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THE WORLD OF E. M. FORSTER – E. M. FORSTER AND THE WORLD

BOOK OF ABSTRACTS

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Maciej Adamski

Bydgoszcz, Poland

**The Car Lost or Saved in the Translation
of E. M. Forster's *Howards End* into Polish**

The aim of this paper is to show qualitative analysis of translations of car-related themes in E. M. Forster's *Howards End* by Ewa Krasieńska, which was published in 1977 by Czytelnik Publishing House and in 2009 by Prószyński i Ska Publishing House.

Raffaella Antinucci

University of Naples "Parthenope", Italy

'Not typically Italian': Italy Revisited in E.M. Forster's *Arctic Summer*

My paper aims to explore Forster's representation of Italy in his unfinished novel *Arctic Summer*. In contrast with images of the country provided in his published 'Italian' books, in which Italy acted as a spiritual catalyst, the place where English "undeveloped hearts" could fully blossom, *Arctic Summer* discloses the vision of a different country, which, influenced by the aesthetic theories of Clive Bell and Roger Fry, is constructed as the shrine of Form. In particular, my paper investigates the image of "the Newest Italy" that dominates the main version of the novel as mirrored in the development of the complex relationship between the two major male characters – the 'chivalric hero' Clesant March as opposed to the 'civilized man' Martin Whitby, analysing how the changes that affect Italy's natural landscape and social fabric add to Forster's attempt at staging a modern idea of gentlemanliness.

Marina Alonso Gómez
University of Malaga, Spain

**E. M. Forster in Spanish on Both Sides of the Atlantic:
the Spanish Translations of *A Passage to India***

The last novel E. M. Forster published during his lifetime, *A Passage to India*, has been translated into Spanish in three different moments in time (1955, 1981 and 2004), by three different translators (J. R. Wilcock, J. L. López Muñoz and J. G. Vásquez) from three different Spanish-speaking countries (Argentina, Spain and Colombia) and in three different publishing houses (Argentinian Sur, Spanish Alianza and Folio). The characteristics of these translations can be explained by the history of the publishing industry in the Spanish-speaking countries and by the textual features of the different varieties of Spanish as a language of translation (as exemplified by word choice and the use of personal pronouns).

Mihaela Cel-Mare Avram
University of Bucharest, Romania

(Re)Visiting E. M. Forster's Film and Stage Adaptations

The paper intends to investigate elements of innovation and creativity on the one hand, and elements of intertextuality, on the other hand, in E. M. Forster's adapted novels *Where Angels Fear to Tread* and *A Room With A View*. The contrastive investigation will take into account both the film and stage adaptation of E. M. Forster's first novel, *Where Angels Fear to Tread*, and the two film adaptations (1985 and 2007) for his second novel, *A Room With A View*.

Maaz Bin Bilal

O. P. Jindal Global University, Sonapat, Haryana, India

The Relevance of E. M. Forster in Contemporary India

While Forster's *A Passage to India* has been debated and analyzed over the years at great length for its treatment of India, his other writings regarding liberalism and the university appear to become increasingly relevant, even instructive, for a progressively illiberal country. This paper seeks to etch out how the debates that Forster recreated so astutely through his protagonists in *The Longest Journey* have come to the forefront regarding the role of the university in India vis-à-vis a belligerent nationalism. The paper shall bring the contemporary Indian events in dialogue with the novel to explore how Forster's constructions help towards a better understanding of our contemporary world, as it is particularly shaped in India by the conservative state and its growingly radical students and dissenters.

N. Cyril Fischer

University of Sydney, Australia

E. M. Forster and Advertising

The question how E. M. Forster fits into literary histories of modernism still has a dominant place in scholarly discussions of his work. In both his fiction and criticism, Forster castigates mass media and advertising for its superficiality and the commodification of cultural goods, such as literature and music. In this perspective, he fits into a trajectory that extends from Matthew Arnold's cultural criticism to the modernist and avant-garde rejection of popular culture, most famously described by Andreas Huyssen as the great divide. Following more recent work on the affinities between modernist aesthetics and popular and commercial culture by scholars such as Michael North and Jennifer Wicke, I offer a re-reading of *Howards End* as a carefully crafted commodity designed to promote itself. I endeavour to show that Forster's counter-intuitive advertising does not only correspond with tactics used by other early modernist writers, but reaches back to Arnold's rhetorical self-advertising in *Culture and Anarchy* and *Friendship's Garland*. This paper is part of a larger project attempting to reconceptualise Forster's relationship to modernism.

Eliza Gładkowska

University of Warmia and Mazury in Olsztyn, Poland

**Endlessly in between. Liminal states in E. M. Forster's *Howards End*
and Zadie Smith's *On Beauty***

It is apparent that the origin of inspiration for *On Beauty*, the third novel of Zadie Smith, was drawn from the plot of E. M. Forster's *Howards End*. While the intertextual connections between those two texts have already been discussed, the aim of this paper is to reveal and compare the narrative dynamics behind the liminal states in the two novels.

In *Howards End* London provides a metaphor for the fickleness of modern life. Thus, the characters living in the British metropolis often represent the struggle of man trying to conform to the changing form of life and society. Smith's text also comments on the liminal states of identity. However, the setting of this novel is different, which widens the scope of reflections. Accordingly, *On Beauty* tackles the between and betwixt spaces of academia, art, and racial identity in the contemporary context. While comparing the novels one may not only ponder upon the transition states portrayed in each of the texts but also track the development of the society which never seems to be devoid of the threshold condition.

Tarik Ziyad Gulcu

Kirikkale University, Turkey

**Opposed but Inevitable: Forster's Reaction Against and Acceptance
of "Cultural Selection" in *A Passage to India***

E. M. Forster's essays, literary works and the interviews with him contribute to the appreciation of his outlook on life. Although technological and socio-economic changes supposedly provide easier methods of communication among people, these progresses ironically lead individuals to alienate from themselves and each other. While Forster reflects his anxieties about alienation in technological sense in *The Machine Stops* (1909), he criticises socio-economic disunities in *Howards End* (1910). Despite his humane opposition to separations and alienation at individual and social levels, he indicates the inevitability of clashes in inter-cultural relations. Just like the species in the nature, societies experience "cultural selection" process. Due to her successful evolution, Britain justifies her superiority over Indian values. Thus, *A Passage to India* (1924) invites reading for its representation of Forster's philosophy of life in cultural area from Darwin's perspective.

Sławomir Koziół

University of Rzeszów, Poland

**“You mustn’t say anything against the Machine”: Power and Resistance
in E. M. Forster’s “The Machine Stops”**

E. M. Forster’s short story “The Machine Stops” describes human society dominated by the Machine, which is depicted as a mixture of a God-like being, technology and a total (social and physical) environment. The paper will first argue that the Machine may be seen as a sovereign power as it is represented in the works of Giorgio Agamben. In this view sovereign power works through the reduction – or threat of it – of the life of citizens to what Agamben calls “bare life”: life which emerges after an individual has been stripped of all civil rights specific to a given society. In the universe of the short story humans are constantly threatened with – and sometimes experience – the reduction of their existence to bare life, most spectacularly in the form of a seemingly fatal expulsion from the environment of the Machine. Then, focusing on the activities of one of the two main characters in the story, Kuno, the paper will argue that bare life in the story may be also seen as a source of resistance to the sovereign power, a possibility dismissed by Agamben but explored in the works of Michel Foucault.

Sudhir Kumar

Govt. P. G. Nehru College, Jhajjar, India

Racial Antagonism in E. M. Forster’s *A Passage to India*

Race has functioned as one of the most powerful and yet the most fragile maker of human identity. Racial identity is actually shaped by perception of religious, ethnic, linguistic, national, sexual and class differences. In the novel *A Passage to India* E. M. Forster depicts the problem with seeing two cultures as occupying the same world, is that they can be measured with each other and one preferred to another as a reflection of the world. In this binary world, racial confrontation, transgression and opposition surface repeatedly. The colonized are aware of an authority, of an imposition and a hostility between two races, which need to be resisted. In this novel post-colonialism comes to represent a conflict – within one’s own self and in the outside world. There is a quite genuine hatred of muddling, and a suspicion that whatever they do, they will produce disaster. So, the novel presents a masterly study of racial antagonism of two great races with different heritage and history.

Robert Kusek

Jagiellonian University in Kraków, Poland

“The enervated nancy boy of English writing”:

E. M. Forster in *My Policeman* by Bethan Roberts and *Arctic Summer* by Damon Galgut

Over the last dozen years or so, the lives of a number of Edwardian writers have become the subject matter for imaginative exploration by contemporary novelists (suffice it to mention *Mansfield* (2004) by C. K. Stead, *Vanessa and Virginia* (2008) by Susan Sellers, or *A Man of Parts* (2011) by David Lodge). Consequently, it should come as no surprise that E. M. Forster, one of the preeminent literary voices of the first half of the 20th century, should also attract the attention of the devotees of biofiction. The aim of my paper is to offer a comparative reading of two specimens of the “biographical-novel-about-a-writer”, namely *My Policeman* (2012) by Bethan Roberts and *Arctic Summer* (2014) by Damon Galgut. My paper will not only focus on potential distortions and manipulations of hi(s)tory that the two texts perform, but will also try to recognise the bio-novels by Roberts and Galgut as representative of two alternative strategies of fictionalising the writer’s life; in fact, two alternative micro-genres which I shall define as “the bio-novel in disguise/in the closet” (the former) and “fictionalised biography” (the latter).

Anna Kwiatkowska

University of Warmia and Mazury in Olsztyn

**What’s Behind Their Umbrellas? Symbolic Consideration of Umbrella
in E. M. Forster’s *Howards End* and Katherine Mansfield’s Short Stories**

Both Forster and Mansfield belong to these writers who developed, within their respective fictional worlds, a web of private symbols. They endowed certain common objects with extra, often unexpected or puzzling, meanings. In the article I would like to focus on one particular object that induces various symbolic interpretations and is responsible for stirring certain emotions. The object in question is an umbrella. Apart from the fact that Katherine Mansfield once commented upon the umbrella of Leonard Bast from *Howards End*, she also very frequently equipped her own characters with this particular everyday object. Therefore, it seems interesting to examine the extent to which the symbolism related to the umbrellas from the texts of the two authors differ and to establish how this symbolism is constructed.

Claire Monk

De Montfort University, Leicester, UK

Re-valuing *Maurice*: Novel, Film and Beyond as Transtemporal Transtext

This paper responds to the conference call by focusing on the still-unfolding power, affectivity and cultural and social importance of Forster's *Maurice* in (and around) today's world as (I argue) a living text-across-time. Central to this is the continuing, even heightened, resonance of Forster's 1913–14 Utopian, affirmative, liberatory vision of 'a happier year' for LGBT/gay/queer people, which can today be seen iterated in diverse ways across 21st-century global(ised) participatory, popular, media and activist cultures and in the continuing circulation and discovery of Forster's posthumous 1971 novel and the best-known and (among its admirers) best-loved of its adaptations, James Ivory's 1987 film, among new generations of readers/audiences.

Forster's novel and Ivory's film have suffered strikingly similar forms of hostility, belittlement and misrecognition from literary and film critics alike, variously betraying oblique homophobia, snobberies and gendered anxieties around 'high'/modernist literary and cinematic value versus the popular, and the queer-blind ideological over-generalisations of heritage-film criticism. Rather than playing off Forster's novel against its film or other (theatre, radio, audiobook, and unofficial archontic) adaptations, I instead approach *Maurice* as a single transtext, to offer a re-evaluation – informed by the complexities of Maurice's textual history, and the comparably fraught production history of Ivory's film – which emphasises the essentially similar gay-affirmative, homo-normative commitment and 'quiet rage' (Stephen Harvey, *Village Voice*, 22 September 1987, on the film) of novel *and* film alike.

Grzegorz Moroz

University of Białystok, Poland

***Howards End* and *Point Counter Point* as the Condition of England Novels**

E. M. Forster and Aldous Huxley were only half a generation apart, they were of similar social background, they were both prominent British novelists and essayists. Yet, there seem to exist only surprisingly fragile connections between the two of them. The connection I am hoping to make in my paper is the comparison of two of their key novels: E. M. Forster's *Howards End* (1910) and Huxley's *Point Counter Point* (1928). The tool I am going to employ in my analysis is the concept of a Condition-of-England novel, which has regularly been used by critics to cope with *Howards End* but (again quite surprisingly) not with *Point Counter Point*.

Clara Pallejá-López

Catholic University of Saint Anthony, Spain

Lourdes Ilián

Madrid Complutense University, Spain

**Twin Tales: E. M. Forster's "Another Kingdom" and Max Aub's "Box",
or When the Nymphs Speak Politics**

"Following a literary tradition crystallised by Ovid, the author puts forward an allegorical tale in which social constraints and an imposed marriage stifle the female leading character. Abandoning her human form, the protagonist flees her world by turning into a creature from classical myth and merging with Nature, much to the relief of a watcher-lover who sees how she no longer will be the property of a materialistic spouse. This narrative, written at a moment of strong dictates on social appropriateness, tackles some of the significant restrictions of the author's times. The character of the female protagonist should be understood twofold: not only does she embody women's contemporary tensions associated with the Gilded Cage (well known by the author as he had been brought up solely by women), but she also functions as the vehicle for the more widespread social and moral oppression characteristic of this time".

Comparative studies every so often marvel us by exposing twin creations across space and cultures. It is in this fashion that the lines above appear to be equally suitable when describing both E. M. Forster's dryad in "Other Kingdom" and the mermaid portrayed in the story "Box", written by the German-Spanish author Max Aub. This paper explores the noteworthy similarity between both stories, contextualising the two narratives as the products of the particular cultural and political moments lived by their authors, in the same way that the two creatures embody the personal positions of the writers in relation to their environment during times when it was *best to remain quiet*.

Francesca Pierini Major

Katholieke Universiteit Leuven, Belgium

**Manufacturing Temporal Otherness: The Denial of Coevalness
in E. M. Forster's Italian Short Stories and in Contemporary Relocation Narratives**

In this paper, I will investigate recurring themes of Forster's "Italian works" still present in the literary genre of relocation narratives; recent accounts on Italy written by financially privileged, highly educated cosmopolitan Anglo-American expatriates. My investigation will centre, in particular, on Johannes Fabian's notion of "denial of coevalness" at work in *The Eternal Moment* and *The Story of Panic*, a device that still characterizes contemporary narratives on Italy which rely on a series of dichotomous patterns of discourse and recurring tropes of representation to reiterate a certain "otherness" of Italian culture as an element in partial discontinuity with the modern world. Such denial allows for the construction of an authentic "Italian experience" available to those capable of undergoing existential transformation. Italy still offers the opportunity to overcome formalism and rediscover the lost dimension of the senses, becoming the stage for a literary rhetoric of self-discovery, sensual awakening, and loss of innocence.

Barbara Puschmann-Nalenz

Ruhr-Universität Bochum, Germany

**Forster's *The Longest Journey* and *Maurice* – Alan Hollinghurst's *The Stranger's Child*:
Sequel or Confrontation?**

The more obvious connection seems to exist between *TSC* (2011) and *Maurice*. The theme of homosexuality, the central importance of Cambridge and Forster's judgment that the 1914 manuscript could not be published "until my death and England's", quoted in Furbank's introduction to the 1971 posthumous edition (vi) and literally repeated in a letter by the central character at the end of Hollinghurst's novel (558), lead to this conclusion.

Yet I wish to argue that *The Longest Journey* contains even more issues, themes and motifs which this novel by Forster shares with Hollinghurst's. The contrastive parallels by which the stories are linked include: the young writer as protagonist and his death (Ricky Elliot resp. Cecil Valance), the country house turned public educational institution (Dunwood House resp. Corley Court), marriage, class, and – last but not least – convention(al)ity vs. 'earth' (i.e. vitality). The question is raised in what way the postmodern opposes the modernist narrative.

Elena Raicu

University of Bucharest, Romania

A Room with a View: Two Journeys and Two Visions

In *A Room with a View* (1908), known to be his most optimistic novel, Forster takes Lucy Honeychurch on a double journey, geographical and initiatory, the first triggering the second. Thus, the character will discover the world, herself and romance and, by the end of the novel, she will cease to be the sweetly childish girl who translates her irritation in a pouty mouth and who is so mindful of social conventions. The last chapter will find her out of the Middle Ages, with her mind and heart reconciled and, though still appreciating the view from outside, deeply aware of the view within.

The novel has been adapted for the screen twice, in 1985 and in 2007, the two films presenting two pretty different visions of the same story.

My intention is to present and analyze the two interpretations of Lucy's journey, both throughout Italy and into herself.

Heiko Zimmermann

University of Trier, Germany

Prompter, Inspirer or Prophet? E. M. Forster and the World Wide Web

Without doubt, E. M. Forster is one of the most unread authors of the English-speaking world. He is school material, and most people have heard his name, associate him with literature, culture and intellectualism. It takes no wonder that he is often used as repository of quotes and mottos. "Only connect," – to mention just one example – is used as the motto accompanying many a website or other online text that deals with the Internet. The relation to the original meaning as laid out in *Howards End* all too often remains unclear. Prose and passion are not mentioned. Who are these people who quote Forster on the World Wide Web, and what are the fields of discourse which are enriched by (de)contextualized quotes from Forster?

The proposed paper seeks to trace quotes by E. M. Forster across the WWW, a medium in which the traditional (non-)reader response can easily become a writer's response thus creating poorly deliberated transtextual relations. Using methods of distant as well as close reading, the paper aims at answering the following questions: Who is quoting Forster on the Internet? Have those people actually read Forster? Is the subject matter Forster and his writings, or totally unrelated? Are the quotes contradicting their original contextual meaning? What is the general sentiment expressed in texts that quote Forster and what is the attitude towards the author? What fields of discourse attract quotes from Forster? How is the practice of quoting Forster on the Internet different from the medium of print?

Tania Zulli

Università degli Studi di Roma Tre, Italy

**“Worshipping Giotto by the standards of the spirit”:
Art and Travel in E. M. Forster’s *A Room with a View***

Forster’s tours in Europe were initially taken to satisfy the enduring interest in classical art and culture he had developed in his Cambridge formative years. Subsequently, travel became a theoretical ground he used to analyse the potential of classical art in Edwardian England. The principle of order Forster recognized in art, “[...] the only material object in the universe which may possess internal harmony” (“Art for Art’s Sake”, 1949) can be found in his characters’ appreciation of classical Italian painting and sculpture, as he extensively shows in *A Room with a View*. My paper will focus on Forster’s depiction of travel as a moment of meditation on artistic forms, through which man can give coherence to the chaos of life. Moreover, I will investigate the figure of “tourists” and “travellers” in *A Room with a View*, in order to show that their solipsistic gaze to the world and emotive involvement with it may be seen as an anticipation of twentieth-century metropolitan ‘city strollers’.