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The image of Italy in E.M. Forster´s novels

Bakalářská práce

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Prohlašuji, že jsem bakalářskou práci na téma Obraz Itálie v románech E.M. Forstera vypracovala samostatně s využitím uvedených pramenů literatury.

Souhlasím, aby práce byla uložena na Masarykově univerzitě v Brně v knihovně Pedagogické fakulty a zpřístupněna ke studijním účelům.

V Brně dne……..

Podpis……

Považuji za svoji milou povinnost poděkovat vedoucímu práce Mgr. Jaroslavu Izavčukovi za odborné a trpělivé vedení při zpracování této práce.

Anotace

Tato bakalářská diplomová práce se zabývá Obrazem Itálie v novelách E.M. Forstera. Toto téma je zpracováno převážně z pohledu jednotlivých postav a jejich názoru na Itálii. Práce také stručně představuje autorovi názory a zkušenosti. Tato práce se zabývá hlavně romány *Pokoj s vyhlídkou* a *Kam se bojí vkročit andělé*. Tyto jsou různé motivy spojené s Itálií, chováním Italů a všeho italského (citovost, exotičnost, nezdořilost, atd.), tak jak je vnímaly jednotlivé postavy. Sekundární literatura slouží k vytvoření obecného a kulturního pozadí. Cílem této práce je vytvoření uceleného významu motivům spojených s Italií v románech E.M. Forstera.

Annotation

This thesis occupy with the Image of Italy in E.M. Forster's novels, this theme is introduced mainly from the point of view of the characters and what does Italy mean to them. The thesis presents also the writer's ideas and experience. The main focus is on his novels *The Room with a View* and *Where the Angles Fear to tread*. There are different motives connected to experiencing Italy, behaviour of Italians and everything italian (feelings, exoticism, rudeness, ecc.) in perception of the different characters. The secondary literature serves mainly to give a general and cultural background to the motives connected to Italy. The scope of the thesis is to give a compact significance to motives connected to Italy in E.M. Forster's novels.

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“One doesn't come to Italy for niceness, one comes for life.”

- E.M. Forster, *A Room with a View*

1. Introduction

The reason why I decided to examine in detail the work of E.M Forster was that the connection of one of the most interesting English writers and the motive of Italy in his books was very appealing to me on account of my one year scholarship in Italy. Therefore the writer's own experience was very familiar to me and sometimes I have the impression that I have experienced the same situations and the same behaviour of Italians and I visited the places he mentions in his novels.

Edward Morgan Forster, a great novelist wrote about a very complex motive, which was about British people travelling around foreign countries; and this thesis introduces the image of one of these countries, Italy. It might have been Italy or any other country of many he visited when he realised the English hypocrisy and the double standards for different people. Or he could as any other tourist from any country be ashamed of foolishness and strange behaviour of his fellow citizens. One way or another these experiences led him to write terrific novels and to fight the stereotypes.

Setting his novels in Italy was for some reasons. Excluding all the people's nature and the beautiful landscape, the writer visited Italy few times himself. His admiration and feeling for Italy was demonstrated in his novels:

> There is something majestic in the bad taste of Italy; it is not the bad taste of a country which knows no better; it has not the nervous vulgarity of England, or the blinded vulgarity of Germany. It observes beauty, and chooses to pass it by. But it attains to beauty's confidence. (Forster, "*Where the Angels Fear to Tread*" 86)

The writer had a difficult life and was an admirable person. His father died soon after he was born. He was brought up by his mother and paternal great-aunt. Being a homosexual, which was illegal in those times, he could not express himself freely though he hid homosexuality in his novels anyway. During the First World War he didn't fight as a soldier but worked for Red Cross and was looking for lost soldiers. He wrote also essays and lectures on political topics and was considered a liberal thinker. (Beer)

The thesis focus on Forster's novels *Where Angels Fear to tread* and *A Room with a View*. It is mentioned also his short stories *The story of a Panic* and *The story of the Siren,* though very briefly in the thesis. Motives connected to Italy in these novels are examined and analysed carefully.

Outlined below are some themes the thesis occupies with. To begin with, English people created their own society in Italy expecting the same standards from Italians as they found in England. They actually did not even try the Italian style of life. As far as critism of mass tourism is concerned, the thesis analyse the opinions of protagonists, which evaluate the tourists. Granting that the culture difference is an important aspect of the novel, the thesis contains detailed analysis of this theme, besides there are included the religious aspects and aspects from the point of view of the life of women. Turning now to the question of influence and the stereotypes, which are both arguments that are connected to the Italian reality and to the writer's protagonists. Lastly it should be mentioned that the thesis occupies also with connection of sexuality and Italy and it's sensuality.

Briefly it can be said that the aim of this thesis is to provide the summary and analysis of motives connected to Italy in E.M. Forster's novels.

2. The British and Italian reality

Both novels I am referring to in this thesis are written in first years of 20th century (*Where angels Fear to tread* in 1905 and *A Room with a View* in 1908). Generally in literature it is crucial what was the situation, when and where the piece of literature was created. These facts definitely reflect and represent the point of view of a writer.

2.1. English social and historical situation

In 1901 queen Victoria died and "her elderly and cigar-smoking son, Edward VII, diffused far more relaxed atmosphere. In clubs, men left the bottom buttons of their waistcoats undone, as the new King did; there was talk of Votes for Women" (Alexandr 327). In 1910 there was a new king George V and the new era differed from the Edwardian one. Than the Great War came and altered everything. About the pre-war English world wrote John Galsworthy, Arnold Bennett, H.G. Wells and E. M. Forster.

2.2. English tourism

In 18th and 19th century the travels were done by young aristocrats in order to broaden their education, mark the end of childhood and acquire social graces. The destinations of travels were often classical sites. The most popular destinations of British people were France and Italy, though frequently they visited also London, Amsterdam, Madrid, Munich, Vienna and Prague. The nobles were interested in art, leisure and pleasure and nearly met people of other social classes. (Gyr)

During the period of the Enlightenment educational journeys were taken and the upper middle class and educated middle classes started to travel. Not only culture was the scope of these journeys but also professional and economic interests. However, touristic travels were limited to a minority. (Gyr)

Though the railway was not created to promote tourism, it is considered as a milestone at the birth of modern mass tourism. (Gyr)

In 1827 Karl Baedeker in Germany founded his publishing house and produced guide books of great success according to pattern of Christoph Meiners and Heinrich Heidegger's *Handbuch für Reisende durch die Schweiz*. Baedeker produced a series of guidebooks with reliable and well-researched information and recommendations on the place. Soon the sightseeing became an obligation. In London in 1836 John Murray's

publishing house brought out the “Red Book” - the first guidebook to Holland, Belgium and the Rhineland (Gyr).

Organised group holidays started in 1840s by Thomas Cook as a way of travelling for reduced costs. The clientage of was mix of representatives, middle-class and lower middle-class. He organised travels all over the Europe, Palestine and Egypt (Gyr).

2.3. Italian social and historical situation

In the beginning of the 20th century there were lot of strikes all over Italy. People were fighting for their rights in unbearable working conditions. In between the years 1896 -1908 there was a big economic boom. The industry was growing and becoming more prosperous. Unfortunately the system did not improve the situation of workers, who were the less paid in Europe with the biggest working hours. Giovanni Giolitti was a prime minister those times. The satirical life of so-called “Italietta” was not a welfare but it meant bourgeois standards for some citizens, in which there was enough space for entertainment. Poetry, novels, opera, theatre and the famous italian cinematography took their place in everyday life. This townish Italy was found by some Italians as poor and pitiable. And so were the last years before the Great War. (Procacci 304-314)

2.4. Tourism in Italy

Italy has always been a touristic destination, not only for its pleasant weather and ancient history but also for the Adriatic cost, thermals, historical cities full of art (Berrino 332). The attraction was also a lifestyle, the sexuality and passion of Italians (Padel 9).

3. Edward Morgen Forster

3.1. The life

The Edwardian novelist was born in London in 1879. The writer, who was supposed be named Henry and received his father's name accidentally during the baptism (Furbank 34), was in conflict with the society because of being homosexual. Though it never got to public, he wrote a novel Maurice about homosexual couple, published posthumously.

He wrote four pre-war novels, *Where Angels Fear to Tread*, *The Longest Journey, A Room with a View* and *Howards End*. He was brought up by his mother and he inherited so much money from his great-aunt that he did not have to work anymore (Alexandr 443).

His mastery of the comedy of manners was shown in „*The Story of Panic*“, in which he sets conventional English tourists against natural Greeks. This motive repeats also in other novels often inforced by English prejudice, like for instance *A Room with a View*.

„(…) Butler's mockingly paradoxical style of polemic, and *The Way of All Flesh* was an inspiration to the young E. M. Forster, whose early novels carry on in a mild way Butler's attacks on Victorian convictions. Forster's personal revolt was reinforced by his homosexuality, though this was not publicly acknowledged during his life.” (Roger 406). Rogers considers *A Passage to India* as a Forster's major contribution to English novel, where the object of satire is no more the individuals or English institutions but the whole Empire itself. Rogers also evaluates considerable charm and surprising capacity to extract melodrama from small-scale social collisions in his pre-war novels (Roger 406).

On the other hand Burgess finds it hard to say how far E. M. Forster fits into any pattern. He considers him very influential and great on the construct of the novel. However, Burgess doesn't see any real “message“ in Forster's novels, except for the value of individual life and not to take outmoded morality too seriously. Forster does not think a plot very important, assumes Burgess.

3.2. Travels

E.M. Forster visited Italy few times. His first journey was during the winter of 1901-1902, when he started to take notes for a novel *A Room with a View*. Though without having finished the first novel in 1905 was his second novel *Where Angels Fear to Tread* published. *Where Angles Fear to Tread* was a product of ten months tour of Italy. In 1907 *The longest Journey* was published and finally in the end of 1907 *A Room with a View* was

published. Although in his writing to his classics tutor Nathaniel Wedd in 1901 he asserted that

> the orthodox Baedeker-bestarred Italy – which is all that I have yet seen – delights me so much that I can well afford to leave the Italian Italy for another time. (Forster, "To Nathaniel Wedd.")

in 1902 he changed his opinion on the Baedeker way of tourism and English tourists and claimed to G.L. Dickinson that

> But oh what a viewpoint is the English hotel or Pension! Our life is where we sleep and eat, and the glimpses of Italy that I get are only accidents. (Forster, "To G.L. Dickinson.")

He considered Italy "a marvellous land, whether you love it or hate it"(Forster, "To G.L. Dickinson."), which he loved all his life. During his journey in Italy he was also surprised by the great number of women, which he found irritating and in his letter to Wedd he wrote:

> written between an Englishman and a Frenchman who are learning Italian together, and a Russian who is trying to explain the Spanish constitution if French. The other inmates are all females, and not very amusing. (Forster, "To Nathaniel Wedd.")

In Florence it was hard to get "rid of the embraces of petticoats and vests" (Forster, "To G.L. Dickinson."), in Rome the "horrible foreground of enthusiastic ladies" (Forster, "To G.L. Dickinson.") was "impossible to get away from" (Forster, "To G.L. Dickinson."). In his second journey he met males who were "decrepit, mountain-mad, or clerical"(Forster, "To Nathaniel Wedd."). In one hotel in the Tirol Forster was:

> the only man – unless one counts an American boy who left the table last night because he thought the cooking bad. It is such a depressing thing to look down the table and honestly believe that you are the cleverest person seated at it, which is what I do day after day. (Stallybrass 10)

To summarise the touristic experience of E.M. Forster, he was amazed by the countries he visited, like for instance Switzerland, France, Austria, Germany, Italy, Greece,

Egypt and India. And at the same time he realised how the English society is closed and social affairs.

4. Image of Italy in E.M. Forster's novels

Two Forster's novels take place at least partiary in Italy. *Where Angels Fear to tread*, which is a celebration of Italy, and *A Room with a View*, which was first conceived when Forster had hardly begun to discover Italy. (Stallybrass 9-17) The writer gave a great importance to the placement in his novels. "[Gino] He's mysterious and terrible. He's got a country behind him that's upset people from the beginning of the world." ("Where the Angels Fear to Tread" 68) Italy influences the behaviour of protagonists a give them the possibilities they did not even think about.

4.1. England in Italy

Forster demonstrates the behaviour of English people in Italy. They are searching for familiar enviroment and food, not letting themselves to absorb the spirit of Italy. It could be considered as a small England in italian territory.

> Charlotte, don't you feel, too, that we might be in London? I can hardly believe that all kinds of other things are just outside. (Forster, "A Room with A View" 23)

The English created a small English society in Italy, they knew each other, were gossiping and advising each other. The social enviroment was close enough to make trips together and to meet for different occasions.

> And, indeed, a perfect torrent of information burst on them [Lucy and Charlotte]. People told them what to see, when to see it, how to stop the electric trams, how to get rid of the beggars, how much to give for a vellum blotter, how much the place would grow upon them. The Pension Bertolini had decided almost enthusiastically, that they would do. (Forster, "A Room with A View" 27)

Italians took advantage of it and created English hotels and pensions with English furniture and lifestyle the English tourists were seeking for.

> And even more curious was the drawing-room, which attempted to rival the solid comfort of a Bloomsbury boarding-house. Was this really Italy? (Forster, "A Room with A View" 28)

The English thought themelselves more educated and better than the other nations, which was demonstrated by the writer in different situations.

> "I am an Englishman. The English always do what they promise."
>
> „That is true." It is astonishing how the most dishonest of mations trust us. Indeed, they often trust us more than we trust one another. (Forster, "Story of Panic, Collected short stories" 23)

4.2. Criticism of mass tourism

For many English the journey on continent was a once in a lifetime journey due to the high costs of travelling. Consequently the tourists tried to do sightseeing as much as possible because they knew they would probably not see them again. Like for instance, Lilia, who sold her house and half of her furniture to make the trip to Italy, is compared to Dante and his own pilgrimage, when in the age of thirty-three is midway on her life's journey and she writes home: "one really does feel in the heart of things, and off the beaten track." (Forster, "Where the Angels Fear to Tread" 10).

Forster often attacks the tourism without thinking and without breathing the atmosphere of the visited place. He might have taken the example of himself when he visited Italy and used the guide book only. (Stallybrass 9).

> Taking up Baedeker's *Handbook to Northen Italy*, she committed to memory the most important dates of Florentine history. (Forster, "A Room with A View" 33)

There can be found negative connotations to the Cook's guided tour's frequently in Forster's novels: "He is treating us as if we were a party of Cook's tourists." ("A Room with A View" 83)

Therefore there are some characters, who are against this kind way of thinking, like for instance Miss Lavish:

> Tut, tut! Miss Lucy! I hope we shall soon emancipate you from Baedeker. He does but touch the surface of things. As to the true Italy – he does not even dream of it. The true Italy is only to be found by patient observation. (Forster, "A Room with a View" 36-37)

Miss Lavish is quite sure of her opinion on Baedeker and especially on tourists, whom she sees as ignorant and the "narrowness and superficiality of the Anglo-Saxon tourist is nothing less than a menace" (Forster, "A Room with a View" 81):

> "Look at their figures!"laughed Miss Lavish. "They walk through my Italy like a pair of cows. It's very naughty of me, but I would like to set an examination paper at Dover, and turn back every tourist who couldn't pass it." (Forster, "A Room with a View" 39)

Mr. Eager flatter Miss Lavish by slandering tourists, though he himself belonged to the group of people who was lead by Baedeker and its advice:

"we sometimes pity your poor tourists not a little – handed about like a parcel of goods from Venice to Florence, from Florence to Rome, living herded together in pensions or hotels, quite unconscious of anything that is outside Baedeker, their one anxiety to get is, they mix up towns, rivers, palaces in one inextricable whirl. You know the American girl in Punch who says: "Say, poppa, what did you see at Rome?" And the father replies: "Why, guess Rome was the place where we saw the yaller dog." (Forster, "A Room with a View" 81)

Lucy has let herself influence by Miss Lavish and the Emersons and looks at tourism in a new way:

> She watched the tourists: their noses were as red as their Baedekers, so cold was Santa Croce. (Forster, "A Room with a View" 41)

Interestingly Philip Herriton, though knowing all the facts about Italy, demonstrates his admiration for Italian life style and people, which was being forgotten by many tourists. He was one of the enlightened protagonists.

> "And don't, let me beg you, go with that awful tourist idea that Italy's only a museum of antiquities and art. Love and understand the Italians, for the people are more marvellous than the land"
>
> (Forster, "Where the Angels Fear to tread" 3)

4.3. Culture difference

Culture difference is a big theme in Forster's novels. In different countries people are different with other customs and values, other possibilities and art. Ruth Padel claims that one of the biggest themes in novel *Where Angels Fear to tread* is a culture clash. The English Edwardian upper middle classes, in their conventionalism have two standards, hypocrisies and prejudices, which come against Italian lower-middle-class conventions, values, landscape, open sensuality and art. (Padel) Though English in Italy are seeking for an adventure and as Miss Lavish said: "One doesn't come to Italy for niceness, one comes for life." (Forster, "A Room with a View" 37)

The culture difference is also highlighted by the author himself in the narration. When Philip was talking to himself on the street, the narrator suggests the idea of doing the same in England would result differently and the people might have judged him mad.

> [Philip was talking angrily for himself] Such people as observed him were interested, but did not conclude that he was mad. This aftermath of conversation is not unknown in Italy. (Forster, "Where the Angels Fear to Tread" 76)

The author illustrated also the arrogance and manners of some english tourists towards to the local population. Therefore in this example the narrator realises his inappropriate behaviour but with an accuse of dealing with a population with no pride.

> "You must use "Lei" or "Voi" - more polite forms. And remember that, though Signor Eustace is sometimes silly and foolish – this afternoon for example – yet you must always behave respectfully to him; for he is a young English gentleman, and you are a poor Italian fisherman." I know sounds terribly snobbish, but in Italian one can say things that one would never dream of saying in English . […]. An honest English fisherman whould have landed me one in the eye in a minute for such

> remark, but the wretched down-trodden Italians have no pride. (Forster, "Story of Panic, Collected short stories" 23)

The cultural clash between Lilia and Gino was anticipated by Philip Herriton, when he was trying to separate the couple, he said: "she is English, you are Italian; you are accustomed to one thing, she to another" (Forster, "Where the Angels Fear to Tread" 28). As suggested before Lilia's journey is compared to Dante's pilgrimage. Therefore there is a citation of a part of *Inferno*, which represents arriving danger. The danger might be considered as the cultural difference of the future marriage, like Philip claimed.

Philip was right, the problems of everyday life and the habits of seemed strange to one another. Although Gino tried in the beginning to make impression and to have a happy marriage, he did not succeed.

> Signor Carella, heartened by the spaghetti and the throat-rasping wine, attempted to talk, and, looking politely towards Philip, said: "England is a great country. The Italians love England and the English." (Forster, "Where the Angels Fear to Tread" 23)

England is quite strict about what appropriate is for a certain class and does not allow any marriages in-between classes. However, Lilia broke this rule by marring Gino who came from upper-lower class while she came from an upper-middle class. Nevertheless the system was rooted in her and strangely she would not accept even meeting with people from lower classes, though married one.

> But Gino dear, if they're low-class, why did you talk to them? Don't you care about your position? (Forster, "Where the Angels Fear to Tread" 35)

The differences were so extensive that they were not able to fight them and overcome them.

> Noone realized that more that personalities were engaged; that the struggle was national; that generations of ancestors, good, bad or indifferent, forbade the Latin man to be chivalrous to the northern woman, the nothern woman to forgive the Latin man. All this might have been forseen; Mrs. Herriton foresaw it from the first. (Forster, "Where the Angels Fear to Tread" 49)

4.3.1. The difference in women's life in Italy and England

The life for a woman in England and Italy was very different. Lilia managed to change her lifestyle she was used to. According to Forster a wife in Italy was at home doing housework and take care of children while a husband was at *caffè*.

> Lilia gathered somehow from this conversation that continental society was not the go-as-you-please thing she had expected. Indeed, she could not see where continental society was. Italy such a delightful place to live in if you happen to be a man. There one may enjoy that exquisite luxury of socialism – that true socialism which is based not on equality of income or character, but on the equality of manners. In the democracy of the *caffè* or the street the great question of our life has been solved, and the brotherhood of man is a reality. (Forster, "Where the Angels Fear to Tread" 35)

But Lilia was not used to this life and suffered from being alone. This might have been caused by the higher social class she came from and the habits that come together with the English social classes. She was used to walk in nature, to be accompanied by somebody, to have tea parties, ecc. Though the subject was discussed, both of them were unable to find a compromise being conducted by the customs of both their nations.

> It was the old question of going out alone.
>
> "I always do it in England."
>
> "This is Italy."
>
> "Yes, but I'm older than you, and I'll settle."
>
> "I am your husband" (Forster, "Where the Angels Fear to Tread" 44)

And a hole in their relationship was growing bigger. And as it was the custom in Italy, Gino consulted his family matters with his friend, who could hardly understand the situation.

> "I think you are quite right. [discussion with Spiridione] I shall not bring people to the house any more. I do not see why an English wife should be treated differently. This is Italy." (Forster, "Where the Angels Fear to Tread", 40)

The italian masculinity overtook their relationship and the English wife's habits had to be replaced by the italian ones.

> It would have been well if he had been as strict over his own behaviour as he was over hers. But the incongruity never occured to him for a moment. His morality was that of the average Latin, and as he was suddenly placed in the position of a gentleman he did not see why he should not behave as such. (Forster, "Where the Angels Fear to Tread" 45)

However, Forster did not want demonstrate negatively the other nations but to illustrate that the other ones are not mean or uneducated and have their own scale of politeness and good-behaviour, which differs from the English one.

> And when you know the Italians as well as I do you will realize that in all that he said to you he was perfectely sincere. The Italians are essentially dramatic: they look on death and love as spectacles. I don't doubt that he persuaded himself, for the moment, that he had behaved admirably, both as husband and widower. (Forster, *Where the Angels Fear to Tread,* 81)

The English women tried to fight the Italian stubborn masculinity.

> "I forbid you!" repeated Miss Abbott, and all the indignation of her sex and her nationality went thrilling through the words. (Forster, "Where the Angels Fear to Tread" 98)

4.3.2. Religious differences

The official religion in Britain in early 20th century was Christian Church, which was divided from the Roman Catholic church in 1534. On the other hand in Italy in the beginning of 20th century the Roman Catholic church was the religion of most Italians. Interestingly Forster doesn't engage in these differences that much. Only in some cases when a very religious person finds himself in discomfort, like for instance Miss Harriet:

> At Bologna they stopped for twenty-four hours to rest. It was a *festa*, and children blew bladder whistles night and day. "What a religion!" said Harriet. (Forster, "Where the Angels Fear to treat ", 70)

Or Harriet once again in the conversation with her family, when she found out that her niece Irma was very happy about Irma's mother marrying an Italian and having a baby with him, which was a horrible news for the family reputation in England.

> [reaction on Irma's will to pray for her italian step-father]"I will thank you not to scoff against religion!" was Harriet's retort. "Think of that poor baby. Irma is right to pray for him. What an entrance into life for an English child!" "My dear sister, I can reassure you. Firstly, the beastly baby is Italian. Secondly, it was promptly christened at Santa Deodata's, and a powerful combination of saints watch over him." (Forster, "Where the Angels Fear to treat" 59-60)

Lilia is not a believer as much as Harriet; even though she got married twice, once in Rome Catholic Church and the other one in the Church of England, because she did not know which religion follow.

> She reflected chiefly about her marriage. The ceremony had been hasty and expensive, and the rites, whatever they were, were not those of the Church of England. Lilia had no religion in her; but for hours at a time she would be seized with a vulgar Fear that she was not "married properly," and that her social position in the next world might be as obscure as it was in this. It might be safer to do the thing thoroughly, and one day she took the advice of Spiridione and joined the Roman Catholic Church, or as she called it, "Santa Deodata's." Gino approved; he, too, thought it safer, and it was fun confessing, though the priest was a stupid old man, and the whole thing was a good slap in the face for the people at home. (Forster, "Where the Angels Fear to treat" 42-43)

The interesting moment is when Miss Abott is filled with doubts over her religious conviction to save the baby for being grown up in the right society, with right manners and religion.

> She was silent. This cruel, vicious fellow knew of strange refinements. The horrible truth, that wicked people are capable of love, stood naked before her, and her moral being was abashed. It was her duty to rescue the baby, to save it from contagion, and she still meant to do her duty. But the comfortable sense of virtue left her. She was in the presence of something greater than right or wrong. (Forster, "Where the Angles Fear to tread" 100)

There is a great contrast of english and italian way of believing in God. In Forster's novels Italians are demonstrated as believers who won't have guided their life by a religion and on the other hand there are English depicted as people whose religion is kind of a lifestyle and as a sign of good manners.

> [Conversation between Gino and Spiridione]"I am a Catholic, but of course I never go to church."
> "Of course not." (Forster, "Where the Angles Fear to tread" 39)

Though Italians are religious people, they also believed in myths and mythological creatures. However, Roman Catholic church tried to eliminate myths about everything supernatural but God, stories spread orally and people believed them even in 20th century.

> The priests have blessed the air, so she cannot breathe it, and blessed the rocks, so that she cannot sit on them. But the sea no man can bless, becuase it is too big and always changing. So she lives in the sea. (Forster, "The story of the Siren" 181)

4.4. The influence of the Italian society on British people

Philip believes Italy as something that makes people better via it's beauty and hearty people. Philip also believed that people could change. And the novels prove he was right.

> And I do believe that Italy really purifies and ennobles all who visit her. She is the school as well as the playground of the world. (Forster, "Where the Angels Fear to Tread" 6)

The beauty Philip is absorbed by is something, that only a tourist, a foreigner would notice and appreciate it. "Things in Italy are cheap for an Italian […]" (Forster, "Where the Angels Fear to Tread" 31). And in this way Forster evaluates the importance of travelling as a mean of personal development.

The influence of pleasant enviroment was so influential that even the severe behaviour in-between the social classes was quite forgotten in Italy. Some English started to behave like Italians, who did not have those restrictions. "There is no knowing who is who in Italy." (Forster, "Where the Angels Fear to Tread" 90) It might have been even possible that Italians were considered by some to know how to enjoy the life better than the English.

> Italians are born knowing the way. It would seem that the whole earth lay before them, not as a map, but as a chessboard, whereon they continually behold the changing pieces as well as the squares. Anyone can find places, but the finding of people is a gift from God. (Forster, "Where the Angels Fear to Tread" 88)

The Forster's characters are developing, being influenced by the other culture and developing themselves; on the contrary there are characters that refuse to change and to adapt. Forster offers two characters in *Where Angels Fear to Tread*, that were transformed by the clash and started to broaden their horizons. Philip Harrington, English lawyer – Italinophile, who is deeply interested in Baedeker's advice, Italian churches, drinking coffee customs and art. He is amused but not passionate like Italians. He considers his travel to Italy as a live-changing experience.

> At twenty-two he went to Italy with some cousins, and there he absorbed into one aesthetic whole olive-trees, blue sky, frescoes, country inns, saints, peasants, mosaics, statues, beggars. He came back with the air of a prophet who would either remodel Sawston or reject it. All energies and enthusiasms of a rather friendless life had passed into the championship of a beauty. (Forster, "Where the Angels Fear to Tread" 51)

Unfortunately his verve did not last long and after a short time he started to live again his stereotypical life without any adventure.

> In a short time it was over. Nothing had happened either in Sawston or within himself. He had shocked half-a-dozen people, squabbled with his sister, and bickered with his mother. He concluded that nothing could happen, not knowing that human love and love of truth sometimes conquer where love of beauty fails. (Forster, "Where the Angels Fear to Tread" 52)

Philip also believed that his sister-in-law could experience the same change as he did, because he did not think highly of her. „Why should she not be transfigured? The same had happened to the Goths." (Forster, "Where the Angels Fear to Tread" 6)

The second character Caroline Abott was "good, quiet, dull, and amiable, and young only because she was twenty-three: there was nothing in her appearance or manner to suggest the fire of youth"(Forster, "Where the Angels Fear to tread" 16-17). Nobody would say that this young lady was able to change into a fighter. She went to Herritons in order to make them to save the baby.

> [said on behalf of the visit of Ms. Abbott at Herritons]"But don't you see—she is practically threatening us? You can't put her off with Mrs. Theobald; she knows as well as we do that she is a nonentity. If we don't do anything she's going to raise a scandal—that we neglect our relatives, &c., which is, of course, a lie. Still she'll say it. Oh, dear, sweet, sober Caroline Abbott has a screw loose! We knew it at Monteriano. I had my suspicions last year one day in the train; and here it is again. The young person is mad." (Forster, *Where the Angels Fear to tread,* 63)

Both of them are transformed by Italy. Caroline realised she had a passion in her and knew it would not ever be the same and doing the same things back home and Philip exchanged his idealisation of Italy for being in-loved with Caroline. Both of them were aware of being doomed in their old lives. (Padel, xix)

As quite opposite character there is Gino, the son of a dentist, good-looking, strong and vivid with no restraints in sexuality and freedom. Their fight and diversity comes along the whole book and shows the difference in Italian and in English. The interesting fact is that under the influence of cultures the English changes, which could be consider as a kind of social critique. "Forster is gunning for inner transformation not in Gino's

idealised southern nature but in what he grew up with: the chilly, strangulated psyche of middle-class England." (Padel, x)

Another person who did not change was Harriet. Her refusal of anything not english and her terror of having different kind of life, different values that she grew up with did not allow her to enjoy her stay in Italy, nor the previous experience in Switzerland. Her disapproval of put her family in a bad light was unacceptable.

> And now Harriet was here – acrid, indossulabe, large; the same in Italy as in England – changing her disposition never, and her atmosphere under protest. (Forster, "Where the Angels Fear to Tread" 84)

Miss Lucy on the other hand found only courage and love in Italy. She was not "the medieval lady" (Forster, "A Room with a View" 61) but a young modern lady, who "really like to do something of which her well-wisher disapproved. As she might not go on the electric tram, she went to Alinari's shop." (Forster, "A Room with a View" 61). The young lady was always told what was wrong and right and when the situation became ambiguous she could not decide by herself without any help.

> This solitude oppressed her; she was accustomed to have her thoughts confirmed by others or, all events, contradicted; it was too dreadful not to know whether she was thinking right or wrong. (Forster, "A Room with a View" 67)

4.5. Stereotypes – what British thought of Italians and Italy

Forster suggests the influence of stereotypes on English who never travelled and judged negatively other cultures.

> She was curiously virulent about Italy, which she had never visited, her only experience of the Continent being occasional six weeks in the Protestant parts of Switzerland. (Forster, "Where the Angels Fear to Tread" 6)

Harriet is an example of a person who has very limited travelling experiences though does not hesitate with her judgement.

> "Foreigners are a filthy nation," said Harriet. (Forster, "Where the Angels Fear to Tread" 70)

The english point of view is completely different to italian one and though it is known that the culture and habits are different, people cannot free themselves from the common opinions they grew with. They are so well rooted that even people who did not enter into the boundaries of generally accepted behaviour by the society, are becoming judges themselves. This is demonstrated when Lilia who decided to change her life, just can't imagine that her daughter would follow her.

> But Lilia had not the courage even to suggest this [Gino suggested that Irma should come to live with them] to the Herritons, and an unexpected terror seized her at the thought of Irma or any English child being educated at Monteriano. (Forster, "Where the Angels Fear to Tread" 33)

Italians were judged as people with bad manners.

> Then you were still infatuated with Italy. It may be full of the beautiful pictures and churches, but we cannot judge a country by anything but its men. (Forster, *Where the Angels Fear to Tread,* 54)

4.6. *Italy and sexual motives in Forster's novels*

Italy, the country of beautiful countrysides, monuments, weather, hearty people, less strict rules of behaviour, good food, which are all physical pleasures and excitement of experiencing and seeing something new and colourful. England was described as a place of grey and blind interest of good family reputation and doing nothing inappropriate. These might evoke also the physical desire and sexuality in Forster's characters.

> "It is Fate that I am here," persisted George. "But you can call it Italy if it makes you less unhappy." (Forster, "A Room with A View" 142)

The sexuality is visible in italian character Gino, to whom english women were attracted. He was very handsome and Lilia fell in love at first sight.

> Very good-looking. All his features are good, and he is well built – though I dare say English standards would find him too short. (Forster, *Where the Angels Fear to Tread,* 18)

On the contrary Philip is in Padel's opinion the first of many repressed Forster's protagonists taking the role of an observer in the world, which reflects the homosexuality in heterosexual world.

> Forster turned into a strength the impossibility the faced writing explicit sexual feeling between men in an Edwardian age. Much later, he would sum up the irreconcilables of India and England in that foiled embrace between two men. For now, he ends *Where Angels Fear to Tread* with the sublimation of sexual feeling. (Padel, xvii)

If Philip was homosexual or not, he exchanged and misunderstood his feelings for Italy with the love for people. However, the "utterly unsexual English eyes" (Padel, xix) will always disapprove the way of living. And among these people Caroline and Philip, and the others who opened up to the world, must live. These protagonists have assumed Gino's sensuality and Pan-like passion, which need to be hidden.

5.Conclusion

Having studied in detail motives connected to Italy in E.M. Forster's novels I would like to provide results of my work summarising some of the most important characteristics of image of Italy in these novels.

In the introduction I presented the reasons of having chosen the particular novels to examine. Another important subject to take into consideration is the method used to achieve the results. The only working method was a close analysis of Forster's work and connecting his motives with historical and culture background or with the writer's life experiences.

The english society, which was created in Italy, was examined. They were searching for everything English, hotels in english style, having their habits, like for example having a tea, and communicating only with English people they met in hotels and on travels and also their differences in social classes. Of course there was a language barrier, though most of the characters were learning italian. This part of analysis considered that Forster illustrated a very interesting social phenomena and though English were travelling they behave equally as in their home country and judging foreigners according to english criteria.

Another relevant argument is the critique of the mass tourism. Forster via his protagonists refers quite negatively and disrespectfully to the tourists who were interested only in seeing what was advised by the Baedeker's guidebook, which he did by himself at first. From his critique are not saved the intelligent people who are rather closed in their books and are not able to enjoy the beauty around them. Though the writer suggests:

> Over such trivialities as these many a valuable hour may slip away, and the traveller who has gone to Italy to study the tactile values of Giotto, or the corruption of the Papacy, may return remembering nothing but the blue sky and the men and women who live under it. (Forster, *A Room with a View,* 35)

It is noticeable that the writer tried to demonstrate another way of experiencing a new country with its people and way of living. The differences were divided into remarkable motives: the differences in religion and life of women. Given that the difference in religion is profound, the writer seems to reflect society realistically, some very religious people are having difficulties though the english clergymen are on their ease. The difference in a life

of a woman in Italy and England is a theme of the novel *Where Angels Fear to Tread,* in which the woman married in Italy is living in highly masculine society and has little rights and possibilities to entertain herself, while a woman in English society is still having no rights but has the entertainment, and being controlled if not doing anything inappropriate. Though it might seem so, Forster had no interest in showing England as a country where women are treated better. He simply provided the importance of culture diversity and all what it takes.

The Forster's protagonists are able to change and accept other new ways of understanding. However, most of these who underwent a change, felt trapped in their own home society. Professor Hofstede explained these emotions as a part of Culture Shock process. He claims that rehearsal culture shock are emotions once the new culture was accepted and the person comes home.

Stereotypes are the most frequent problem in intra-cultural communication. Though it might seem that stereotypes are more an entertaining issue than a serious problem, for some people they are considered to be truth. In Forster's novels can be found some examples of this way of thinking.

Equally important are the sexual motives. It was in Italy where Lucy fell in love with George and married him even though he was from a lower class; it was an italian man who fell in love with Lilia and married her though he was an italian from a lower class than she was and finally the unclear relationship between Gennaro and Eustace. Furthermore the place and its people with their spontaneity evoked in prude English the desire for liberation from the social boundaries.

Bearing in mind the previous points, they are considered as a way to escape from the english society, which was too severe for the homosexual writer. He reflected the society and though not having expressed homosexuality literally, he criticised society with his elegant irony. The Italy represented in his novels, was an idealised country, which might demonstrate that the english way of life of those times doesn't need to be a choice for everybody.

Though these novels are critiques of english double morals, english tourist's behaviour, I cannot stop myself thinking of the image of my nation outside its borders and people's opinions and stereotypes they accept and agree with. I came to the conclusion that every nation has its weak points and people who are not open-minded enough. Though

Forster might not have even think about that, his books are helping other nations to accept one another with all it takes.

To conclude Italy in these novels was a place of passion and open feelings that were not allowed in England. Italy is breathing with sensuality and gets into english hearts, that almost no one can resist the temptation to live like them in that splendid country.

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