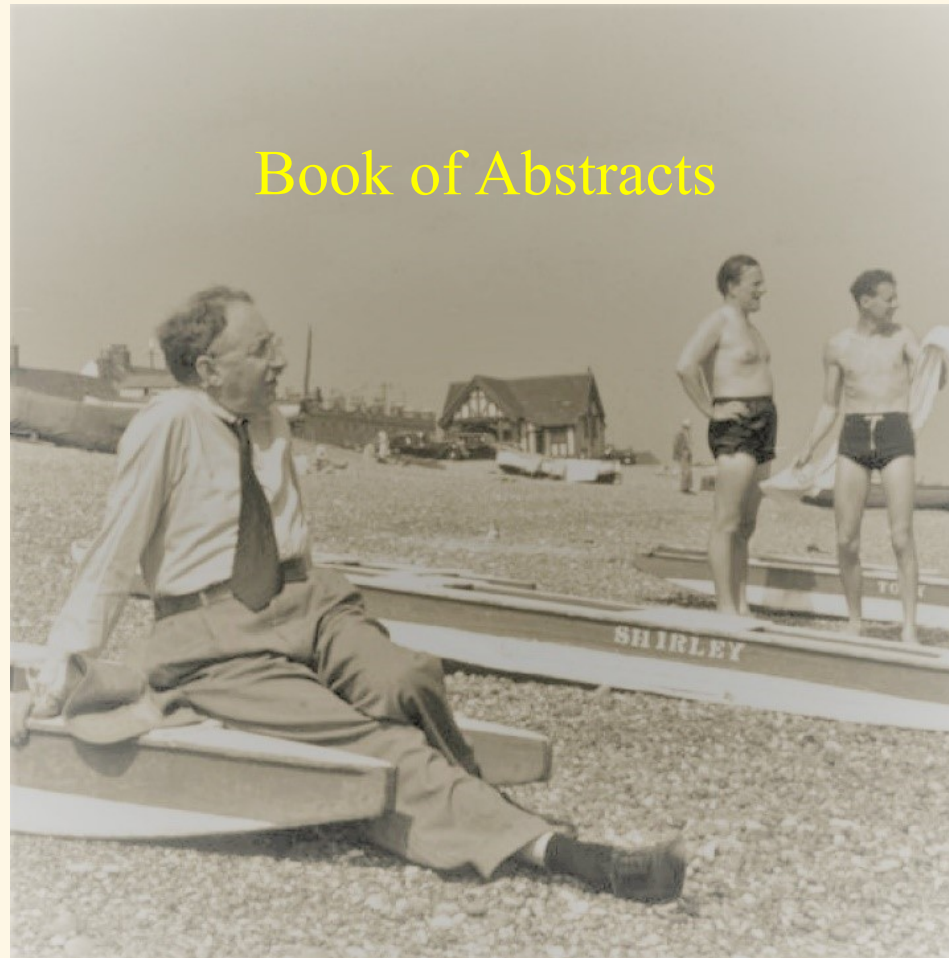


Book of Abstracts



E. M. Forster – Shaping the Space of Culture

7 June 2021

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PLENARY SPEAKERS

Prof. David Scourfield: Forster's Rome

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David Scourfield is Professor Emeritus of Classics at Maynooth University in the Republic of Ireland. His research interests range widely across ancient Greek and Latin literature and its reception in the late nineteenth and twentieth centuries, especially in modernist fiction. He is currently working on two related projects: a new edition of *The Longest Journey* for The Cambridge Edition of the Fiction of E. M. Forster, of which he is also a member of the Editorial Board; and a major monograph on Forster's engagement with Classics and classical Antiquity.

Prof. Claire Monk: Forster and Adaptation: Across Time, Media and Methodologies

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Claire Monk is Professor of Film & Film Culture at De Montfort University. She is a specialist in British film, transmedia adaptation and the films of Merchant Ivory Productions; and a pioneer in researching audiences and 21st-century online fan practices around these. Her current projects include a cultural history of Forster's *Maurice* across time and media. The British Film Institute's 2019 Blu-ray premiere of James Ivory's 1987 *Maurice* features her audio commentary, acclaimed by *The Arts Desk* as 'revelatory'. Her publications include *Heritage Film Audiences* (2011) and, recently, 'Maurice without ending' in *Twenty-First-Century Readings of E. M. Forster's 'Maurice'* (2020).

E. M. Forster – Shaping the Space of Culture

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Section 1. Place/Space

John Attridge: Great Worlds, Little Societies and Echo Chambers – Revaluating Cambridge and Cultural Capital in *The Longest Journey*

Irina Stanova: Creation of Transcultural Space in E. M. Forster's *A Passage to India* and Its Film Adaptation

Diana Hirst: “Place-Feeling” in the Fiction of E. M. Forster and Elizabeth Bowen



John Attridge (he/him) is a PhD candidate in English Literature at the University of Surrey. His research focuses on the representation of working-class lives and attitudes towards class in the fiction of E. M. Forster, with the specific aim of linking these to current cultural debates around identity politics.

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Great Worlds, Little Societies and Echo Chambers – Revaluating Cambridge and Cultural Capital in *The Longest Journey*

Within Forster's oeuvre, the University of Cambridge has often been highlighted as a site of truth and enlightenment; a place which warmly embraces the outsider, and which tantalizes the individual with vibrant and invigorating opportunities for personal growth via access to the quintessential literary and material culture of the Edwardian period. Yet in *The Longest Journey*, Forster also betrays a hesitancy in blindly glorifying university-life as the ideal environment for cross-cultural understanding. In this paper, I propose that such authorial misgivings point to the latent imperfections otherwise ignored by many critics in Forster's configuration of Cambridge. Such imperfections not only culminate in the dissection of the "great worlds/little societies" dichotomy by students unsure how Cambridge might shape their future relations with others, but eerily foreshadow twenty-first century concerns that see universities widely labelled as "echo-chambers" – which supposedly ill-prepare students for the realities of the "great world" beyond campus-life.



Irina Stanova recently graduated from the Vrije Universiteit Brussel (VUB) with an MA in Linguistics and Literary Studies. As a prospective PhD student, she is currently working on her research proposal on the topic of the creation of transcultural space in the adaptations of the works created by several British authors, including E. M. Forster. Having started her research in the domain of intertextuality, she has gradually switched her focus to intermediality, and she intends to pursue her research in adaptation studies. She is a member of the research group CLIC (Centre for Literary and Intermedial Crossings) at the VUB.

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Presentation “Creation of Transcultural Space in E. M. Forster’s *A Passage to India* and Its Film Adaptation”

E. M. Forster’s *A Passage to India* showcases cultural encounters in the context of the British Raj and lends itself to a new reading in terms of transculturalism, a concept involving transmutations of culture and a creation of a transcultural space where different cultures meet and influence each other. The creation of such a space both in the novel and its film adaptation implies distinguishing several perspectives, both at the content (e.g. themes) and structural level (e.g. medial characteristics, construction of dialogue, focalization). The present work regards transcultural space as a concrete physical and geographical space, as a narrated space and as a more abstract space characterized by eventual symbolic elements. The comparative analysis of the source text and the film based on it allows to assess the transformations of the representation of transcultural space effectuated in the process of adaptation and to place them in the context of the production of the film.



Diana Hirst. After a career as an arts administrator with BBC World Service and various classical music organisations, Diana Hirst studied for the Advanced Diploma in English Literature at the Institute of Continuing Education, University of Cambridge, writing a dissertation on Elizabeth Bowen's 'verbal painting', supervised by Dr Trudi Tate. She continues her exploration of Bowen at Canterbury Christ Church University, supervised by Dr Andrew Palmer and Dr Stefania Ciochia. For *Women: a cultural review*, Diana has reviewed publications on Bowen, and on Elizabeth von Arnim and Katherine Mansfield, and an exhibition devoted to the 20th century painter Winifred Knowles.

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“Place Feeling” in the Fiction of E.M. Forster and Elizabeth Bowen

In *Aspects of E.M. Forster*, the novelist Elizabeth Bowen expresses gratitude to E.M. Forster, saying that she can think of ‘no English novelist who has influenced me more. . . . [H]e considerably affected . . . my way of writing’. Bowen highlights Forster’s ‘place-feeling’, something first encountered in *The Celestial Omnibus*, finding the ‘action was not only inseparable from its setting but constantly coloured by it’. For his part, Forster acknowledges Bowen’s own ‘place-feeling’ in a footnote to his pamphlet *Virginia Woolf*, writing: ‘Elizabeth Bowen is . . . the only novelist who has assimilated the bombed areas of London into her art; descriptions of them are of course frequent’. In this paper, I examine the way Forster creates ‘place-feeling’ in ‘The Curate’s Friend’, *The Longest Journey* and *Howards End*. I then consider how Bowen creates ‘place-feeling’ in three war-time short stories, to which Forster must have been referring.

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Section 2. Queer

Claire Braunstein Barnes: “Áh youè sílly àss, góds live in woóds!” - Queer appropriations of Edwardian Classicism in Forster’s short stories and *Maurice*

Rohit Chakraborty: Queers of Brit-India: Assimilation, Excision, and (Dis)Orienting Homosexuality in E.M. Forster’s *Maurice* and Neel Mukherjee’s *Past Continuous*

Athanasios Dimakis: “*That* was what the place wanted [...] a man”: The Hotel as (Counter) Site of (Queer) Possibility in E. M. Forster’s “Arthur Snatchfold”

Dominika Kotula: Spaces of desire in E.M. Forster’s *Maurice*, “The Other Boat” and “Dr Woolacott”



Claire Braunstein Barnes. With a background in Classics and English (BA Oxon., 2014) and *Classical Reception* (2015), Claire's work looks at the use of classical tropes to express personal authenticity in early-mid 20th century texts – with a particular emphasis on E.M Forster and his contemporaries. Following her MPhil, Claire worked in education (teaching both Latin and English) before returning to academia in 2019. She is now a DPhil candidate at the University of Oxford (supervisor: Professor Fiona Macintosh) and works as part of a Classical Reception research project at Oxford's Classics faculty, the Archive of Performances of Greek & Roman Drama (APGRD).

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“Áh you silly ass, gods live in woods!” Queer Appropriations of Edwardian Classicism in Forster's Short Stories and Maurice

This paper examines the interplay between Classical tropes and queer identities in selected examples from Forster, in particular how his appropriation and interpretation of the scholarly Classicism typical of his upbringing represents a point of divergence from the Wildean, Philhellenist hinterground of the previous century. The spectral schoolmaster figure, represented by e.g. Mr Bons in *The Celestial Omnibus* is certainly unseated – his tenure is over and he can no longer dictate the terms of classical engagement – but I argue that Forster goes further in his reappropriation of the Classical ideal. Whilst the late 19th century's queer, classicised aestheticism may be understood as grounded in the urban elite – extrapolated into the 20th by the Platonism of the Cambridge Apostles (see: Clive in *Maurice*) – Forster's understanding of queer classicism is a more universalised quality; one evident anywhere in the natural world, should one wish to look. The figure of Pan is of particular relevance here, as I investigate Forster's very particular engagement with a mythological figure so in vogue during this period.



Rohit Chakraborty is a writer and critic. They recently graduated with an M.St. in World Literatures in English from St Edmund Hall, University of Oxford, where they were a Felix Scholar. They are presently engaged in doctoral work on gay shame in Indian literatures at Emory University as a Laney Graduate School Fellow. Their reviews, essays, features, and fiction have appeared in *The Telegraph*, *Scroll.in*, *Vogue India*, *The Hindu*, *Biblio: A Review of Books*, *Open*, *The Isis*, and *The Mays*. They live in Atlanta.

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Queers of Brit-India: Assimilation, Excision, and (Dis)Orienting Homosexuality in E.M. Forster's *Maurice* and Neel Mukherjee's *Past Continuous*

Forster's preoccupation with a 'space' wherein the relationships of his characters can 'plausibly take root' has led to several readings of *Maurice* as a text that seeks to shift the institutionalised limits of Englishness (itself a notion that Anne Hartree finds 'complex and somewhat slippery' (so that the body of the homosexual man can be accommodated within it. My paper will investigate the (a)symmetry between two texts based on their patterns of negotiating homosexuality with exclusive nationalism: *Maurice* and Neel Mukherjee's *Past Continuous* (2008). In my investigation, Cynthia Ozick will serve as the axis between the texts. In addition to her criticism of *Maurice* as a 'fairy tale') which carries with it both spatial and escapist connotations), I shall engage with an excerpt from her essay, 'Public Intellectuals') with which Mukherjee opens *Past Continuous*) wherein history — as opposed to 'slippery'/malleable notions of English-/Indian-ness — is claimed as an unchangeable bequest that we are 'obliged to endure'.(...) By comparing our inability to witness the aftermath of Alec and Maurice's 'happy ending' with Ritwik's explicit clichéd Murder of the Illegal Immigrant, and through paratextual materials — chiefly Forster's admmissive Terminal Note and Mukherjee's evasive interview in *The Hindu* (in which he rejected *Past Continuous* as a 'gay novel' and called Ritwik's homosexuality 'a sideshow' — (I shall demonstrate how the two texts are interlocked as each simultaneously Orients and disOrients homosexual desire.



Athanasios Dimakis is a postdoctoral Researcher. The proposed paper is part of a research project entitled “Hotels and the Modern Subject: 1890-1940,” supported by the Hellenic Foundation for Research and Innovation (H.F.R.I.) under the “First Call for H.F.R.I. Research Projects to support Faculty members and Researchers and the procurement of high-cost research equipment grant” (Project Number: 1653).

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“That was what the place wanted [...] a man”: The Hotel as (Counter) Site of (Queer) Possibility in E. M. Forster’s “Arthur Snatchfold”

The proposed paper explores the transgressive potential of the hotel that comes to resemble a Foucauldian counter-site in E. M. Forster’s critically neglected short story “Arthur Snatchfold” (1928; published posthumously in 1972). The author posits the hotel and its surroundings as the ultimate space of possibility, sexual transgression, and/or homoerotic fulfilment. (...) The paper will direct attention to the centrality of the hotel as a heterotopic place elsewhere within the ephemeral homoerotic encounter of the story maintaining that, in order to exist meaningfully, the sexual offenders have to resort to the green belt surrounding what the conventional morality perceives as “that deplorable hotel” exerting “such a bad influence” (106). (...) “Arthur Snatchfold” posits the hotel as a heterotopia of crisis and deviation; a place where anything can happen, a place of infinite possibility.



Dominika Kotula, PhD, a Research Assistant at the Department of English Philology of the University of Warmia and Mazury in Olsztyn. Her researches focus on Andrzej Sosnowski, one of the Polish contemporary poets, and his redefinitions of such categories as avant-garde, sensitivity and experience. Her other academic interests include poetry, literary theory (e.g. ecocriticism, postcolonial studies) and popular culture. She is an author of articles and reviews as well as an editor of a monograph *Narracje postkryzysowe w humanistyce [Post-crisis Narrations in Humanities]* (2014).

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Spaces of Desire in E.M. Forster's *Maurice*, *The Other Boat* and *Dr Woolacott*

The text analyses the spaces of homosexual desire described in E.M. Foster's novel *Maurice* as well as in two of his short stories, *The Other Boat* and *Dr Woolacott*. In *Maurice* the title character constantly experiences the dual, or rather changeable, nature of places witnessing (and dis- or encouraging) his pursuits of desire. In *The Other Boat* the relationship between Lionel and Cocoanut unfolds within the heterotopic space of a ship, while *Dr Woolacott* is an example of a story set in a space which is very peculiar, liminal, as only somewhere between daydreams and nightmares is the main protagonist able to meet his phantom lover. It is noticeable that the protagonists of the mentioned narratives exist simultaneously in the official, codified social spaces and in "the secret places." The disruptive, forbidden type of desire portrayed in the discussed texts can exist only in the "othered" spaces, spaces which often determine the characters' identities and fates, influence their perception profoundly but, at the same time, rarely seem permanent or certain.

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Section 3. Echoes

Krzysztof Fordoński: A Very Different Room with a Completely Different View:
Kevin Kwan's *Sex and Vanity* as an „Update” of E. M. Forster

N. Cyril Fischer: To whom does Forster beautifully belong?

Cecilia Björkén-Nyberg: Vocal Mapping: The Representation of E. M. Forster's
Spatial Imagination in Audiobook Narration

Sandhya Shetty: “The Planet Must Have Looked Thus”: Telluric Forster



Krzysztof Fordoński Associate Professor at the Faculty of Applied Linguistics, University of Warsaw. His main fields of interest are English literature at the turn of 20th century, history and sociology of literary translation, and the history of England and Scotland. The author of monographs of the American novelist William Wharton (2004) and E. M. Forster (2005), edited the English language translations of the poetry of Maciej Kazimierz Sarbiewski (2008 and 2010), anthologies of English literature, and wrote numerous scholarly articles. Chairman of the International E. M. Forster Society, co-editor-in-chief of the *Polish Journal of English Studies*, and editor-in-chief of *Language and Literary Studies of Warsaw*. Active literary translator, author of translations of over thirty books, both fiction and non-fiction, as well as numerous audio-visual translations.

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A Very Different Room with a Completely Different View Kevin Kwan's *Sex and Vanity* as an „Update” of E. M. Forster

The publication of Kevin Kwan's *Sex and Vanity* in the end of June 2020 coincided with the 50th anniversary of E. M. Forster's death. After a series of three extremely successful novels about affluent inhabitants of the Far East, starting with *Crazy Rich Asians* (2013), Kwan was apparently inspired by Forster's *A Room with a View*. Consequently, he decided to transfer the 1908 novel it to the 2010s, replacing in the process Tuscany with Capri and Surrey with New York. The adaptation is a perfect example of how one can murder a Forster's novel in three easy strokes – by changing the time of its action, the location, and, most importantly, the social origins of the main characters. The conflict which drives the original novel turns out surprisingly trivial in the world of the top 1% a century later. The novel, promoted by its publisher as “women's fiction” and “Kevin Kwan's most decadent book yet”, reads like a glossy magazine blown out of proportion, full of detailed descriptions of expensive dresses (each and every one comes with the label of a famous designer) and extravagant interiors. The novel does, however, have a single saving grace albeit for a fairly limited group of readers. Accomplished Forsterians will certainly enjoy the ingenious ways in which Kwan tries to reinvent Forster's characters and plot twists. Unfortunately, the joy comes at a price – 342 pages of quite tedious fiction.



N. Cyril Fischer focuses on new modernism studies and contemporary literature. He completed his Ph.D. in English literature at the University of Sydney and currently researches as part of Swiss National Science Fund postdoctoral project at Freie Universität Berlin

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To Whom Does Forster Beautifully Belong?

E.M. Forster's place in different canons, be it that of modernism or queer literature for example, has been questioned for as long as someone has been willing to argue for the legitimacy of his place in them. The re-appraisal of Forster's life and work by celebrated contemporary writers, such as Zadie Smith, Alan Hollinghurst, and Damon Galgut, however, has turned the twenty-first century into an age in which literary scholars have to be less concerned about justifying Forster's writing as an appropriate subject for study by placing it in a given canon than ever before. "To whom do you beautifully belong?" This is the question Nick Guest, the protagonist of Hollinghurst's Booker-Prize winning *The Line of Beauty* (2005), asks himself and others repeatedly. While he does not receive an answer, Forster scholars have done so, at least if they ask themselves to whom Forster's work belongs. The answer: contemporary writers of serious literary acclaim. But something crucially Forsterian is missing from this picture. What is not considered is Forster's reception in any other than high-brow circles, such as the recent novella, *The Ballad of Syd and Morgan* (2018) by Haydn Middleton, which offers a fictionalized account of a meeting between Forster and Syd Barret, a founding member of Pink Floyd. Neither entirely fan fiction nor serious literary engagement, the text offers the opportunity to ask questions about what aspects of Forster's legacy have been lost among all the noise caused by prestigious authors and well-funded film and TV adaptations. To whom does for Forster belong today, not just beautifully?



Cecilia Björkén-Nyberg is Associate Professor of English at Halmstad University, Sweden. She has studied the representation of music, in particular the discourse of mechanical music, in Edwardian fiction. She has published articles and *The Player Piano and the Edwardian Novel* (Ashgate 2015) on this topic. Another research field in which is active is that of audionarratology and the vocal representation of literature.

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Vocal Mapping: The Representation of E. M. Forster's Spatial Imagination in Audiobook Narration

E. M. Forster's fictional world is a good example of literary cartography. Real and imagined places – cities, houses and gardens – are mapped as sites of either security or confinement and Baedekers and maps are material means for characters to find their bearings. However, such concrete descriptions are often counterbalanced by spatial imagery that suggests an emergent sense of freedom and an exploration of the liminal zone between place and space. Forster's spatial imagination has already attracted a great deal of scholarly attention. In my paper I build on this previous research but I take a different approach and investigate how spatiality is represented in the vocalisation of Forster's Edwardian novels. I study how the temporal medium of the audiobook voice creates a heteroglossia of narratorial, focalised and mimetic voices. More specifically, I analyse how audionarratological and prosodic features bring out new dimensions in Forster's spatial imagination.



Sandhya Shetty is Associate Professor of English at the University of New Hampshire, U.S.A. Her publications on postcolonial literature, South Asia, and literature and medicine have appeared in a variety of journals and edited collections. Currently, she is working on a monograph that explores ways of reading 'colonial medicine' in South Asia from a perspective that articulates postcolonial criticism and the critical medical humanities.

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"The Planet Must Have Looked Thus": Telluric Forster

Passage to India is a novel that thinks geologically. While the caves have been discussed *ad nauseam*, surprisingly few studies exist of Forster's turn to lithic phenomena that furnish not just philosophic or plot points but also glimpses of deep time. The dynamic history of the Earth's crust is brought to imaginative life in the novel's descriptive invocations of ancient continental drifts and geological processes. These compel an encounter with the face of the earth, specifically the sheer physical mass and antiquity of the "high places of Dravidia," Indian stones, caves, and rocks constitute a novelistic record of Earth's past, of what the planet must have looked like "before man, with his itch for the seemly." Tracing this telluric Forster, my paper attempts to rescale critical thinking on *Passage to India*, reconceptualizing the text as literary stratigraphy, as an archive open to postcolonial criticism in conversation with geology.

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Section 4. Travel

Francesca Pierini: From E.M. Forster to Harlequin Short Contemporaries: The Making of Italy in Anglophone Literary and Popular Fiction

Jason Finch: Forster and Public Transport: The Case of ‘West Hackhurst’

Hager Ben Driss: Mobility Justice in E. M. Forster's *Where Angels Fear to Tread*



Francesca Pierini, a former postdoctoral fellow at the Institute of European and American Studies, Academia Sinica, Taiwan, is currently Adjunct Lecturer at the English Department of University of Basel. Forthcoming publications include the articles “Michel Foucault and Edward Said: The Knowledge of Power and the Foundation of Colonial Discourse Analysis” (J.Vrin); “La Fiaba Oscura: Narrating Italy in Sarah Hall’s *How to Paint a Dead Man*,” in *Sarah Hall: Critical Essays* (Gylphi Contemporary Writers), and “Roma Spelled Backwards: Love and Heterotopic Space in Contemporary Romance Novels Set in Italy.” In *The Routledge Companion to Romantic Love*, edited by Ann Brooks.

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From E.M. Forster to Harlequin Short Contemporaries: The Making of Italy in Anglophone Literary and Popular Fiction

Designed as an assessment of the depiction of Italian culture in modern and contemporary Anglophone literature, this presentation will engage in a discursive analysis of significant instances of canonized modern and contemporary Anglophone texts (by E.M. Forster, Daphne du Maurier, Ian McEwan, Sarah Hall) as well as particularly commercial brands of Anglophone popular fiction (historical romance novels, Harlequin short contemporaries, Harlequin manga). The main theoretical assumption at the basis of this approach is that highly diverse texts, meant for different audiences, can be worthy venues of inquiry into processes of identity formation and cultural representation. My research will highlight the process by which cultures are taxonomically perceived and organized within a global context. Awareness of such a process will contribute to question, rather than reiterate, established hierarchies between the European North and South as well as preconceived notions of high and popular literature.



Jason Finch is Associate Professor, English Language and Literature, at Åbo Akademi University and Principal Investigator for Finland on the HERA-funded project ‘Public Transport as Public Space in European Cities: Narrating, Experiencing, Contesting’ (PUTSPACE). He researches modern urban literatures including representations of housing and transport. Books include *E.M. Forster and English Place* (Åbo Akademi University Press, 2011), *Deep Locational Criticism* (Benjamins, 2016), and several co-edited collections, most recently *Literatures of Urban Possibility* (Palgrave Macmillan, 2021).

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Forster and Public Transport: The Case of ‘West Hackhurst’

This paper recontextualises E.M. Forster using the current ‘mobilities turn’ in the humanities (e.g. Aguiar, Mathieson and Pearce 2019), which is enlivening research into literary space also coming from literary geographers and geocritics (Hones 2014; Westphal 2011). It explores a so-far unexamined field: public transport (PT) in Forster’s life and works. Train, tram and bus travel figures multiple times in Forster’s earlier writings, from the death of Rickie Elliot in *The Longest Journey* to the story ‘The Celestial Omnibus’. Forster met Mohammed el Adl on an Alexandria tram where the latter worked as a conductor, and there are numerous mentions of PT in the letters and journals. After briefly surveying the theoretical landscape and the history of Forsterian transport representations, this paper moves on to a detailed examination of what PT mobilities do to the narrative of Forster’s 1940s–50s memoir ‘West Hackhurst: A Surrey Ramble’ and how this affects a view of rural modernity (Bluemel and McCluskey 2020). The paper appears in the context of the HERA-funded four-country project ‘Public Transport as Public Space in European Cities: Narrating, Experiencing, Contesting’ (PUTSPACE; www.putspace.eu).



Hager Ben Driss is Associate Professor at the University of Tunis. She teaches English literature and her research interests center on gender and postcolonial studies. She is editor of *Knowledge: Trans/Formations* (2013) and *Women, Violence, and Resistance* (2017). She wrote several articles on Arabic and Tunisian literature published in *Journal of Arabic Literature*. Other articles appeared in *Biography* and *Mosaic*. Her work shows a keen interest in interdisciplinarity with a special focus on Mobility Studies. She is currently editing a collection of articles titled *Mobilizing Narratives: Narrating (Im)Mobility Injustice*.

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Mobility Justice in E. M. Forster's *Where Angels Fear to Tread*

This paper bears on Mimi Sheller's conceptualization of mobility justice, which she defines as "an overwhelming concept for thinking about how power and inequality inform the governance and control of movement, shaping the patterns of unequal mobility and immobility in the circulation of people, resources, and information." (Im)mobility is directly related to patterns of power and control over space. By focusing on movement and stasis, either voluntary or coerced, in E. M. Forster's debut novel *Where Angels Fear to Tread*, I will try to locate my reading within the thriving field of Mobility Studies. I essentially argue that Forster's novel offers a precious opportunity to tap into the reciprocal exchange between Mobility Studies and narrative practices. Mobility is at the heart of the plot and functions as a narratological strategy of characterization. The text, itself a vehicle for the circulation of ideas and cultural representations, engages a discussion about who has the right to move and who is forced to stay put; as well as the way (im)mobility shapes cultural and gendered spaces.

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Section 5. Culture

Ria Banerjee: Clothing and Culture in E. M. Forster's Wartime Writings

Afrinul Haque Khan: Shaping the Culture of Tolerance: A Study of Forster's Humanism in *Howard's End* and *A Passage to India*

Ellie Gardiner: Bridging the Gulf: The Complex Relationship of East and West in Forster's *A Passage to India*

Richard Bruce Parkinson: Shaping a queer museum: Forster, ancient Egypt and the British Museum



Ria Banerjee is an Associate Professor of English at Guttman Community College, CUNY. Her scholarly interests are in British and European modernism and post-World War II film. She has written about T. S. Eliot's plays, Virginia Woolf's early fiction, and D. H. Lawrence's short stories. She is currently at work on a monograph on spatiality in interwar British fiction. She teaches undergraduate courses in developmental writing and literature, and graduate film courses with the Film Studies Certificate Program of the Graduate Center, CUNY.

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Clothing and Culture in E. M. Forster's Wartime Writings

Most accounts of E. M. Forster recall him as a dowdy man in a suit, someone not much interested in sartorial culture. However, Forster's anti-war sentiments were expressed most explicitly through clothing when he lived in the British protectorate of Alexandria during 1917-1919, when he refused to wear the Red Cross uniform after hours, unlike most other officers. Mohamed El-Adl, Forster's Egyptian lover who posed in studio photographs wearing his suit, shows us yet another association between clothes and power. The dress exchanges between the two men, carried out privately, highlight that although Forster felt a deep physical and spiritual connection with El-Adl, he simultaneously hesitated to be seen with him in public and was keenly conscious of the socio-economic disparities between them. Thus, clothes are a contested cultural site for Forster in Egypt. My paper will trace incidences of the suit in Forster's wartime notes, and reflect upon his subsequent use of men's clothing as a literary device that "created the space" in which various fields of human activities overlapped.



Dr. Afrinul Haque Khan is Assistant Professor and Head in the Department of English at Nirmala College, Ranchi, India. She has done her doctoral research on the works of V. S. Naipaul and her thesis is titled 'Displacement and Migration: Major Themes in the Works of V. S. Naipaul'. Her papers have been published in several reputed national and international journals and books. She is a member of several reputed associations like IACLALS and IASA. She is also a member of the Core Editorial Team of 'Das Literarisch' (An International Bi-annual Peer Reviewed Journal of English Studies and Creative Writings).

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Shaping the Culture of Tolerance: A Study of Forster's Humanism in *Howard's End* and *A Passage to India*

Edward Said, in his book, *Orientalism*, speaks of humanism as the ability “to use one's mind historically and rationally for the purposes of reflective understanding and genuine disclosure”. Humanism, according to him, “is sustained by a sense of community with other interpreters and other societies and periods... This is to say that every domain is linked to every other one...”. Said's theorizations seem to be premised on his belief that there exists an interconnectedness between cultures, nations, and societies, which sustains humanism, and which is centered, “upon the agency of human individuality and subjective intuition, rather than on received ideas and approved authority. Said's arguments provide an interesting framework for a post-colonial reading of Forster's humanism, which is, I argue, centered upon the agency of human individuality, especially in his novels- *Howards End* and *A Passage to India*. It is important to note in this context that the concept of tolerance is central to Forster's conception of humanism. He sees tolerance as a “force” enabling the connections between different races, classes, and nations. I propose to examine through an exploration of *Howards End* and *A Passage to India*, how Forster's novels articulate and shape the culture of tolerance which, I contend, entails the ability to use one's mind “rationally” “for the purposes of reflective understanding and genuine disclosure” and enables the “sense of community” crucial for the sustenance of civilizations and human race.



Ellie Gardiner graduated in May 2021 with a Bachelor's degree in English at the University of Dallas, a private liberal arts university in Irving, Texas. She wrote her senior thesis on Forster's *Howards End*, and has previously written on *A Passage to India*. Gardiner completed her junior presentation on the poetry of John Keats, has participated in such literary seminars as the Hertog Foundation's 2020 Humanities program, and is a member of the international English Honors Society, Sigma Tau Delta. A recently admitted member of the International E.M. Forster Society, Gardiner plans to pursue graduate study in English and a career in literary criticism. She will begin teaching English and History at Valor Charter Schools in Austin, TX, in August.

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Bridging the Gulf: The Complex Relationship of East and West in Forster's *A Passage to India*

Bridging the Gulf focuses on Forster's conceptions of Chandrapore's "East" and the Anglo-Indian "West" in *A Passage to India*, and the ways in which the author presents their complex collision through friendships, misunderstandings, and spirituality. The paper examines the tripartite structure and multicultural space of the novel, in which characters are faced with the challenge to accept inscrutability and reach for the possibility of a partial (rather than "real") connection of East and West. By examining the imperfect but rich friendships between Dr. Aziz and Fielding, and Dr. Aziz and Mrs. Moore, *Bridging the Gulf* offers a reading of *A Passage to India* in which the reader is given the same opportunity as visitors to the Marabar Caves: to reach out for an answer to the unanswerable, embrace the failure to reach perfection, and continue whispering, like Godbole, "Come," in the face of muddle and mystery .



Richard Bruce Parkinson is an Egyptologist, who specialises in ancient Egyptian literature. He was a curator at the British Museum, and is now the Professor of Egyptology at the University of Oxford and a fellow of The Queen's College, Oxford. Drawing on his work on ancient poetry and its modern receptions, he has also published on LGBTQ+ world history.

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Shaping a queer museum: Forster, ancient Egypt and the British Museum

In an essay of 1920, 'The Objects' (later republished as 'For the Museum's Sake'), Forster confronted the 'vulgarity' of the colonialist attitudes of the Egyptologist Wallis Budge (1857–1934) of the British Museum. The essay is shaped by his relationship with the Egyptian Mohammed el-Adl, although ancient pharaonic Egypt, with its potential sexual ambivalence, is not evoked in his private writings about el-Adl. Forster instead allied himself with subaltern Egypt through the Hellenistic past and modern village life, and not through the 'vulgarity' of popular and/or academic Egyptology. This paper will discuss his developing ('post-colonial') attitude toward national museums which can also be seen in the Bloomsbury scenes of *Maurice* (as revised in 1932), which are distinct from his treatment of classical collections in earlier works. The movement towards an alternative view of heritage has been taken up in a recent BM project on LGBTQ world history.

E. M. Forster – Shaping the Space of Culture

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Section 6. Communication/technology

Anna Kwiatkowska: The Voice of the Machine in E. M. Forster’s “The Machine Stops”

Elif Derya Senduran: Speaking through the Wearisome Machine: E. M. Forster’s “The Machine Stops”



Anna Kwiatkowska, PhD, is an Assistant Professor at the Institute of Literature, the Departments of Humanities at the University of Warmia-and-Mazury in Olsztyn, Poland. Her main academic interests center around Modernist literature and its links with broadly understood art. Her special focus is on the works of E. M. Forster and Katherine Mansfield.

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The Voice of the Machine in E. M. Forster's "The Machine Stops"

The story is generally narrated by the omniscient third person human narrator. However, there are instances in which the reader can get a sense of the automatic conscious expressing its ideas. Subsequently, the aim of my paper is to disclose, via close-reading method, the scattered traces of the Machine 'psyche' in order to differentiate the voice of the Machine and its way of reading the reality from the one belonging to the human story-teller. I argue, therefore, that within the multiple voices of the narrative (the omniscient narrator, of the characters), there is also the voice of the Machine. While the human voices expressing their respective views on the presented world can be fairly easily matched with their owners, the voice of the Machine is characterized by a large degree of anonymity and otherness despite the fact that it looms large in the narrative. Nevertheless, its presence is marked, among others, with a peculiar way of describing the presented reality. The Machine speaks to us with its own voice, talks through the Book and blends into the utterances exchanged by the characters in their attempt to communicate. But is this voice strong enough to break through other voices? Can it exert control over the lives of humans?



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Speaking through the Wearisome Machine: E. M. Forster’s *Machine Stops*

The aim of this article is to explore how E. M. Forster’s ground-breaking story *The Machine Stops* manifests the notion of space, the air-ship and the machine as a metonymic extension of capitalist modernity and antropocene. In doing so, within the framework of spatial criticism, it examines the concepts of universal commodification and cultural hegemonization, regarding the forced upon lock-down of the machine that leads to immobility in Vashti and her son Kuno’s lives. The mapping of space in the shape of hexagonal cell of a bee transgresses the boundaries between the self and the machine because the buttons decode the satisfaction of the characters who feel in a hurry all the time like Vashti. However, the result is limbo mobility and mass destruction in crisis situation, emerging from Kuno’s individual desire to find his own way out of the economic expansion of the world space. The machine’s cognitive mapping for Vashti, that is incompatible with Kuno delineates the maladaptation of machine life to cultural practices of survival in the story.