1992). *The Rhetoric of English India*. The University of Chicago Press.

Thomas, A. D. (2017). "A Passage of Rape in India". *Landscape Writing. Stories and Essays*. A. D. Thomas, pp. 245-255.

White, Gertrude M. (1975). "*A Passage to India*: Analysis and Revaluation" (1953). *E. M. Forster. A Passage to India. A Selection of Critical Essays*, edited by Malcolm Bradbury. The Macmillan Press Ltd., "Casebook Series", pp. 132-153.

MIGUEL ALARCÃO

BA in Portuguese and English Studies (1981), MA in Anglo-Portuguese Studies (1986) and PhD in English Culture (1996), awarded by NOVA University, Lisbon, where he held the post of Associate Professor (Retired). Director of the Central Library (2001-09) and Co-Coordinator of the Faculty's earliest research group on Medieval Studies (1999-2004).

Colloquial Assistant in Portuguese at the University of Birmingham, UK (Late 1980s).

He has published two books, five co-editions and c. 100 articles in Festchrifts, proceedings and academic journals on English/British Culture(s), Medieval English Studies and Anglo-Portuguese Studies.

HOW TO CITE

Alarcão, Miguel (2025). "The road to Marabar: The caves episode in E. M. Forster's *A Passage to India* (1924)". *VIA PANORAMICA: Revista de Estudos Anglo-Americanos*, vol. 14, n.º 2, 2025, pp. 215-228. Web: http://ojs.letras.up.pt/. DOI: https://doi.org/10.21747/2182-9934/via14_2v3

VIA PANORAMICA
Revista de Estudos Anglo-Americanos
A Journal of Anglo-American Studies