

Palacký University
Philosophical Faculty
Department of English and American Studies

**Queer Marxist Reading of Edward Morgan
Forster**

Petr Kovář
English Philology

Mgr. Ema Jelínková, Ph.D.
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Prohlašuji, že jsem svou bakalářskou práci na téma: „Queer Marxist Reading of Edward Morgan Forster“ vypracoval samostatně pod odborným dohledem vedoucího práce a uvedl jsem úplný seznam citované a použité literatury.

V Olomouci dne

Podpis

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1 Introduction

Edward Morgan Forster, a 20th century homosexual writer has entered the British literary scene with relatively simple stories whose epicenter form complex examinations of cross-class and cross-ideological relationships and introspection fueled by a belief in liberal humanism. Never out of the closet himself, his posthumous 1971 publication of *Maurice* has sparked a debate surrounding queer elements in his works, citing not only Forster's own sexual frustration, but also frustration with the legal system which had long outlawed homosexuality.¹ Scholarly activity has thus been focused on finding elements of resentment for legal structures which help vilify the queer individual in Forster's works. This encapsulates the present thesis's subject matter, which covers two of Forster's major novels, *Howards End* and *A Passage to India* through the lens of Queer Marxism – a combined framework which primarily explores the ways heteronormativity is institutionally propagated and justified, and how this further plays into a broader spread of exploitation of the working class.

The main ideas I borrow are those of *culture-ideology* and *performativity*, *hegemonic masculinity* and *otherness*, which are outlined in the immediate next chapter. The following two chapters then propose an analysis of *Howards End* and *A Passage to India*. In the chapter dedicated to *Howards End*, after a brief summary of its story, I argue that the text is charged by a dialectical relationship of two mutually adversary settings which play a significant role on the development of its characters and their ability for introspection – that of nature and that of the urban – with a relevant discussion of each major character. Afterwards, I move to argue that the animating force for nature in *Howards End* is the Greek god Pan and how sexual liberation is portrayed as a liberating force. After another short summary of *A Passage to India*, I focus on the relationship of Mr. Fielding and Dr Aziz as being in part ideologically motivated through a discussion of their respective characters. Lastly, I bring to attention the existential transformation of Miss Quested's character following her visit to the Marabar caves and her subsequent sexual revitalization as, once again, a force for liberation.

I have further decided to include an analysis of characters who do not directly show homosexual desire but nevertheless show qualities which go against the capitalist

¹ Claude J. Summers, *The Gay and Lesbian Literary Heritage* (New York: Henry Holt and Company, Inc., 1997), 281.

hegemonic dogma of heteronormativity or otherwise prescriptive ideas about gender such as submission and emotionality for women and stoicism and courage for men, because they underpin my main analysis.

Some significant findings were striking similarities between the two novels' treatment of queer relationships, identities, Nature, and the urban. In both *Howards End* and *A Passage to India*, the pastoral landscape is seen as a benevolent and liberating force for queer identities – a kind of sanctuary from the homogenizing urban setting, as is argued further in the text in the respective analyses. Furthermore, both texts thus end with optimism regarding queer liberation, hinting at anticipation of liberation movements already at the beginning of the twentieth century.

There are two immediate contributions the author hopes to make: firstly, to an analytical framework which has not found much academic attention and to its application, and secondly to a growing body of queer (research) literature which plays a significant part in a wider pursuit of queer liberation. In a broader political climate facing the rise of violence against queer people and fascism in the Anglo-Saxon world, it is the author's hope as a gay man that the thesis will find its place as a voice of protest, regardless of how small.

2 Theoretical Background: Queer Marxism

The goal of this thesis is to synthesize two frameworks of literary analysis and apply it to two separate texts – Marxism and Queer theory – to gauge the extent to which the texts represent capitalism’s treatment of “the queer.” In this section I will briefly outline the theoretical concepts from both frameworks which I have chosen for my analyses: most importantly the idea of *culture-ideology* and its ties to *performativity*, *hegemonic masculinity*, and *otherness*. The main point is to highlight how sexuality — which is crucial to human experience — comes under (in)direct oppression under capitalist systems as a significant part of its broader mechanisms which seek to subjugate an artificially divided society. These mechanisms then seek to establish a dominant ideology which favors the ruling class by propagating ideas of natural human behavior — heteronormativity being a part of them. The superstructures which arise from this ideology then further oppress the realities not only of Queer people, but also women and men who do not conform to traditional relationships. The dividing line between what it means to be a man and what it means to be a woman is increasingly more rigid, and a semblance of a natural order arises. The subjugation then affects not only social expression on a personal scale, cultural on a global one, but also broader artistic expression. It is Queer Marxism’s goal to point out these mechanisms, specify how they influence class struggle and to spread consciousness of them. In doing so, Queer Marxist theorists hope to build a body of research to support LGBT+ liberation efforts.

2.1 Culture-ideology

Rosema Hennesy outlines the concept of culture-ideology in her 2000 work *Profit and Pleasure – Sexual Identities in Late Capitalism* as a series of systems and practices designed to mask and displace the basic inequalities of capitalism, of which discourses about gender, sexuality and race are one of them.² It encompasses superstructures — namely institutions such as organized religion — which propagate heteronormativity, phallocentrism, hegemonic masculinity and white superiority to instill the idea of a natural hierarchy within a class-unconscious society to the benefit of the bourgeois. This analysis specifically focuses on the spread of heteronormativity within a capitalist society

² Rosema Hennesy, *Profit and Pleasure, Sexual Identities in Late Capitalism* (New York: Routledge, 2000).

and its influence as captured in the sampled texts. Heteronormativity, the act of naturalizing exclusively heterosexual relations, and namely its relationship to capitalist mode of production, was described in John D’Emilio’s essay “Capitalism and Gay Identity,”³ which argues that following the spread of wage capitalism, the family has ceased to exist as a single, rigid economic unit, in whose stead now stands the individual. This individual enjoys newfound economic freedom, leading to self-discovery and the creation of new identities centered around sexual preference: homosexuality, bisexuality, asexuality etc. The essay further posits that, since a goal of capitalism is self-perpetuation, it is materially necessary to suppress these novel identities and enforce heteronormativity with the purpose of reproduction of the working class. Culture-ideology, then, expands on this idea by specifying the ways in which capitalism accomplishes this, as well as by pointing out the desire for subjugation of the working classes by legitimizing an artificial idea of natural social hierarchies.

2.2 Performativity, hegemonic masculinity and otherness

Performativity, as conceptualized by Judith Butler in her *Gender Trouble: Feminism and the Subversion of Identity*⁴ encapsulates the way specific genders are reaffirmed through the performance of artificial norms of behavior associated with them. Because strict ideas about manhood and womanhood (such as stoicism and competitiveness for men and compassion and submission for women) are propagated by the dominant culture-ideology, it is significant to analyze the extent to which characters of a text conform to it.

To performativity is directly tied the idea of hegemonic masculinity, a concept outlined in Raewyn Connell’s 1993 *Masculinities*.⁵ It describes the changes throughout history which the idea of masculinity and manhood has undergone, and the submission and marginalization of undesirable masculinities through what later Halkitis in his 2019 *Out of Time* calls “the politics of exclusion.”⁶ The result of the marginalization of these undesirable “queer-masculine” identities which capitalist culture-ideology propagates is

³ John D’Emilio, “Capitalism and Gay Identity,” in *Powers of Desire: The Politics of Sexuality* (New York: Monthly Review Press, 1983), 100 – 113.

⁴ Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (New York: Routledge, 1990).

⁵ Raewyn Connell, *Masculinities* (California: University of California Press, 1995).

⁶ Perry Halkitis, *Out in Time: The Public Lives of Gay Men from Stonewall to the Queer Generation* (New York: Oxford University Press, 2019).

the “otherness” of them based on insecurities that they are not “masculine enough.”⁷ The core focus in my essay is, then, to focus on how characters reject these ideas of masculinity and performativity, and the way their social environment, as well as the text itself, treats them.

⁷ Ibid, 94.

3 *Howards End*: Nature, The Goat-God, and Capitalism

3.1 Introduction

Forster's *Howards End*, published in 1910 and generally regarded by critics as his masterpiece, offers a significant exploration into class warfare and conflict alongside a story which centers around cross-class romances and self-discovery in Edwardian England. The present chapter focuses on the text's queer elements surrounding its main characters, particularly the Schlegel and Wilcox families and Leonard Bast. I show the pivotal role that setting plays in the characters' self-discovery, provide the critical juxtaposition that *Howards End* sees between its cosmopolitan and urban settings in their ability to facilitate said self-discovery and introspection. I also argue for the presence of the Greek god Pan as embodying the pastoral, which explains the spiritual quality that Nature possesses as presented in the text. I draw from Forster's personal education, his proclivity towards including mythology of Ancient Greek in his works, as well as contemporary literary trends. I further attempt to contextualize these elements in a Marxist framework to analyze how Queer identities are treated in the context of a contemporary bourgeois capitalist society.

3.2 *Howards End*: A Brief Summary

The novel begins in a trio of letters by Helen Schlegel addressed to her sister Margaret. In the first two, Helen describes her infatuation with the Wilcoxes and their house in Howards End, and her final letter briefly pronounces Helen's love for Paul Wilcox, and that the two are planning to marry. Over the next few chapters, in an attempt to (at best) put an end to the relationship or (at worst) make acquaintances with the family, "Aunt" Juley Munt sets out to Howards End. Through a series of misunderstandings regarding wealth and class, derisive remarks about character and almost a fight, the grievances between the two families are established.

The novel is afterwards quick to establish a link between the Schlegels and Leonard Bast from the third — and the poorest — family. Leonard meets the Schlegels at a concert, during which his umbrella gets inadvertently stolen by Helen. Her sister gives him a card with their address and invites him to come with them and reclaim his umbrella.

Nearing a third of the novel, the Wilcoxes move into a flat opposite 'Wickham Place' – the current residence of the Schlegels. With Paul Wilcox having left for Nigeria, Margaret deems it safe to reestablish contact and befriends Mrs. Ruth Wilcox, whose friendship with the family lasts until her death shortly afterwards.

Following the funeral, the story skips two years and picks up when Leonard Bast's future wife comes looking for him at Wickham Place. Later, he reveals that the reason for this was an overnight walk through nature, a revelation with which the Schlegels are fascinated. Shortly afterwards, "Mr." Henry Wilcox reappears and here the novel clearly pronounces Helen's antagonistic feelings towards Henry, contrasting Margaret's admitting her moral fondness for Wilcoxes' industrious nature. He tells Helen and Margaret of the imminent bankruptcy of Leonard's workplace and gives advice to promptly leave it. This, however, proves to be untrue, and Leonard comes to needlessly work for a lower wage at a different company.

Just before the half of the novel, Henry asks Margaret to marry him. Margaret accepts, and the two families come to know each other deeper. The next major crisis takes place in Oniton, where Helen brought the destitute and now-married Leonard and Jacky Basts to meet both Margaret and Henry to ask for financial help. Margaret persuades Henry to give Leonard a position at his company. It is revealed to the reader that Leonard's wife, Jacky, had been Henry's past mistress. Henry accuses the Schlegels and Basts of plotting against him and ultimately refuses to give Leonard work.

Unbeknownst to the reader until towards the end of the novel, Helen and Leonard have sex that night, resulting in pregnancy. This is revealed after a dramatic series of scenes where Henry, outraged by the revelation and accompanied by Margaret, sets out to meet Helen at Howards End to "correct" her, and where Margaret decides to see her sister only by herself.

The novel arrives at a climax when a frenzied Leonard makes his way to Howards End to confess his "sin."⁸ Henry's son, Charles Wilcox, happens to be there and swears to "thrash him within an inch of his life."⁹ By accident, he kills him. Charles Wilcox is then sentenced for manslaughter, and the emotionally distraught Henry gives himself to Margaret's mercy. The novel ends with the couple taking residence in Howards End, and the grievances between Helen and Henry Wilcox are now settled.

⁸ Edward Morgan Forster, *Howards End* (London: Penguin Group, 2012), 333.

⁹ Forster, *Howards End*, 342.

3.3 Nature

Howards End provides a significant juxtaposition between its equally influential and animate settings, that of the urban London and the countryside of Oniton and Howards End. Both settings play a pivotal role in the self-discovery of its characters, and both rise to an almost spiritual level. The narrator characterizes London's animacy as "a tract of quivering grey, intelligent without purpose, and excitable without love."¹⁰ The narrator even goes on to describe the urban mass as a "spirit" and a "heart... with no pulsation of humanity."¹¹ It is further thought of as a place of constant expansionism, flux and uncertainty. The same paragraph contrasts Nature with London as being spiritually closer to humanity: "Nature, with all her cruelty, comes nearer to us than do these crowds of men," and acting as a unifier: "the earth is explicable—from her we came, and we must return to her."¹² The city and the countryside are thus seen as two oppositional forces. Urbanism, which creates a soulless, inhumane beings, is a place where the influence of normative bourgeois capitalism is the strongest, as represented by the Wilcoxes, and which actively impedes self- discovery and realization of queer identities. Nature, on the other hand is directly in touch with human beings and guides them towards realization, while rising to an almost divine level. Nature thus offers a refuge for its characters, which can hardly be found in a capitalist society.

Henry Wilcox's wife Ruth is alongside Tibby Schlegel one of the best examples of Nature's and London's influence on a character. Ruth Wilcox is first introduced in Helen's initial letter in Howards End's garden with the image of being an uninterrupted part of nature; Helen notes that Mrs. Wilcox "evidently loves [the garden]," and describes her walking through it with "trail, trail, still smelling hay."¹³ This immediately juxtaposes the disposition for hay fever that the male members of the Wilcoxes are afflicted by. When Mrs. "Aunt Juley" Munt arrives at Howards End and a fight among the younger Wilcoxes seems imminent, Ruth Wilcox's strong presence stops the situation from escalating entirely. Over the course of the novel, the (male members of the) Wilcoxes come to represent the strength of the influence of a patriarchal bourgeois society which is at its strongest in urban settings. Consequently, when the family moves over to London,

¹⁰ Forster, *Howards End*, 112.

¹¹ Ibid.

¹² Ibid.

¹³ Ibid, 2.

Ruth Wilcox not only becomes a much more passive character but also becomes afflicted with a disease which leads to her death. As a female member of the Wilcoxes, she has been marginalized and her role in society fully reduced to that of a nurturer, becoming a bourgeois ideal of a mother. She herself proclaims that she believes that “sometimes... it is wiser to leave action and discussion to men.”¹⁴ The only time in the novel where her actions prove decisive is when she breaks out the fight at Howards End while being physically and spiritually close to nature. In being so passive in the urban center, she is the first character to clearly show London’s repressive, bourgeois capitalist character.

Tibby, a self-described cosmopolitan¹⁵, can be thought of as a cautionary tale for urbanism’s influence on identity. Tibby mainly differs from his sisters in his general indifference towards human relationships. Despite being sent by his sisters to Oxford in hopes that he might make friends, he makes none and instead falls in love with “the color scheme.”¹⁶ Additionally, afflicted by hay fever¹⁷ and never seen in any of the work’s rural settings, he keeps to the novel’s metropolis. I believe that it is the influence of the urban London which makes Tibby such a static character, and which never leads him towards the self-discovery which the other characters go through. This further leads to his punishment as being alienated and finding loneliness.¹⁸ It has been previously argued that despite being one of the least recurring characters in the novel, he is also one of the most decidedly Queer, often described by the narrator as “weak, ineffectual, and womanly.”¹⁹ His indifference is broken at only two occasions: while being pressed by Charles Wilcox regarding Helen’s lover,²⁰ and when Leonard Bast recalls his road through the night to the Schlegel family, where “even Tibby was interested.”²¹ While Tibby’s interest is short-lived, the remark suggests an existential desire within Tibby’s deeper consciousness to break away from the oppressiveness and bleakness of the urban setting and embrace the Romantic that nature offers. Leonard, dehumanized by the narrator in one of the latest chapters as a “cause,”²² for Tibby thus represents a certain attraction, only to be

¹⁴ Forster, *Howards End*, 79.

¹⁵ *Ibid*, 166.

¹⁶ *Ibid*, 109.

¹⁷ *Ibid*, 2.

¹⁸ *Ibid*, 327.

¹⁹ Damion Clark, “Marginally Male: Re-Centering Effeminate Male Characters in E. M. Forster’s *A Room with a View* and *Howards End*” (master’s thesis, Georgia State University, 2005), 49. <https://scholarworks.gsu.edu/cgi/viewcontent.cgi?article=1000&context=english_theses>

²⁰ Forster, *Howards End*, 327.

²¹ *Ibid*, 120.

²² *Ibid*, 328.

suppressed by the overwhelming influence of the normative London. Tibby's last appearance in the novel ends in a melancholic sentence signifying the consequence of London's oppressive nature, alienating Tibby from the rest of the characters: "And Tibby found himself alone."²³ As such, in spite of his desire, it is this urban setting which holds Tibby back, and his character, through a melancholic remark by the narrator, becomes a cautionary tale.

Leonard Bast is a character whose inner conflict pits three sides against one another: a deterministic belief that "some are born cultured,"²⁴ a desire for a perceived sense of intellectualism that elevates oneself to the level of the bourgeoisie and a desire to instead embrace a Romantic ideal of life. In other words, it is a fight between the bourgeois culture-ideology²⁵ of the urban capitalist society and a desire to escape its society altogether. Mimicking this inner conflict, he fluctuates between urban and rural settings; on two occasions he traverses nature under moonlight, in an attempt to find a closed totality ("I wanted to get back to the earth, don't you see"²⁶). While not exactly a queer character, Leonard comes to represent a break from an alienated life under capitalism and instead offering a Lukácsian closed totality found in Nature.

It is further worth noting how capitalism punishes Leonard's transgressions against itself. Firstly, after Leonard and Helen have sex, Leonard's morality, informed by capitalism's strict family values and gender roles regarding sexual relations, sends him into a frenzy and highlights his inner fight between a desire to reach a bourgeois ideological moral standard and his desire for the Romantic. The result of this is a series of absurd dialogues he has with himself: "It's ordinary light from the moon." "But it moves." "So does the moon." "But it is a clenched fist." "Why not?" "But it is going to touch me." "Let it."²⁷ When Leonard reaches Howards End to ask Margaret for forgiveness, he finds not only her but also Charles Wilcox, whose mind is set on punishing Helen's seducer. The ensuing scene involves Charles beating Leonard with the flat side of a sword and Leonard gripping a bookcase for support, from which books start falling down on him. This inadvertently costs him a heart attack, after which he dies. The scene

²³ Forster, *Howards End*, 327.

²⁴ *Ibid*, 55.

²⁵ Rosema Hennesy, *Profit and Pleasure, Sexual Identities in Late Capitalism* (New York: Routledge, 2000), 11.

²⁶ Forster, *Howards End*, 122.

²⁷ *Ibid*, 339.

is significant as it shows how a bourgeois society “corrects” the perceived outlier – much as it attempted to do with Helen – and the betrayal of the intellectualism promised by bourgeois culture-ideology, signified by the “shower”²⁸ of books.

Howards End handles Helen Schlegel’s queerness with a greater subtlety than with the rest of the characters, relying instead on how England’s heteronormative superstructures and gender roles are subtly subverted through Helen’s otherness,²⁹ and the way English capitalist society reacts to it. The women of the Schlegel family are in a unique position as independent shareholders. As such, they are able to escape the bourgeois model of the traditional family and become self-reflective and liberal in their thinking. This becomes apparent to the reader when the text presents Ruth Wilcox as a marginalized woman befitting the bourgeois ideal of a woman. Contrasting this model of a bourgeois woman as being a passive partner in a society, the reader will notice ways through which Helen additionally subverts these patriarchal expectations. Where this ideal expects Helen to be unobtrusive and short-minded, she is opinionated and intellectual. Helen is further not only open to progressive ideas (“they [women] too may move forward a little”³⁰), praising the metaphysical rather than the material (“Don’t brood too much... on the superiority of the unseen to the seen”³¹), but she also smokes, pointing out to her sister that should an additional resident of their flat at Wickham Place smoke, it “might suddenly turn masculine.”³² Helen’s actions thus undermine Edwardian England’s strict gender roles and blur the line in-between the concept of masculine and feminine.

With the exception of Paul Wilcox and Leonard Bast, Helen seldom seeks out any overt romance. Building upon the earlier analysis of Leonard’s character as a representative of the introspective force of Nature, and the subtler way she challenges gender roles, I posit that Helen’s sexual intercourse with Leonard is an emergence of the repressed desire for the realization of her own Queer identity. As is with Tibby, Leonard for her becomes a point of interest not only as a distinct person of the lower class, but also a symbolic escape from the forces of a repressive urban environment to that of Nature

²⁸ Forster, *Howards End*, 342.

²⁹ Perry N. Halkitis, “Otherness,” in *Out in Time: The Public Lives of Gay Men from Stonewall to the Queer Generation* (New York: Oxford University Press, 2019), 91.

³⁰ Forster, *Howards End*, 80.

³¹ *Ibid*, 107-108.

³² *Ibid*, 44.

and “her”³³ spiritual, introspective influence. This for Helen means escaping a heteronormative bourgeois society that she is a part of and embracing a closed totality, which allows her to thrive as a queer character.

It is significant to note how English society reacts to her attempt to escape her restrictive role of a woman. Towards the climax of the novel, the now-pregnant Helen disappears to Germany and only sends back letters to Margaret. The letters, which her sister finds out of character, and her affair with a married man, prompt a turbulent self-defensive response from the Wilcoxes.

In spite of this, Nature offers her a clear sanctuary at Howards End. After the confrontation between her and the Wilcoxes, she stays overnight at Howards End. This night, as the narrator remarks “was Helen’s evening.”³⁴ moonlight is seen shining on Howards End, the coming Spring blows a gentle breeze and the earth is supposed to “bring peace,” in face of “loss of friends, ... social advantages” and “the agony, the supreme agony, of motherhood.”³⁵ At this point in the novel, Helen has embraced her queer identity through Nature and escaped the oppressiveness of urban London.

3.4 The Goat-God & Sexual Liberation

Forster’s education at King’s College in Cambridge was comprised of Classical Studies and history. His works include numerous references to Ancient Greek mythology (such as in *A Room with a View*, where mythological references are connected with events decisive to the plot).³⁶ Additionally, The Greek god Pan has experienced a literary revival by Romantic and Victorian poets and novelists,³⁷ being found in the works of William Wordsworth, Algernon Charles Swinburne, and Kenneth Grahame.³⁸ Additionally, a Pan-like character has also already appeared in one of Forster’s short stories “The Curate’s Friend,” whose protagonist meets a faun embodying the spirit of Pan and its spiritual, liberating quality guides them towards self-acceptance.³⁹ As such, I posit that the god’s

³³ Ibid, 112.

³⁴ Forster, *Howards End*, 328.

³⁵ Ibid.

³⁶ Krzysztof Fordonski, “A Personal Olympus - Ancient Greek and Roman Mythology as a Source of Symbolism in E. M. Forster's Early Fiction,” *Proceedings of the Tenth International Conference of the PASE Cracow 25-27 April 2001. PASE Papers In Literature and Culture* (2002), 3.

³⁷ Patricia Merivale, *Pan the Goat-God: His Myth in Modern Times* (Cambridge, MA: Harvard University Press, 1969), 48.

³⁸ Ibid, 87.

³⁹ Claude J. Summers, *The Gay and Lesbian Literary Heritage*, 282.

spirit can further be found within the text of *Howards End* as embodying the pastoral, which is importantly what lends Nature its spiritual and liberating quality.

Pan, the “all-infusing spirit of landscape, most often benevolently pastoral,”⁴⁰ is remarked in the novel to be thought of as a relic of the past: “Of Pan and the elemental forces, the public has heard a little too much— they seem Victorian, while London is Georgian.”⁴¹ Through their derisive commentary of contemporary London’s soullessness later in the same paragraph, the narrator thus brings the reader into a sympathetic, nearly nostalgic position towards Pan as a fallen god.

Additionally, Pan’s presence is more notable when in contrast to Henry Wilcox, who represents the urban bourgeoisie which rises to a spiritual level nearing that of Nature. When giving advice regarding Leonard Bast’s employment, the narrator describes Henry Wilcox as letting out “again the Olympian laugh,”⁴² associating him and his wealth and influence with that of an Olympian god. Moreover, the two settings are in a constant fight with each other: “[London] washed more widely against the hills of Surrey and over the fields of Hertfordshire,” due to which “Nature withdrew.”⁴³ The characters affiliated with either Nature or urbanism frequently enter into conflict (Helen Schlegel and Henry Wilcox, Tibby Schlegel and Charles Wilcox). The work thus pits two major sides against one another: that of the socially and spiritually liberating Pan and that of the bourgeois imperialist Henry Wilcox.

Pan is not only associated with nature as a concept, but additionally with the Spring, fertility, and sex.⁴⁴ Sexual liberation becomes one of Pan’s main traits in *Howards End*, as it was also important to Forster himself. At his 85 years of age, he noted in his diary: “How *annoyed* I am with Society for wasting my time by making homosexuality criminal.”⁴⁵ Sexual desire is specifically shown early in the text with Helen’s short-lived romance with Paul Wilcox under the wych elm tree, which culminates in a kiss. Nature’s influence on Helen hereafter guides her in her journey of self-discovery. As argued earlier, with Pan’s presence she is able to overcome the repressive forces that urban London signifies, leading to her sexual intercourse with Leonard Bast in Oniton. Nearing

⁴⁰ Merivale, *Pan the Goat-God: His Myth in Modern Times*, 76.

⁴¹ Forster, *Howards End*, 112.

⁴² *Ibid*, 139.

⁴³ *Ibid*, 112.

⁴⁴ F. T. L., Neto, “Gods associated with male fertility and virility,” *Andrology* 7, 3 (2019), 269.

⁴⁵ Summers, *The Gay and Lesbian Literary Heritage*, 281.

the end of the text, Helen lays her head against a wych elm in the garden of Howards End.⁴⁶ This is symbolic for her achieving the strongest link to Nature and her own identity as a Queer character and, as shown earlier, in spite of the loss of her social standing, she finds peace with herself. Pan for *Howards End* is in this way a morally and spiritually liberating force, which guides Helen to self-acceptance and inner peace.

3.5 Conclusion

Howards End presents Nature as an animate spiritual and liberating force in a constant struggle with the equally influential forces of urban landscape. It offers an escape from the dull realities of urbanism and its homogenizing character. The text shows how its characters are either naturally attracted to Nature as a sanctuary from the influence of oppressive urban culture-ideology, or — in the case of Tibby Schlegel — are consumed by it. I further argue that the restorative qualities of Nature are supplied by the divine presence of the Greek god Pan, citing evidence not only from the text itself but also from some of other Forster's works. I also briefly noted how the text sees Henry Wilcox, a bourgeois patriarch, as a kind of Olympian god in his own right, further outlining the way the text treats its settings. The result is a work which is dialectically charged by its mutually combative settings in which Nature rises to a divine level, and in which Nature struggles against urban culture-ideology and provides self-realization for the text's characters. I further included analyses of characters which do not directly show homosexual desire but nonetheless subvert dogmatic prescriptions of capitalism, because they play an important role in the broader Queer Marxist analysis of *Howards End*.

⁴⁶ Forster, *Howards End*, 329.

4 A Passage to India: The Echo Heard Around The World

4.1 Introduction

The central issue surrounding *A Passage to India* is an examination of individualism in a traditionally stratified Indian society under British colonial rule. That the work features vivid homoeroticism between its protagonist Aziz and Cyril Fielding has been documented,⁴⁷ however; my analysis in this section focuses on how Western hegemonic forces impede Aziz and Fielding's relationship from ever reaching its romantic potential in spite of their growing intimacy. I further argue that a core part of their mutual attraction is ideological in essence; Fielding sees in Aziz a break from the homogenizing, alienating capitalist society of Great Britain – a society which he cannot fully escape, being a subject of the Crown and a British educator – and Aziz sees in Fielding's liberalism his own respective break from the stratified, subjugated society which he finds himself under. The two, however, cannot find romantic fulfillment in spite of their strong bond, being driven apart by political circumstances.

I further focus on Adela Quested's sexual awakening following a worldview-shattering visit to the Marabar caves and whose crisis and subsequent emotional tranquility is the result of a newfound class consciousness. For Adela, this manifests itself in being confronted with newfound sexual feelings, which directly goes against Western hegemonic values, and her defense of Dr Aziz. Due to this, she becomes punished by her immediate Anglo-Indian society.

4.2 A Passage To India: A Brief Summary

Forster's 1924 novel *A Passage To India* is set in the British Raj of the 1920s. The expository first part of the novel introduces the protagonist Aziz, an Indian surgeon, the two English tourists and main characters Mrs. Moore, Adela Quested and the schoolmaster Cyril Fielding. The exposition further includes other crucial characters such as Mrs. Moore's son Ronny Heaslop, the husband and wife Turton, Aziz's friends and his boss "Major" Callendar. In-between chapters which establish the socio-cultural and political state of affairs of the Raj and the city of Chandrapore, the reader is a witness to

⁴⁷ Claude J. Summers, *The Gay and Lesbian Literary Heritage* (New York: Henry Holt and Company, Inc., 1997), 281.

a friendly and theme-defining encounter between Aziz and Mrs. Moore, and more importantly, the start of the close friendship between Aziz and Cyril Fielding.

The second part of the text concerns Mrs. Moore's and Miss Quested's expedition to the mythical Marabar caves under the leadership of the protagonist and Aziz's arrest and trial. The tourist party finds the caves dull, yet they will leave a life-changing impression on the characters in the form of an inexplicable echo. Once the first set of caves is explored, Mrs. Moore stays behind while Aziz and Miss Quested explore further on. Here the text sets up its major conflict; after a culturally insensitive question regarding Aziz's marital status and the number of his wives, Aziz, in a state of contemptuous rage, briefly leaves Miss Quested and, after calming his nerves, finds her gone. Aziz then from afar only sees Miss Quested enter a car and finds her broken field-glasses in one of the caves' entrance. Relieved, Aziz gathers his party, and they return for Chandrapore where Aziz is placed under arrest for attempted assault on Adela Quested.

After Fielding's arduous efforts against the prejudiced British justice system to help Aziz's case yield little result, the trial goes to court. By the time the trial happens against the backdrop of an agitated native Indian crowd, Mrs. Moore had embarked on a voyage back to Britain, taking with her a worldview shattered in the Marabar caves and an echo. The trip proves fatal to her.

Miss Quested, the "victim" of Aziz's "crime," also afflicted by the Marabar echo, stops the already-decided case by stating that she is "not quite sure," and finally that "Dr. Aziz never followed me into the cave."⁴⁸ The immediate aftermath of the case sees Cyril Fielding asking not to sue Miss Quested for too much money and Fielding's and Aziz's friendship in slight decline. Adela leaves for Britain, so does Cyril and Aziz turns sardonic towards all British "Officials." He lives under constant vigilance from the British colonial administrative, all the while deluding himself about Fielding marrying Adela Quested.

The final and shortest part takes place in a Native State where Dr. Aziz works as a physician two years following the trial. The reader sees Aziz and Fielding reunite ("half kissing him") in the final scene, lamenting that they cannot be friends "yet."⁴⁹

⁴⁸ Edward Morgan Forster, *A Passage to India*, (London: Penguin Group, 2005), 215.

⁴⁹ *Ibid*, 306.

4.3 Dr. Aziz

That the relationship between the novel's protagonist Aziz and Fielding borders on homoeroticism has been documented. However, I posit that the mutual attraction of the two characters is in part ideologically motivated; both Aziz and Fielding see in each other a certain escape from the oppressive society which they live in. For Aziz specifically, it is the escape from a colonial Anglo-Indian government which draws its social and cultural mores from the West: Christianity, heteronormativity, masculine performativity and sexual repression. This relationship only comes under immediate strain through disagreements over Aziz's desire to sue Adela Quested, however, the broader issue which limits the possibilities of the relationship comes from capitalist-imperialist views which forbid romantic homosexual relationships.

Aziz is a man who delineates from traditional ideas of manhood in his indifference towards masculine performativity. Ron Heaslop states that the younger generation of Indians "believe in a show of manly independence,"⁵⁰ a series of temporary performatively masculine gestures with the goal of gaining the respect of British officers, a phenomenon documented by Forster himself in his 'Reflections in India, 1: Too Late?'⁵¹ Because phallogentrism and male dominance in general are a salient part of the social contract under imperialist-capitalist hegemony, Aziz's indifference towards these values is telling. Further, Aziz is indifferent to further traditional Western ideas of manhood: he cries and displays cowardice as opposed to stoicism ("The young man [Aziz] sobbed... and tried to escape out of the opposite door...")⁵², and shows great sensitivity and appreciation when it comes to art and spiritualism – so much so, that he desires to "build a mosque... so that all who passed should experience the happiness he felt now."⁵³ Aziz in this way delineates from a traditional view of manhood.

Furthermore, Aziz is shown to have a more liberal view of sexuality than the officers of imperial Britain, which I argue is one of the reasons for Aziz's attraction towards Fielding. While contemplating a visit to a brothel, which the missionaries regarded as a "Bottomless Pit," but he only as "a dimple," he criticizes Major Callendar

⁵⁰ Forster, *A Passage to India*, 29.

⁵¹ Forster, "Reflections in India, 1: Too Late?" *Nation and Athanaeum*, 21 January 1922.

⁵² Forster, *A Passage to India*, 151.

⁵³ *Ibid*, 16.

for believing his subordinates to be “made of ice,” and goes on to implicate Fielding of the same liberal-mindedness before quickly turning his attention to a mass of flies in his home.⁵⁴ The significance of conjoining Aziz’s thoughts on sexual liberty and the character of Fielding works on two sides; on one side it is a case of foreshadowing of the unfulfillment of the potential sexual intimacy between Aziz and Fielding, and on the other a reason for such an attraction to occur. Fielding is a liberal-minded British gentleman who, for Aziz, represents liberalization from the oppressive regime he finds himself under, in other words it is an escape from a capitalist-imperialist system embodied in a performatively non-conforming English middle-class gentleman.

Aziz’s sexual liberation extends towards a kind of pragmatism, stating that sexual relations are only hurtful if they can be exploited for political gain or malice, rather than being a moral slight on one’s character. While confessing to Fielding his anxieties regarding the rumor of Fielding’s and Adela Quested’s affair, he claims that it might injure his reputation and in frustration exclaims: “have I not lived all my life in India? Do I know know what produces a bad impression here?”⁵⁵ This view goes directly against the moral dogma of capitalist hegemony, which sees non-marital sexual acts as immoral.

4.4 Mr. Fielding

Cyril Fielding is the most liberal-minded character of the novel, so much so that he becomes ostracized and almost seen as an ideological threat by his British peers for his unyielding support of Aziz during the climactic trial and for his belief in liberal education and liberal social contract. Since capitalist-imperialist mode of production depends on a highly stratified society blind to class-consciousness, Fielding poses an existential threat when his liberal thinking increases among the Indian society anti-colonialist fervor. Indian views on marriage strike a chord with him: “Plenty of Indians travel light, too—saddhus and such. It’s one of those things which I admire about your country.”⁵⁶ He is venerated among his students, who, after Aziz’s charges are dropped, symbolically lift him and his carriage as a refusal of Western hegemonic ideology.

After his intimate involvement with Dr. Aziz, Fielding’s character is perhaps most marked by political transience shaped most distinctly by his relationship with Dr. Aziz.

⁵⁴ Ibid, 93.

⁵⁵ Forster, *A Passage to India*, 257.

⁵⁶ Ibid, 111.

Throughout the work he is faced with contemplation about his place in the social world, especially under the influence of the Marabar caves: “he lost his usual sane view of human intercourse, and felt that we exist not in ourselves, but in terms of each other’s minds—a notion ... which had attacked him only once before, the evening after the catastrophe.” As a consequence of the trial and Aziz’s vengeful pursuit of suing Adela Quested as much as possible, Fielding moves away from the idealistic liberalism that he believed in and, following his return to Europe, gives way to the cynicism found among the British officials.

Perhaps the most salient example of Dr. Aziz and Fielding’s relationship being limited by the capitalist hegemony comes at the ultimate scene of the text, in which Fielding – now employed as an official – and Aziz – now serving exclusively under a state run by a native Indian – partly settle their differences. The final scene features their most intimate, distinctly homoerotic moment yet: “he rode against him furiously – ‘and then,’ he concluded, half kissing him, ‘you and I shall be friends.’”⁵⁷ The scene also acknowledges the political circumstances which force them apart: “but the horses didn’t want it... the earth didn’t want it... the temples, the tank, the jail, the palace, the birds, the carrion, they didn’t want it, they said in their hundred voices, ‘No, not yet,’ and the sky said, ‘No, not there.’”⁵⁸ The inability of their relationship to blossom seems almost cosmically decided – disavowed not only by society’s superstructures but also nature at every level, shown by the antonymy: *the jail:the palace, the birds:the carrion*. The paragraph’s conjoining of society’s institutions and natural phenomena portrays the epistemological stance of imperialist hegemony and its idealism: the desire of human dominance over nature and the desire of subjugation under a rigid hierarchy. Capitalist societies vilify homosexual relations through heteronormative superstructures to justify an artificial existence of a rigid natural order and the subjugation of an imagined human nature. Through industrialization and urbanization this extends to a desire to control the natural world as well. It is noteworthy, however, that the only abstract noun *the sky* betrays an optimism which imagines nature as the one which prevails – being an untouchable object above any actor or institution it admits a possibility of an escape from

⁵⁷ Forster, *A Passage to India*, 306.

⁵⁸ Ibid.

the society under which Aziz and Fielding's relationship cannot continue: "No, not there."⁵⁹

4.5 Adela Quested

Underpinning the ideologically restricted development of Mr. Fielding and Dr Aziz's relationship is the sexual awakening of Miss Quested powered by the experience in the Marabar caves and the understanding of the inadequacies of the capitalist society which she had grown up in. This experience directly leads to her ending her engagement with Ron Heaslop and ultimately to her defending Dr Aziz during the trial.

Adela is an educated Englishwoman whose passage to India culminates in a highly existential transformation of character who throughout the text gravitates further away from the highly stratified and oppressive British capitalist society. The start of her journey is marked by the desire of an exotic and empirically true experience: seeing "the real India."⁶⁰ Instead of seeing a carefully arranged tourist experience, she is attracted by the idea of a place yet untouched by capitalism's alienating forces. This attraction further involves her personal identity; the insecurity with which she sees her engagement to Ron Heaslop, an officer whose identity is predicated on the ideals of official higherups ("[Heaslop] had been using phrases and arguments that he had picked up from older officials"⁶¹), stems from an inherently negative view of Anglo-India, which she argues she would be doomed to become in attitude as a result of her marriage: "I can't avoid the label. What I do hope to avoid is the mentality," even specifying the kind of person she wishes to avoid becoming: "'Women like – ' She stopped, not quite liking to mention names; she would boldly have said 'Mrs Turton and Mrs Callendar.'"⁶² She subsequently becomes increasingly critical of the British treatment of the natives, even going as far as finally going against her own society to defend Aziz during the trial: "Dr Aziz never followed me into the cave."⁶³ As the narrator later remarks, "Miss Quested had renounced her own people,"⁶⁴ being ostracized in turn by the people who would have turned her into

⁵⁹ Ibid.

⁶⁰ Forster, *A Passage to India*, 21.

⁶¹ Ibid, 29.

⁶² Ibid, 135.

⁶³ Ibid, 215.

⁶⁴ Ibid, 218.

a scapegoat to further subjugate Indian society. Out of all the changes in character of the work's set of characters, Adela's is perhaps the greatest.

The sudden transformation of Adela's character is greatly owed to her traumatic experience at the Marabar caves, an experience which gives her a break from the alienation which Western hegemonic forces propagate. As a person who seeks an escape of the capitalist society of the British, the caves she enters are the furthest point Adela has been from Western civilization yet, and in doing so, she starts to question her relationship to Ron Heaslop: "Did she love him? This question was somehow dragged up with Marabar, it has been in her mind as she entered the fatal cave. Was she capable of loving anyone?"⁶⁵ The use of the word "fatal" further anticipates her character's break from Western hegemony. Like with *Howards End's* wych-elm, the Marabar caves and its surrounding area are seen as a place of spiritual and physical revitalization, where even inanimate objects seemingly gain characterhood: "the boulders said, 'I am alive,' the small stones answered, 'I am almost alive.'"⁶⁶ Adela's sudden understanding of the oppression that Western ideology purports then comes with such powerful force that she comes to believe she has been assaulted by Dr Aziz. The consequences of this experience are newfound sexual feelings.

Adela's sexual desire shows most explicitly during Dr Aziz's trial, where a masculine, "almost naked and splendidly formed"⁶⁷ Indian man is sitting among the crowd. The narrator remarks the man as being a divine product of pure nature, rejected at birth by society: "When that strange race nears the dust and is condemned as untouchable, the nature remembers the physical perfection that she accomplished elsewhere, and throws out a god."⁶⁸ The reader is then informed of this person's seeming simplicity, which materially only exists to fulfill a certain job: "he scarcely knew that he existed and did not understand why the court was fuller than usual... didn't even know he worked a fan, though he thought he pulled a rope,"⁶⁹ yet it is this simplicity which has the most profound effect on Adela: "Something in his aloofness impressed the girl from middle-class England and rebuked the narrowness of her sufferings."⁷⁰ The Indian man, being

⁶⁵ Forster, *A Passage to India*, 200.

⁶⁶ Ibid, 141.

⁶⁷ Ibid, 204-205

⁶⁸ Ibid.

⁶⁹ Ibid.

⁷⁰ Ibid.

personified as a static, divine being of nature, represents an almost euphoric force of sexuality which liberates Adela of her confusion and helps her cease her accusations against Aziz. In this way, the existential episode in the Marabar caves and the appearance of the Indian “god” provide Adela with a new consciousness that enables her to break off with British capitalist-imperialist society and its hegemonic values.

Adela Quested thus goes from a character who seeks an exotic experience outside of the stereotypical and expected (“I want to see the *real India!*”) to one who is ostracized by an extension of the society which she has grown up in as a result of understanding how oppressive and alienating that society is. This is evidenced by her sexual revitalization, by her ending her engagement to Ron Heaslop and by ultimately defending Dr Aziz in her trial.

5 Conclusion

I have proposed an analysis for E.M. Forster’s *Howards End* and *A Passage to India* using elements from the lesser-used analytical framework of Queer Marxism, namely the ideas of *culture-ideology*, *performativity*, *hegemonic masculinity* and *otherness*. I specifically focused my analysis on the nature of the dialectical relationship between *Howards End*’s mutually adversary settings and how it affects the development and introspection of its major characters. Nature is seen as being in a constant fight with urban London, which is characterized as an ambiguous, metastasizing organism. Nature in turn offers spiritual and sexual liberation and is crucial for the work’s characters. Tibbikins, in particular, is the work’s cautionary tale against aggressive urbanism as a character who has demonstrated interest in the natural but never realized it. I used Ruth Wilcox as a model of the “ideal” bourgeois woman whose role in society has been fully reduced to that of the submissive nurturer and specified how this proved fatal for her. Further, I concretely explained the spiritual core of Nature as being inhabited by the Greek god Pan and how sexual liberation leads to spiritual and individual liberation. For this, I drew not only from the text itself but also from other works by Forster, his education in Classic literature, and contemporary literary trends. The analysis not only included characters with homosexual desire, but also characters which, in one way or the other, subvert dogmatic prescriptions of capitalism. I also noted how *Howards End*’s narration sees Henry Wilcox as a kind of Olympian god, further specifying the extent to which the text sees its opposing sides as

rising to an almost divine level – Nature because of its (sexually) liberating qualities, London because of its oppressive nature.

The analysis of *A Passage to India* was dedicated to a discussion on the ideological motivation of Mr. Fielding and Dr Aziz's relationship, on its inability to develop and on Adela's sexual revitalization as a result of the Marabar expedition and estrangement from an extended part of the society which she had grown up in. Each of these characters show a respective desire for a break from their respective societies, be it the oppressive Anglo-Indian government which Aziz and Fielding find themselves under or the society of Britain itself. While the homoerotic character of Aziz and Fielding's character has been well-documented, I proposed an interpretation of their relationship from a Marxist standpoint. Aziz's attraction towards Fielding is more broadly an attraction to his liberal-mindedness as a break from his oppressive society. Aziz shows traits which do not conform to the West's ideas of hegemonic masculinity, often showing cowardice and tears where he should show stoicism and courage. His attitudes towards sex are shown to be more markedly more liberal than his oppressors'. What further alienates him from his own society is his indifference towards a show of "manly independence." The inability for the relationship to blossom, however, stems from prohibition of such relationships under these systems, as shown by the text's closing scene. It is significant, however, to note that Forster sees gay liberation with a certain optimism as shown by nature and the text's final words being "not yet," and "not there."

Adela Quested was significant for the analysis as a character whose passage to "the real India" has taken her the farthest she has been from the capitalist British society she has grown up in. Her desperate desire to see something "new" and exotic already indicates the inadequacies of her society. Already quite liberal-minded, her world-view-shaking visit to the Marabar caves has revitalized her sexual feelings, which plays a role in her defense of Aziz during his trial and her ending her engagement with Ron Heaslop. This lead her to become ostracized from the society of Anglo-India, in turn becoming greater friends with Mr. Fielding — showing how escaping the inadequacies of capitalism results in sexual liberalization.

Taking these analyses into account, some striking similarities emerge between the two works in terms of Nature: both *Howards End* and *A Passage to India* portrayed Nature as a kind of liberating force (the wych-elm, the Marabar Caves, the Indian "god") for queer individuals. While *Howards End* offers a more nuanced discussion of life under homogenizing urban setting as opposed to the benevolent pastoral one, A

Passage to India both proposes the extreme to which an individual must move to find self-development (the Marabar caves for Adela) and a certain optimism when it comes to the fate of queer individuals and their relationships (“not yet.”⁷¹). In *A Passage to India*, Forster seems to anticipate a growing acceptance of non-heterosexual relationships that would come in during the second half of the 20th century, while *Howards End* argues for the healing qualities of Nature and the help it offers to LGBT+ people.

The subject matter of this thesis, which deals with silent queer identities in Forster’s works is, naturally, not novel. Forster was a closeted homosexual whose works have been analyzed by Queer researchers many times, especially since the posthumous publication of *Maurice* in 1971. I have, however, also attempted to relate “the queer” in Forster’s works to the forces of capitalism – how institutional devices which seek to establish heterosexual relations as the standard handicap queer identities. In doing so, I hope to have made some contribution to the analytical framework and a growing body of academic queer literature. In a more personal tone, in an Anglo-Saxon political climate which sees the rise of fascist movements which seek to vilify and exterminate the realities of Queer identities, it is the author’s hope as a gay man that this work comes across as a small, but not wholly insignificant, voice of protest.

⁷¹ Forster, *A Passage to India*, 306.

6 Resumé

Tato bakalářská práce se zabývá analýzou dvou románů britského spisovatele E.M. Forstera, *Howards End* a *Cesta do Indie* z pohledu analytického rámce Queer Marxismu, který spojuje pojmy jak kulturní-ideologie, tak performativitu, hegemonní maskulinitu a jinakost. Cíl práce byl nejen přispět do tohoto analytického rámce, který autor považuje za zanedbaný, ale také se tímto způsobem podílet na širší snaze liberalizace queer lidí přispěním do relevantní kritické literatury.

Samotný E.M. Forster byl homosexuál, který tuto skutečnost světu nikdy neprozradil. Po posmrtné publikaci románu *Maurice* v roce 1971 se oči akademiků na jeho díla obrátily s novou myšlenkou: jak moc je jeho homosexualita ovlivnila. Náplní této práce je přesně tato otázka, kterou dále rozvíjím otázkou svou vlastní: jak jsou tyto queer postavy dále ovlivněny kapitalismem a instituty, které prosazují heterosexuální preferenci za tu standardní?

Úvodní část této práce popisuje teoretické pojmy, které v práci používám, a to zejména kulturní-ideologie (culture-ideology), performativita, hegemonní maskulinita a jinakost. Navazující dvě sekce se věnují samotné analýze těchto dvou románů. Po krátkém shrnutí příběhu argumentuji, že dvě hlavní prostředí románu *Howards End* hrají klíčovou roli, jsou si navzájem v rozporu a buď vedou postavy k seberealizaci nebo jim v ní brání. Román představuje prostředí přírody jako osvobozující, které slouží jako domov řeckého boha Pana, a ve kterém dále panuje sexuální liberalizace. Na druhou stranu se Londýn jeví jako beztvárný organismus, který má především za úkol pohlcovat okolí. Jako model „ideální buržoázní ženy“ využívám Ruth Wilcoxovou, jejíž roli kapitalistická společnost redukovala na pečovatelku a její přemístění z domu na *Howards End* je fatální. Významná byla i analýza Tibbyho Schlegela, který v Leonardovi Bastovi vidí jistou přitažlivost v podobě liberalizace, kterou příroda nabízí. Tibby je každopádně ale pohlčen kosmopolitismem.

V následující sekci, která se věnuje románu *Cesta do Indie*, se především zaměřuji na platonický vztah Henryho Fieldinga a doktora Azize, který je z části ideologicky motivován. Oba muži ve druhém najdou jakýsi únik od společnosti, která je pro ně nedostačující, potlačující a odcizující. Jako poslední analyzuji vývoj Adely Quested, pro kterou je cesta značně existenční: její náhlá transformace kulminuje v jeskyních Marabar,

které ji přinesou nové sexuální pocity, a v následné ostrakizaci z koloniální britské společnosti poté, co prohlásí Azízovu nevinu.

Z obou analýz se dá konstatovat, že Forster vidí osvobození LGBTQ lidí s optimismem — v obou textech najdou postavy útočiště buď v pastorálním prostředí, nebo samotné na tento optimismus poukazují.

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Anotace

Jméno autora: Petr Kovář

Katedra: Katedra anglistiky a amerikanistiky

Název práce: Queer Marxistické čtení Edwarda Morgana Forstera

Vedoucí práce: Mgr. Ema Jelínková, Ph.D.

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Abstrakt:

Tato práce se zabývá kombinací marxistické a queer literární teorie a její aplikací na dvou románech britského spisovatele Edwarda Morgana Forstera: *Cesta do Indie* a *Howards End*. Cílem této analýzy je poukázat na to, jak kapitalistické společnosti reagují na existenci lidí, kteří nezapadají do heteronormativní společnosti a do jakého měřítko jim jejich společnost brání v seberealizaci a v rozvoji romantických vztahů. Práce konkretizuje kulturně-ideologické prvky vyobrazených společností a jak se od nich odráží performativita, hegemonní maskulinita a jinakost, které brání queer osobnostem v osobním rozvoji.

Klíčová slova: anglická literatura, Edward Morgan Forster, *Cesta do Indie*, *Howards End*, performativita, hegemonní maskulinita, jinakost, queer, marxismus, kapitalismus.

Annotation

Author: Petr Kovář

Department: Department of English and American Studies

Title: Queer Marxist Reading of Edward Morgan Forster

Supervisor: Mgr. Ema Jelínková, Ph.D.

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Abstract:

This work focuses on the synthesis of Marxist and Queer literary theories and its application on two texts of the British author Edward Morgan Forster: *A Passage to India* and *Howards End*. The goal of this analysis is to highlight the ways capitalist, heteronormative societies react to the existence of Queer personalities and to what extent these social environments limit their self-realization and the development of romantic relationships. The work specifies the culture-ideological characteristics as shown in the texts and the role of performativity, hegemonic masculinity and otherness, which prevent queer characters from self-realization.

Keywords: British literature, Edward Morgan Forster, A Passage to India, Howards End, performativity, hegemonic masculinity, otherness, queer, Marxism, capitalism.