

**Krzysztof Fordoński, Anna Kwiatkowska,
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The 10th issue of the *Language and Literary Studies of Warsaw* is dedicated to Edward Morgan Forster, celebrating the 50th anniversary of the death of the novelist. The issue also marks the 10th anniversary of the International E. M. Forster Society. The journal is composed of four main sections: biography, the novels, the encounters with Forster, two conference reports, and four reviews of publications. The editors' preface gives a brief summary of the activities of the journal in the first decade of its existence.

Krzysztof Fordoński's article entitled "Adaptation, Inspiration, Dialogue: E. M. Forster and His Oeuvre in Contemporary Culture" discusses various forms of adaptations and responses to the works of Forster. The article sheds light on short films, opera, musicals, other musical inspirations, politics, and scholarship on Forster. Fordoński concludes that works inspired by Forster and adaptations of his works prove that they require "a response, and [provoke] still new questions."

The Biography section of the journal starts with "E. M. Forster in Africa" by Evelyne Hanquart-Turner. In 1929, George Barger, a chemist, and his wife Florence went on "a lecture-tour to last for several months in various African countries" invited Forster to come "a long tour in sub-Saharan Africa." Forster relates the details of the tour in "Africa Journal." Hanquart-Turner places Forster's works on Africa within a historical context, including the essay "Luncheon at Pretoria" and the short story "The Life to Come." The article concludes with Forster's depiction of his travels: he calls himself a "globe-trotter" of unadventurous travels.

The next article of the biography section is "Reading Forster's Will" by Daniel Monk. His emphasis is mostly on the ethical background of Forster's last will that reflects the biographical and sociological aspects of the document, mostly a testimony of the writer's friendships. Forster's point of view on the social class structure of England and his belief in friendship are clearly reflected there. He bequeathed money to working class men "by going beyond conjugal-

ity and blood ties" as he preferred keeping company with people "alien to his class." Monk calls Forster's will "traditional, pragmatic, progressive." He likens it to his novels as both "record an alternative history, genealogy and temporality." He concludes by asserting Forster's richness as an intellectual, distinguished author as his will reveals his aims and relationships by unfolding a "public and private readership" within his sense of "conflicting modes of existence."

The section dealing with the novels opens with the paper "'Facing the Sunshine': Nature and (Social) Environment in E. M. Forster's *A Room with a View*" by Tatiana Prorokova-Konrad. The article explores the relationship between human beings and nature through the narratological construction and the characters. Prorokova-Konrad argues that Forster's notions of individualism and diversity stem from his descriptions of nature and the environment. Forster's eco-philosophy is also scrutinized through his "application of the images of nature in the discussions of the social environment." Prorokova-Konrad concludes that every human being is different from one another like the beautiful nature cycle of spring, summer, autumn, in which nature is "a beautiful and sublime force."

John Attridge's "Posing as Pastoral: The Displacement of the 'Very Poor' in *Howards End*" scrutinises the displacement of the poor people who are presented as elements of the pastoral landscape in the novel. Forster's alignment with the upper middle-class protagonists in his pastoral imagery, however, does not mean that he is unconcerned with the lower-class characters. Attridge questions the notions of "bourgeois-liberal guilt" that juxtaposes "rural working life" in the novel. He argues that the novel delineates the scarcity of concern for the fate of the very poor by pinpointing the struggle between the two Edwardian classes. Attridge concludes by drawing attention to Forster's inclusion of many "very poor" people in *Howards End* and reveals Forster's empathy with them; yet the very poor are displaced in the pastoral spaces by the upper middle classes.

The next article in the novel section is "O/other and the Creation of the Self in E. M. Forster's *Howards End*" by Elif Derya Şenduran. It examines the symbiotic relationship between the Lacanian Other and the imaginary other by referring to Lacanian and Braidotti's epistemology. The topological structure of the moebius band also illustrates the cross binaries including rational/irrational, wo/man, culture/nature in the novel with the assertion that the binaries are never opposites but reversed images and accomplices of one another whose split is a traumatic or a pleasurable event that blurs the boundaries of hierarchical

binaries for the characters in *Howards End*. The notions of imaginary other (Paul for Helen, Ruth for Margaret) and the Lacanian Other are “incompatible in the characters’ intrasubjective and intersubjective relations” in the novel.

Nadia Butt’s article is entitled “Travel and Transformations: The Transcultural Predicament of Female Travellers in E. M. Forster’s *A Passage to India* (1924).” Travelling women assert their freedom and liberty and experience cultural differences in a new country. As they change their location, their travel can be regarded in terms of gender, colonialism, transnationalism, memory and modernity in the novel. Cross-cultural and cross border travel with new perspectives may lead to some conflicts. The friendship of the easterners and the westerners is at stake due to the relationship between the colonizer and the colonized reminding us of the familiar and unfamiliar, as well as the “connection and disconnection” present in the conflicts of colonialism. Butt concludes that “the plight of Adela Quested and Mrs Moore,” not only lays bare the new women traveller amidst “the imperialism of female tourism” but also their “self-discovery.”

The next article of the novel section is “Modern Hindu Reformers’ View of Hinduism Reflected in *A Passage to India*: “Caves” as a Symbol of the Universal Formless God, and “Temple” as Idolatry” by Toshiyuki Nakamichi. The article elucidates the interrelated “Caves” and “Temple” parts of the novel, in terms of Forster’s point of view on Hinduism as it is reflected in the novel by focusing on Neoplatonism, the Brahmo Samaj’s concept of “Brahman” and Plotinus’s concept of “the One,” Advaita Vedanta’s maya, “the illusionary appearance in Brahman” and Hindu Reform Movements. As Nakamichi argues, Forster’s writings foreground his perception of Hinduism, his awareness of the similarity between the ancient Indian philosophy and Plotinus’s philosophy. Nakamichi concludes that Forster conceives “Nirguna Brahman through the eyes of Plotinus and that he portrays Nirguna Brahman as embracing both “evil” and “good” which confuses Mrs Moore and Adela.” As Buddhism goes beyond questions of being and nonbeing with its idea of nothingness, influencing the Western nihilism and Vedanta’s Maya; *A Passage to India* mirrors the Brahmo Samaj’s Hindu reform movements and Western concept of nihilism in the nineteenth century.

The following section of papers discussing Forster’s short stories starts with Athanasios Dimakis’s article “Hotel Melodrama in E. M. Forster’s “The Story of a Panic” and “The Story of the Siren.” His essay explores Forster’s male protagonists who reflect the modernist aspect of his works within “the avant-garde sentimentality and melodrama regarding Peter Brook’s inter-

pretation, “queer ostentation, exaggeration, flamboyance, and theatricality of their protagonists.” Dimakis asserts that the paradoxical discontents of hotel culture are embodied in Forster’s hotel literature. The everchanging atmosphere of hotel life pertains “the terrible human melo-drama” within either a heavenly or hellish atmosphere.

Anastasia Logotheti’s article “So Far No Other”: Alterity in Forster’s “The Other Boat” examines the change in “The Other Boat” within the notion of “imperialist politics.” The hierarchies such as colonizer/colonized foreground the essentiality of the “other” in the story from the vantage point of Saidian Orientalism. Logotheti acknowledges that the notion of “our place” in the story is negated through alterity that remains a threat to the norms of society.

Marcin Tereszewski’s “Dystopian Space in E. M. Forster’s ‘The Machine Stops’” illustrates spatial configurations and their relation to the dystopian aesthetic, leading to “corporal disintegration” in the story, drawing on Fredric Jameson’s postmodern perspectives in the journal. Tereszewski epitomizes the “spatial turn” by describing “real” spaces in the story with the argument of enunciating the loss of a mode of living transformed by modernity in the story that Forster manifests “spatiality implicit in the postmodern.” In Forster’s story, the society is kept isolated from “one another” and “knowledge.” Giving “full reign” to technology ultimately results in the destruction of the established mechanised reality of the Machine due to the “mental enslavement of population.” Tereszewski concludes that not creating a “cognitive map” of environment leads to alienation; the anomie of the state in the story, hence, can be observed in “Kuno’s illegal acts of physical engagement with his surroundings.”

The fourth section of the journal deals with the encounters with Forster. The first article of this part is Margaret D. Stetz’s “E. M. Forster and the Legacy of Aestheticism “Kipling’s Poems” (1909) and Forster’s Dialogue with Max Beer-bohm.” The article focuses on Forster’s 1909 lecture “Rudyard Kipling’s poetry,” in which he explores the “‘Art-for-Art’s-Sake’ principles of the late-Victorian Aesthetic Movement.” As Stetz argues, Forster reflects on visual imagery in order to constitute his own ideology, so he moves away from the “Decadent aestheticism” of the earlier generation first and gets closer to “Bloomsbury’s ethical aestheticism.” In his lecture, Forster approaches “aesthetic cosmopolitanism,” as he strives to produce a free voice to decipher the conflicts of the alterity of the new age with his belief in “Art for Art’s Sake” despite his disbelief in the idea that it is only art that matters.

The next article of section four is Harish Trivedi's "Forster, Kipling and India: Friendship in the Colony," which explores the conflicts in human relationships within imperial attitudes and nationalism that resists them in Forster's *A Passage to India* (1924) and Rudyard Kipling's *Kim* (1901). The intimacy of friendship is also essential to manifest the sexual politics effective in the dramatic consequences of individual relationships. Trivedi states that, in the present day, Kipling's and Forster's work are contemporaneous despite the differences in how they reflected different worlds. The contrapuntal reading of Trivedi coheres a system of external relationships. Kipling and Forster encounter different aspects of India, as they adhere to different perspectives in England. Both *Kim* and *Passage* project friendship and intimacy as psychological need.

Hisashi Ozawa's article "The Mother-Child Relationship in E. M. Forster's "The Machine Stops" and Aldous Huxley's "Brave New World" compares the two works from the vantage point of the mother-child relationship. The futuristic stories lay bare the fast technological advancement and its application to human reproduction. The representation of mother and son in Huxley's work owes to Forster's story in terms of theme, plot and characters. Ozawa examines the relationship between Vashti and Kuno and Linda and John. Both works represent the mother and the child in an imaginary world without succumbing to fixed images like "maternal love." Ozawa concludes that the intricate love/hate relationship between the mother towards the son is beyond definition, which elucidates the state constructed aspect of family relationships in two different dystopic worlds, embedded in Forster's short story and Huxley's novel.

The section closes with Robert Kusek's article "Go West!" In Search of the "Greenwood" in Mike Parker's *On the Red Hill*" that scrutinizes Forster's queer rurality with doubts of "queer anti-urbanism and new nature writing." The city and queer sexuality manifest modern male nonheteronormativity and place. Forster's influence on Parker's book and its four auto/biographical characters are explored within queer sexuality and rural life in the 20th and 21st century, valorising the non-metropolitan queer life. The form and structure of the book are based on the repetitiveness of a loop resembling the four seasons, natural cycles of the frame narrative. In the book, the trajectory of time is cyclical, leading to queer temporality. Secondly, Kusek draws on Forster's adherence to queer rurality as a means that inspires him and provides intertextual sources for the construction of identity, as *On the Red Hill* displays "transgenerational conversation with queer past and a conversation with Forster."

J.H.D. Scourfield's conference report is titled "Re-Orienting E. M. Forster: Texts, Contexts, Reception, The Cambridge Forster Conference 2020." The report presents a conference which, because of the COVID-19 pandemic, had to be cancelled after five years of planning. Scourfield also adds a long list of scheduled presentations at the end of his report. The second report presents the online symposium "E. M. Forster's Legacies Half a Century After His Death: Nostalgia, Heritage and Queer" on November 7, 2020, a part of the 40th annual conference of the Virginia Woolf Society of Japan.

The review section of the journal starts with Fraser Riddell's review on "Emma Sutton and Tsung-Han Tsai, 2020. *Twenty-First-Century Readings of E. M. Forster's Maurice*." The greatest strength of the volume is its focus on *Maurice* as the production of "queer forms of collaboration." Ewa Kujawska-Lis reviewed the collected volume entitled *The World of E. M. Forster – E. M. Forster and the World* edited by Krzysztof Fordoński and Anna Kwiatkowska. In turn, the latter reviewed the documentary *His Longest Journey*, produced and directed by Adrian Munsey & Vance Goodwin. Kwiatkowska concludes that the documentary is a memorable, marked and commented "cinematic patchwork." The last review of the issue is Krzysztof Fordoński's review of *Forster in 50* by Heather Green and J. C. Green. The book accompanied an exhibition that was intended to illustrate the time Forster spent in the area of West Hackhurst, which, however, did not take place as planned because of Covid restrictions.

The 10th issue of the *Language and Literary Studies of Warsaw* offers a wide spectrum of Forster's studies from various scholars and authors around the world, enabling researchers a distinctive source to broaden their perspectives on the writer's life, thoughts, and works.