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**E. M Forster's view of Italy in *A Room With a  
View* and *Where Angels Fear to Tread***

**Bakalářská práce**

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Olomouc 2020

Prohlašuji, že jsem tuto bakalářskou práci vypracoval samostatně pod odborným dohledem vedoucího práce a uvedl jsem v ní seznam citované a použité literatury.

V Olomouci dne .....

.....

Tereza Seidlová

**Acknowledgements:**

I would like to thank my supervisor Mgr. David Livingstone, Ph.D. for his time and patience with me. If it were not for his helpful advice, I would not have been able to successfully finish this thesis.

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# 1. Introduction

This thesis will look at two of E. M. Forster's novels concerned with Italy. The thesis will analyse the stereotypes the English people had about Italians and the development of the English characters. The final part will discuss the change Forster's characters made back home in England after their trip to Italy.

The main reason why I chose E. M. Forster's works set in Italy as the topic of my bachelor's thesis is because I am studying both English and Italian language. I spent half a year studying in Florence which plays a significant role in *A Room with a View* and I felt compelled to choose Forster's novels. Forster somehow incorporated these two seemingly very different cultures in his novels. The thesis will demonstrate how not only the stereotypes we have about some countries could be wrong, but also how we can change and welcome other cultures into our lives.

The first point the thesis will begin with is E.M. Forster's personal life and his family background. In Forster's novels he often wrote about the English upper middle-class characters that he drew inspiration from his childhood and from the people he was surrounded by. That is the reason I feel it is important to explain thoroughly his life and his travels. He knew and explained very well how the English acted in other countries firsthand. It is also important to add that as a homosexual man Forster felt more comfortable in the warm and open-minded Italy. Without a doubt, an openly gay man would not be welcomed even in Italy, however the openness of the land may be why he chose to set a major part of his works precisely in the less judgmental Italy. Forster often travelled with his mother and saw the typical English behaviour towards the 'uncultured' Italians and that is why he may have chosen a lot of his characters to be stereotypical English ladies.

The next part will describe the English prejudices of Italians and unfortunately there are many. There is no doubt that when at that time the English middle-class people imagined Italians they saw the loud and obnoxious part of Italian character. However they missed the warm and passionate part of it. The English travelled to Italy for the land, art and cultural enrichment if they could subtract the people that lived in the land they would. Nonetheless it was not possible so they had to meet and get to know some of the Italian characters and that is when the English stereotypes were either changed or proved right. These instances will be described in more depth in my thesis.

The occasions of meeting with the actual Italians changed some of Forster's characters and they began to welcome their mental development. Forster often criticised the English society and unwillingness to change. That is the reason why in his works he made a point to force his characters to adapt to the new environment, to embody some of the Italian culture. Mainly for this reason, in my next topic, the changes some of Forster's characters made in Italy will be discussed. How their personalities developed and how Italy either brought them happiness or on the contrary sadness. There is no question whether Forster loved Italy or not, however he did not always write about the charming side of Italian countryside. He also indicated that too much change a man can undergo can be detrimental. The arguments in my thesis will also demonstrate that even the characters who came looking to find contentment in Italy only found their sorrowful downfall. Paradoxically the characters who were coming to Italy to make changes in their lives ended up with a unfavourable climax and those who came only to marvel at Italy's beauty found the happy ending they were never looking for.

The last part of my thesis will discuss the changes the characters made when they came back from Italy. Most of the changes they made were for the better, the characters began questioning the English society and the roles they played in it. In the end they only wanted to be happy so why succumb to the pressure of everyone around them telling them what is proper and what is not. In Forster's novels there are many characters that brought what they learned in Italy back home and began improving their lives in England. Some of the characters took longer, however in the end they understood what is right and what is not. I plan to analyse these occurrences of going Italian back home in more depth throughout my thesis.

## 2. E. M. Forster's Life

### 2.1. Family Background

Edward Morgan Forster was a British novelist, essayist and literary critic born on the first of January 1879 in London, England. Foster was an only child to the architect Edward Morgan Llewellyn Forster who died of tuberculosis in 1880 when young Edward was only one year old and Alice Clara Forster. Because Edward's father was no longer in his life Edward was brought up by his mother and paternal great-aunt Marianne Thornton. Foster's father and his side of the family came from a strict evangelical background, whereas his mother was from more liberal household. As a result of these two clashing religious opinions Foster's home life was quite tense.

After Foster's father died, authoritative Marianne offered to Alice, that Edward and her could stay in Marianne's home for as long as they would like. However Alice longed for more freedom, therefore in 1883 Alice with young Edward moved to Rooks Nest, where Edward spent his happiest childhood years. This place also probably served as an inspirations for his novel *Howards End*. In 1887 when his great-aunt Marianne died Foster inherited 8,000 pounds, which helped him to live comfortably, travel and pursue his dream of becoming a writer.

### 2.2. Education

At the age of eleven, Foster's mother thought it was appropriate for Edward to begin studying at a school. She got him into prep school named Kent House. Foster was not treated well during his time in this school, not by the teachers, but by the other children. Foster was well developed mentally for his age, but not physically and for that fact, other students made fun of him. The harassment grew worse and when he wrote letters to his mother, where he mentioned the abuse more than enough times for her to be worried about him. As any alarmed mother, she began thinking about ending his education at Kent House, however Edward was doing very well academically despite the constant teasing from his peers.

Finally, in 1893 Alice enrolled him in a different school and Edward began his education as a day student at Tonbridge School in Kent. Unfortunately for Edward this school was very similar to Kent House and he had the same problems with the other students, but now also adding problems with the whole system of

schooling. As Sunil Kumar Sarker pointed out in his book on Forster, the Tonbridge School was proud of making “heartless, hard, disciplined, most patriotic, and mechanical prospective rulers and administrators”<sup>1</sup> and this did not suit fragile Edward at all and he became depressed not long after the beginning of a school year. The experience at Tonbridge school later became the main reason for his criticism of the English public school system. However Forster’s feelings towards Tonbridge school might have clouded his objectivity on the topic of public schooling. As George Watson said in his work on Forster: “He had been unhappy there, but then being unhappy at school is more or less compulsory among artists.”<sup>2</sup>

Foster continued his education in 1897 at King’s College, Cambridge, where he studied history, philosophy and literature. During this time he joined the Cambridge Apostles, also formerly known as Conversazione Society. The Cambridge Apostles was an elite student discussion society, where its members met in secrecy and discussed their work on philosophical, moral and literary topics. This group had a great influence on Forster as J.H. Stape states: “EMF’s participation nourishes his intellectual and ethical commitments and also importantly affects his art, especially in providing the back-drop to *LJ*, whose opening scene re-creates an Apostles’ meeting.”<sup>3</sup> Many members of this group, including Foster, later founded the Bloomsbury Group.

### 2.3. Career and travels

This chapter will be focused on about Forster’s travels and work life. Both of these themes heavily influenced his writing, because Forster drew inspiration from the places he has been in and used them for most of his works. He travelled to Italy a great deal throughout his life

After completing his education at King’s College in 1901, he travelled to Italy for a year with his mother to study Italian history and language. They travelled throughout Italy, however they only stayed in pensions, touring like proper British tourists. His first journey inspired him to write the novel *A Room with a View*.

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<sup>1</sup> Sunil Kumar Sarker, *A Companion to E.M. Forster, Volume 1* (New Dehli: Atlantic Publishers & Distributors, 2007), 19.

<sup>2</sup> George Watson, “Forever Forster: Edward Morgan Forster (1879 - 1970)” *The Hudson Review*, vol. 55, no.4 (2003), 628.

<sup>3</sup> J.H. Stape, *An E.M. Forster Chronology*, (London: The Macmillan Press LTD, 1993), 10.



After returning to England, Forster gave his application to begin giving lectures at Cambridge University on Italy, specifically on the Republic of Florence. His application was accepted and he was due to begin his lectures in October. During his time on the university campus, he grew closer to one of his friends H. O. Meredith, their relationship became somewhat of a platonic love affair, Foster then fully accepted that he was gay. Throughout this time Forster met with the Bloomsbury Group, that consisted of some of the famous writers such as Virginia Woolf and her husband Leonard Woolf, Lytton Strachey and the philosopher G. E. Moore, whom Forster had known and respected already. G. E. Moore's *Principia Ethica* greatly influenced the group and mainly Forster's mindsets. The Bloomsbury group's members all lived or worked near Bloomsbury in London, hence the name.

In 1903, during the spring months Forster travelled to Florence, Athens and Turkey. When he came back from his travels, he began teaching his lectures at Cambridge University, which had a great success amongst students. In December E. M. Foster has his first published story *Albergo Empedocle* in Temple Bar Magazine, he also rewrote parts of the novel *A Room with a View* during this time. Later, in the year 1904 Edward and his mother moved to a villa "Harnham" in Weybridge, where they would live together for another twenty years. In this year he wrote his novel *Where Angels Fear to Tread*, abandoning for now *A Room with a View*.

In March 1905 he travelled to Nassenheide in the northern part of Germany as a tutor to the young daughters of Elizabeth von Arnim. Foster planned to stay there until July and then to travel to the Baltic coast. This was the first time Forster travelled without his mother as a companion, nevertheless he enjoyed it thoroughly. Sarker mentions that while Forster was in Nassenheide he befriended Elizabeth and they often read together, discussed literature or played tennis.<sup>4</sup> In July, Forster was expecting the proofs of his novel *Where Angels Fear to Tread* and when they arrived he let Elizabeth read them and provide comments on them. After he parted from Elizabeth and her children, his three instalments of the short story *The Eternal Moment* were published in the Independent Review.

When Forster returned to England his first novel came out with great reviews by readers. *Where Angels Fear to Tread* was published in London and

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<sup>4</sup>Sarker, *A Companion to E.M. Forster, Volume 1*, 34.

Edinburgh by Blackwood publishing house in October 1905. Forster in this time already began writing another novel, which we know as *The Longest Journey*. It was finished before the year 1907 and sent to Blackwood publishing house. During the year 1907 Forster met with one of his mother's friends Syed Ross Masood, who came to Weybridge to prepare for his studies at the Oxford University. Syed was at that time seventeen years old, ten years younger than Forster, however Forster became infatuated by the young man and their friendship grew into something more, another platonic love affair for Forster. Forster's first true platonic love was H. O. Meredith, whom was now already engaged and was withdrawing from his and Forster's friendship. From the description of Syed, we can assume he served as the inspiration of Aziz in Foster's most famous novel *A Passage to India*.

In the beginning of the year 1907, Forster had a falling-out with the Blackwood publishing house, because of the rights for *The Longest Journey*. Later in his life when asked in an interview by Wilfred Stone why he changed the publisher he said about the Blackwood publishing house that "They didn't think I was good enough"<sup>5</sup> so this feeling of not being respected enough might also have played a part. Forster finally began working again on the novel *A Room with a View* and before finishing it he was looking for another publisher. He found the publisher Edward Arnold and in 1908 the novel is finally published after being rewritten for three times. This novel is later dedicated to his friend H. O. Meredith. During the years 1909 and 1911 Forster fell into depression mainly because after dining with his friend Ernest Mertz, he found that Ernest hanged himself during the night. Forster found his lifeless body the next morning, which impacted him greatly. He found comfort in his two great friends Syed Ross Masood and H. O. Meredith. Forster also found comfort in his writing and even in this difficult period he wrote many short stories and in the year 1910 he wrote another novel with the name *Howards End*. However, before the novel was published, it caused some concerns for the publisher Edward Arnold regarding the length and mainly the storyline with Helen's pregnancy. Foster's mother was also very shocked about this subject, even though Foster though she would enjoy the book and its success. The fact that

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<sup>5</sup> Wilfred Stone, "Some Interviews with E.M. Forster (1957-1958, 1965)" *Twentieth Century Literature*, vol.43, no. 1 (1997), 66.

Foster's mother disapproved his new book did not help with his prevailing depressed state of mind.

As it was mentioned earlier, *Howards End* had an immense success and Forster in mere weeks became somewhat of a celebrity, for the lack of a better term. He did not enjoy being in the spotlight though, because has been a very private person since his youth. In 1912 Forster found himself interested in travelling to India, primarily because of Syed Ross Masood's persuasion and he began to plan the long journey. In October he took off from Naples to Bombay in Ellerman's Hall Line SS City of Birmingham.<sup>6</sup>

In Bombay, Forster spent only two days and he was not very impressed by the city, he then set off to Aligarh, where he met with Syed. Both friends later travelled to Delhi and went sightseeing, however Forster still had reservations about the country because none of the cities intrigued him as much as for example Italy. Forster was more interested in the native people and the relations with British governors and residents. He went to India when more than half of the country was under the British rule and he was dissatisfied when he learned how the British treat the natives.<sup>7</sup> After traveling throughout India, he discovered places he enjoyed, like Chhatarpur and Udaipur. Thanks to these cities Forster found inspiration for his novel *A Passage to India*.

Coming back from India, Forster was working on his three unfinished novels, *A Passage to India*, *Maurice* and *Arctic Summer*. Forster finished *Maurice* and sent it to his friends for notes, some of his friends like Lytton Strachey found the book very interesting and offered their critiques for perfecting the book. However some were not fond of it, like H. O. Meredith, whom was not impressed by the homosexual implications in the novel. The novel was not published during Foster's life, but a year after his death in 1971. During the year 1914 the First World War began and according to P.N. Furbank in *E.M. Forster: A Life*, Forster was "Doubly disrupted - by the war itself and by the inadequacy of his own response to it."<sup>8</sup>

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<sup>6</sup> Stape, *An E.M. Forster Chronology*, 46.

<sup>7</sup> Stape, *An E.M. Forster Chronology*, 45-47.

<sup>8</sup> P.N. Furbank, *E.M. Forster: A Life*, vol. 2, (London: Martin Secker & Warburg Limited, 1977), 1.

Since the beginning of the war, Foster found himself incapable of writing fiction, he aimed his interests towards writing a book on Samuel Butler, which was later cancelled, and his lectures on Literature and the War he gave to the Weybridge Literary Society and the Working Men's College. Forster felt he needed to do more during this war so in 1915 he went to Alexandria with the Red Cross as a searcher, which meant he would interview the injured about other soldiers reported missing. After three years he returned back to England in 1919, where he was in difficult predicament with his own career, he was no longer that famous and he thought about his novelist years to be over. He had to find himself a new purpose, even for the money viewpoint.<sup>9</sup> Thankfully Forster was in high demand for his reviewing abilities and therefore he was not struggling, he also agreed to replace Siegfried Sassoon as a literary editor in Daily Herald.

Forster was summoned to India to replace another Englishman who was sick and to be the private secretary of Maharaja of Dewas in 1921. Forster accepted and embarks in March for Bombay. When he learned what were his responsibilities he did not think himself as capable as his predecessor, nevertheless he tried to help Maharaja as Foster grew fond of him. In 1922 he sailed back to England, he continued his work on *A Passage to India* and met with old friends. In June 1924 *A Passage to India* was finally published and had great sales. Despite having great success with the novel, Forster said that he would never write another one, it was not a promise to anyone, it was just his feeling and as we now know it proved correct. Although Forster never wrote another novel, he did not stop writing his short stories which were gathered and published as a book in 1947 with the name *Collected Short Stories*. Furthermore, Forster wrote a work on literary criticism, *Aspects of the Novel* which came out in 1927 and two biographies one in 1934 about his good friend Goldsworthy Lowes Dickinson and one about his aunt Marianne Thornton. From 1930s and 1940s he broadcasted book reviews on BBC and during the World War II he offered his anti-nazi insights. In 1946 Foster was elected as a Honorary Fellow of King's College, Cambridge and he moved to live at the college campus where he mostly stayed, except when he traveled, until his death in 1970.

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<sup>9</sup> Furbank, *E.M. Forster: A Life*, vol. 2, 53-54.

### 3. Foster's England and Foster's Italy

Forster was born when Queen Victoria ruled England, this period of nearly 64 years was known as Victorian Era. 1901 Queen Victoria died and her son Edward VII became the ruler. Forster was one of the greatest authors of the Edwardian era, though he criticised the Edwardian society, mainly the middle-class section of it. Most of Foster's works are set in southern countries like Italy, India and Greece where he places the English middle-class characters and depicts their incompetence of being able to function under different conditions. K. W. Grandson states that "Forster established Italy as an important symbol of dissatisfaction: a means of measuring the inadequacies of English middle-class values"<sup>10</sup>

However, Forster did not only criticise the English people, he often criticised the wild and spontaneous Southerners as well. He puts them in contrast and points out the bad and the good in both nationalities.

In *A Room with a View* and *Where Angels Fear to Tread* Foster brings up the trend of the early nineteenth century when English women travelled to southern countries. Since the railways were popularised throughout Europe it became easier and cheaper to travel abroad. It was still mainly for the more privileged part of the society, however after the railways became cheaper, the middle-class could also afford to have this experience. Forster used tourism to depict the weaknesses of the English character, as Italy is never the proper middle-class standard that they are used to they struggle to adapt to this new environment.

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<sup>10</sup> K. W. Gransden, *E.M. Forster*, (Edinburgh: Oliver and Boyd, 1970), 30.

## 4. Italian and British stereotypes

The first point of my thesis will compare the British stereotypes about Italians and the actual Italian behaviour. Many times in Forster's novels the British stereotypes about Italians and their character proved wrong, Forster demonstrated that you cannot rely on your beliefs about people, but you have to get to know them to form a proper opinion about them. Of course in other cases Italians presented their true colours and did not disappoint the British premeditated opinion with their passionate, but sometimes wild and unruly, behavioural traits.

Italy is well-known for marvellous landscape and its cultural tradition. Italy is considered to be the birthplace of the Renaissance, producing countless exceptional artworks in the fields of architecture, literature and painting. However, despite the significance of Italy's history, Englishmen have held prejudices over Italians. They imagined Italians as deceptive, loud and lazy. Wilfred Stone describes this clashing of opinions in his work "Sawston against Italy is morality against sexuality, duty against joy, order against disorder"<sup>11</sup> commenting on how Italians were usually more care-free, which could be perceived as lazy, compared to the dutiful Englishmen.

Most Forster's English characters also held this view, they went to Italy for the cultural enrichment of the artwork or the beauty of the land, but not for the people who inhabit it. However some British people, mostly young men, went to Italy especially for the people. They thought Italian women were more sexually open and as David Constantine points out in the *Grand tour*:

"In that sense a Tour would be thought successful if a young man returned from it with his health not fatally impaired and all his prejudices about foreigners - their food, their manners, their religion, their government - massively confirmed. There was also a view that if he had wild oats to sow he had better sow them out of sight in Paris, Venice, or Naples."<sup>12</sup>

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<sup>11</sup> Stone, *The Cave and the Mountain — A Study of E.M. Forster*, 172.

<sup>12</sup> David Constantine, "Grand Tour" *Literature of Travel and Exploration: G to P*, (United Kingdom: Taylor & Francis, 2003), 500.

In other words, all English people allegedly travelled for educational purposes, however women were warned about the believed barbarian nature of Italians and for men it was hinted to also broaden their horizons in other ways.

One of the characteristics attributed to Italians is their greediness. Forster displayed this particular stereotype in *Where Angels Fear to Tread* where Gino, the Italian protagonist was proud of himself for finding rich women that want to marry him. The first lady was Lilia, the English widow who came to Italy to free herself from her past and probably from her mother-in-law. She fell in love with Gino for his looks and his youthful stance in life. He liked her for her looks and for her money. We have learnt as the novel progressed that he was cheating on her regularly, spent most of his time away with his friends, leaving her alone in a house she bought in a foreign country for a long period of time. He even forbid her to go on walks, which she enjoyed doing in England. Lilia was funding all of his habits and was unhappy with the results. However when she tried threatening to stop writing the cheques for him, his demeanour changed instantly and it frightened Lilia. Nevertheless it was too late for Lilia, because even though she now knew Gino married her for her money “he had frightened her too much to leave any place for contempt.”<sup>13</sup> She found herself imprisoned in the very place that was supposed to set her free. Lilia later died after she has given birth to Gino’s son. Most of her money was gone in a year and Gino found himself another wife-to-be that could provide for him and his son.

Given the information about Gino, including the prejudice towards his Italian character, we may think that the only thing he cares about is money. However, Gino proved us wrong in the last section of the novel, when Philip Herriton acts on his mother’s wishes and offers Gino a large sum of money for Lilia’s and Gino’s son. Gino declined the offer, he could not bear the thought to be separated from his son. To be exact, he said that “I must have him with me. I will not even have my father and mother too. For they would separate us ... They would separate our thoughts”<sup>14</sup>

Gino desires money and his comfortable lifestyle, but what he desires even more is the thought that his son would grow up to be like him and that he should

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<sup>13</sup> E.M. Forster, *Where Angels Fear to Tread*. (London: Penguin Books, 2012), 48.

<sup>14</sup> Forster, *Where Angels Fear to Tread*, 113

have other sons like him and the immortality that comes with family heritage. Gino proved himself to Philip and Miss Abbott, he proved that family matters to him and that the child would be in good hands. However, one of the English characters, Harriet Herriton, Philip's sister still held her views about Italians and in the end she decided to steal the baby from Gino and take it to England. Only in England, in her mind, the baby could be raised properly. Her mindset was that Italians are barbarians and she could not leave her nephew-in-law stay with them. This led to an unfortunate accident in a carriage and the baby was killed on their way to England. My point is, that the stubbornness of Harriet and her prejudice against Italians took an innocent life. If she could have learnt from his brother or from Miss Abbott, she would have understood that maybe not all the stereotypes she had about Italians were true and the baby could have had a great life and could have become a great person, even if Italian.

Another typical assumption about Italians is that they are passionate. We may think that it is a good thing, however people at that time and especially English people thought that it is not a good character feature for a proper English person to have. English people prided themselves on keeping their feelings inside and not exhibiting much emotion. Whereas Italians were not afraid to kiss in public and to express their love for another. A good example of this particular clash of cultures Foster presented in *A Room with a View* when a group consisting of young and old English middle-class characters travelled to Fiesole, the countryside of Florence, driven in carriages by a young pair of Italians. The English group had a pleasant conversation about tourism and what they were going to do in Fiesole, meanwhile the young Italians were hugging and kissing. The young English protagonist named Lucy envied them a bit, because she was thinking they were the only ones enjoying the trip. However when Mr Eager, an older British chaplain, saw the young lovers he insisted that the young lady leaves immediately. Surprisingly, none of the other passengers agreed with him. Miss Lavish, a writer proud of her open mindedness, and Mr Emerson, an older tourist who means well, but cannot understand the proper English societal conventions both agree that the lovers should not be separated. Mr Eager however would not let them be and in the end of this incident the couple was separated. “‘Victory at last!’ Said Mr Eager, smiting his hands together as the carriage began moving again. ‘It is not a victory,’ said Mr Emerson. ‘It is defeat.



You have parted two people who were happy.”<sup>15</sup> Here we can see the difference between Italians and even some British characters who did not mind the public displays of affection, they were simply happy that they were in a presence of young love as well as we can see the traditional British character Mr Eager, who was so offended by the romantic gestures that he insisted on the young girl leaving the carriage. In modern times we would not bat an eye over something so trivial as a kiss and in this case we might feel closer to the Italian characters. Nevertheless, we can see this particular stereotype come true and we can also see that Mr Eager does not trust the young pair to be able to control themselves for the future of the ride, thus separating them and making sure that it is not repeated.

This particular stereotype might be why Forster chose some of his novels and short stories to take place in Italy. We already know that Forster was a homosexual man, which at that time was something he had to repress and hide. Forster perceived Italy as a more open minded country. Of course at that time, homosexuality, even in the relatively liberal Italy was something unheard of, as Forster very well knew. Nonetheless, it can be assumed, that this sort of openness about love and passion may be why Forster was so fond of Italy. As Robert Aldrich states: “Italy was portrayed in a variety of literary genres as the true spiritual home of homosexuals.”<sup>16</sup>

## 5. The development of the British characters in Italy

The second point of my thesis will describe the positive and negative changes Italy had on some of the characters. Throughout both of Forster’s novels we can see the progress of some of the characters, moving from cold and distant English behaviour to warmer and more accepting Italian-like manners. When Forster wrote his Italian novels, he allowed some of his characters to change and progress, he let them understand that other cultures could have positive impact on their lives, given the chance. In the beginning of the novel *Where Angels Fear to Tread* we are introduced to one of the characters named Philip Herriton. We learned

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<sup>15</sup> E.M. Forster, *A Room with a View*. London: Penguin Books, 2012, 65.

<sup>16</sup> Robert Aldrich, *The Seduction of the Mediterranean — Writing, Art and Homosexual Fantasy* (London: Routledge, 1993), 99.

that he has already travelled to Italy when he was younger and he was giving tips to his sister-in-law Lilia about what to see and what to do in Italy. Philip gave her advice how she should see the small cities and to talk to and understand the Italian people who are “more marvellous than the land.”<sup>17</sup> Philip also pointed out that “here beginneth the New Life”<sup>18</sup> implying that there would be a great change in Lilia’s personality after the year-long trip to Italy. However if Philip’s statement was true he would also be a changed man. Even though he likes to think of himself as a different man compared to other English people, he was proud of his intelligence and humour which English people seemed to lack in his eyes. In the novel we find out that when Philip came home from his first trip to Italy, he rebelled a bit, he protested the archaic English way of thinking. However we also know that this mindset only lasted few weeks, maybe months and then he was back to his old self, listening to his mother’s orders and to his detached world view.

Philip’s second trip to Italy was due to his mothers orders, strictly a business trip where he was to persuade Lilia not to marry Gino. Philip even seemed bored and annoyed with Italy that he previously praised so much. His opinions were similar, not if the same as his mother’s opinions, he said that Gino was a cad, which means a dishonourable man, Philip also pointed out that Gino is just a dentist and therefore he does not have any money, certainly not enough to provide for Lilia. He used these facts to coax Lilia into coming back to Sawston. Despite his efforts, Lilia’s decision was final and we find out not only she was engaged to Gino, she was already married to Gino. After this disastrous expedition Philip’s character development is still on hold.

The greatest change in Philip came with his last journey in the novel, he travelled to Italy with his sister Harriet and Miss Abbott with the purpose to bring Lilia’s child to England. Throughout the trip it seemed he saw the true beautiful Italy again and he shared it with Miss Abbott. “Philip smiled, and was shocked at himself for smiling, and smiled again. For romance had come back to Italy; there were no cads in her; she was beautiful, courteous, lovable, as of old.”<sup>19</sup> Even Philip himself was shocked how he began opening up and became friendlier, only after few days in Italy, the company of Miss Abbott probably had something to do with

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<sup>17</sup> Forster, *Where Angels Fear to Tread*, 1.

<sup>18</sup> Forster, *Where Angels Fear to Tread*, 4.

<sup>19</sup> Forster, *Where Angels Fear to Tread*, 92.

it. Never mind the circumstances Philip's character was changing for the better for the first time in the novel. Later the group visited Monteriano's opera where Philip talked to Gino like an old friend, something he would never do before, because previously he thought of Gino as something lesser than him. However in the opera Philip let Gino to call him 'fra', an abbreviation of the Italian word 'fratello', which means a brother in English. After the opera was finished they agreed on meeting the next morning, when Philip shared the news with Miss Abbott, he described Gino as a perfectly charming person and a long-lost brother. Here we can see one of the greatest change in Philip's personality, with open arms he welcomed the man he once despised, Philip was no longer influenced by the prejudices about Italians and he made the son of an Italian dentist his friend. Philip lost his indifference towards the world and became part of it.

The other protagonist of the novel *Where Angels Fear to Tread*, Lilia, also went through a substantial change in her personality. When she was in England she was under the rule of her mother-in-law Mrs Herriton, she had to be the grieving widow who could never find love again with anybody else and never do anything to disgrace the family she married into. When Lilia went to Italy at first it seemed like she found her freedom, she travelled throughout the beautiful cities and marvellous landscapes. Then with her newly acquired freedom she made some rash decisions and ended up marrying Gino. She proclaimed she would never return to Sawston, thus leaving her orderly life behind along with her daughter. However even though she had great expectations about her future with Gino, she was in for a sour surprise. She had no friends in Italy, the only person she could talk to was her husband. She became lonely, she tried going for walks as she usually did in Sawston, to at least have something to do other than sitting at home and waiting for her husband, but that was quickly forbidden after she was attacked one day. Italy at that time was a very patriarchal state, meaning the husband was the head of the household and without his approval the wife could not do anything. We know Lilia was the one with money, she sponsored their life, she bought their house and although in England it would mean something and she could at least have a say in things in Italy it did not.

After Lilia was threatened by her husband she became depressed. She even tried writing back home about how unhappy she is but the door to that path she closed few months ago when she decided to disgrace the family by acting foolishly

and marrying a stranger in Italy. Gino was cheating on her and she could not say one word against it, as a last resort she tried writing to her friend Mr Kingcroft to come and save her, unfortunately Gino saw her writing the letter and arranged that letter to be lost. Lilia died after one year in Italy during the birth of her son. This is a saddening character change, from the cheerful and hopeful young English lady to the depressed Italian housewife. Forster often talked about how the idea of heterosexual marriage did not appease to him, he felt that usually married people that he knew did not seem happy. He has revealed to us this particular example how tragic marriage can be when it is rushed.

The last character in *Where Angels Fear to Tread* that went through a significant change in her personality in Italy is Miss Abbott. In the beginning of the novel we saw Caroline Abbott as a perfectly ordinary woman, an uptight English lady. We may have not found anything remarkable about her then. However as the novel progresses she became more courageous and began confronting the English norms. The first example of this is when Lilia announced her love for Gino, Caroline seemed to be supportive. When Philip arrived at Monteriano to cancel the wedding, the first person he met was Caroline. As Philip began questioning her, Caroline was a little bit defiant and defended Gino to Philip. To defend such a relationship was a major step for Caroline, because she lived her whole life with the proper English ideas about marriage, how one cannot marry outside of their social circle and marrying someone with so little money was unthinkable. Although she grew up with those ideas, she still supported Lilia, because she was marrying out of love and this Caroline found inspiring. The second time we see Caroline change was when she arrived to Italy to rescue the baby from Gino, who she thought was a brute. She came alone to Monteriano prepared to take Lilia's son to Sawston to have him raised properly. She was very adamant about saving the child, but after few conversations she had with Gino, she found herself in an unenviable position of choosing if it is better to take the child to England or leave him with his father. There is no question that if it was Caroline from the beginning of the novel determining the child's fate, she would take it back to England immediately. However Caroline changed, Gino earned her sympathies and she learned how to be compassionate with other people. She decided it was better to leave the son with his father. In addition to learning compassion she also fell in love. When she was travelling back home with Philip she admitted her love for Gino and broke down in

tears, which was the most unexpected evolution of this character. Caroline was known for never displaying her true feelings and acting perfectly unfazed in every situation and to cry in front of someone was unimaginable. She saw the passionate and emotional Italians and took something from them for herself.

The only character of the other Forster's Italian novel who began some development in her personality in Italy is Lucy Honeychurch. Lucy is the protagonist of the novel *A Room with a View*, she is a young English lady who was on a holiday in Florence. She came to Italy with her older cousin to see the beautiful art Italy has to offer and to experience new things. After lamenting that nothing ever happens to her a young Italian was killed by another right in front of her in Piazza Signoria. This was the first life changing moment for her. She fainted and a young English gentleman named George Emerson caught her. Lucy has known him already from the pension she was accommodated in, so he was not a complete stranger, but still being held in man's arms was not something a proper lady would do according to Lucy. She apologised to George for her foolish behaviour and asked him not to mention anything to the other ladies in the pension as gossip travels fast.

After this concerning accident Lucy found herself a bit disconnected from the others, she had a secret that felt to her like a solitary confinement. "She was accustomed to have her thoughts confirmed by others or, at all events, contradicted; it was too dreadful not to know whether she was thinking right or wrong."<sup>20</sup> Here Lucy began to think on her own, making decisions for herself and keeping things secret, which Lucy never did before. She began feeling annoyed with her company and they seemed to bore her all of sudden. She also became intrigued by George, even though she was trying to keep her distance from him, she did not know what to think of him. The second time they met was on a group trip to Fiesole, when they arrived there a young Italian took Lucy to see George and encouraged her with kind words "Courage and love."<sup>21</sup> When George saw Lucy, her beauty and the beauty of the land overcame him and he kissed her. Lucy did not even begin to think about kissing him back, when unfortunately Lucy's cousin Miss Bartlett saw it and stopped them immediately. Now Lucy was truly confused, she knew she had some feelings for George but she also knew that he was from a lower class and this would

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<sup>20</sup> Forster, *A Room with a View*, 47.

<sup>21</sup> Forster, *A Room with a View*, 70.

not be accepted back at home. She wanted to discuss her feelings with Miss Bartlett, however the only thing Miss Bartlett cared about was that nobody would speak of this again. After this event, Lucy and Miss Bartlett decided to leave Florence and Lucy left with confused feelings. She began questioning the world and people around her and most importantly the societal pressure to marry well and be a good wife.

In conclusion, Italy as a country touched nearly all of Forster's characters and forced them to think about their lives in a different way. In some cases Italy displayed its ugly side to some of the characters as if to provoke them to do something new and exciting with their lives. Forster's English characters came to Italy for the beauty of the country, the art and the architecture. However, when Italy exhibited not just its beauty, but also the passionate nation that lived in it, the example being how the two Italians fought in Piazza Signoria in *A Room with a View*, the English protagonists began to value more the people around them, what they have and what they want. Although all of the characters changed, some in a more unfortunate way, the shining example is Lilia in *Where Angels Fear to Tread* and how she simultaneously changed too much, but not enough. Lilia fell in love with Italy so much she wanted to stay there forever, however she was not able to adapt to the role of Italian housewife like her husband Gino wanted it. This though was not just Gino's fault, Italy at that time was a very patriarchal society and women did not have as many rights as they did in England, but Lilia never took this fact into consideration because she saw Italy with her pink sunglasses and decided on a whim to stay. This was an example where Italy presented her ugly side a bit too late, maybe if something concerning happened a bit earlier Lilia would have made wiser decisions.

## 6. Going Italian back home

The last topic of my thesis is how some British characters, that spent time in Italy and went through some character development did not stop in Italy. They began questioning their lives and made their goal to not to succumb to the everyday reality back in England. The characters wanted to embrace some of the Italian values back home and to make it work even in prudish England.

Lucy in *A Room with a View* was the main Forster's character who truly embraced the changes she went through in Italy and brought them home.. When she came back from Florence it looked like she would become a good wife to a proper rich English gentleman named Cecil. Cecil asked Lucy to marry him and after the third time of him asking, she accepted the proposal. However she never felt like her true self around him. Cecil was judgmental and elitist, he felt superior to Lucy's family and actually even to Lucy. He tried not to appear so dissatisfied with his surroundings, however this fact was obvious from how he spoke to Lucy and how he spoke about her when she was not around. Cecil saw Lucy as a work of art or as a flower, for example when Lucy proclaimed her hate towards Mr Eager he compared her to the ceiling of the Sistine Chapel. Cecil never took her seriously and when she had an opinion about something, he only found it beautiful to look at. After the engagement when Cecil first asked for permission to kiss Lucy and she agreed, the kiss was not passionate and full of love how it should be, compared to the one George gave her in Fiesole the kiss with Cecil felt almost business-like. When Lucy came to London with Cecil to a dinner party of Cecil's mother, Cecil's family and friends were infatuated with Lucy. Later in the evening Cecil spoke to his mother about future with Lucy and his mother told him to make Lucy one of them. Meaning proper English lady who does not speak to servants and who is superior to everyone at all times. Lucy always felt a bit anxious around Cecil, mainly about her knowledge, she began to read only classics to catch up with Cecil, even the things she thought she knew she forgot and when she confused two Italian painters Cecil said "What! you aren't forgetting your Italy already?"<sup>22</sup> Which made Lucy even more nervous to be around Cecil, she felt so little compared to him and he was not helping the problem with his constant notes on Lucy and her family.

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<sup>22</sup> Forster, *A Room with a View*, 156.

Lucy was ready to accept her fate of becoming a wife of Cecil, but by a stroke of luck new neighbours arrived and it was revealed the new neighbours were the Emersons she met in Italy. Lucy suddenly found herself remembering all the moments she lived through in Italy, the violet field where George Emerson kissed her for the first time, the Piazza Signoria incident and now the ghosts of her past were coming back to her orderly life. Even her cousin Miss Bartlett was supposed to come to her home, she was another witness to Lucy's exploits in Italy, suddenly Lucy could not run away from her past any longer. One afternoon after an enjoyable play of tennis, George and Lucy found themselves alone and George kissed her for the second time, passionately and with love. Lucy was filled with indecision after this event. "The contest lay not between love and duty. Perhaps there never is such a contest. It lay between the real and the pretended, and Lucy's first aim was to defeat herself."<sup>23</sup> Lucy was in a difficult situation, she was engaged to Cecil, however when she was kissed by George she felt something even though she was not yet ready to admit that, to the world and also to herself. She decided to talk to George about how his behaviour was unacceptable, however before she could say something to him, George shed light on who Lucy was truly marrying. From what George saw, Cecil only wanted to teach Lucy, to form her into his perfect picture and not to treat her like an equal as a wife should be treated. George then admitted his feeling for Lucy, he said he did love her in a better way Cecil ever could. Lucy did not accept George's advances, but she took to heart what he said and saw Cecil for who he really was and broke off the engagement the same day. Lucy learned to stand by her opinion and even when Cecil claimed she was just tired, she did not mean it but Lucy did not relent. After she ended the relationship with Cecil she knew she loved George, even though she pretended she did not, she felt like she had to leave everything behind and she made plans to go to Athens with two sisters she met in Florence. However before she managed to ran away from her feelings she had a talk with George's father, who made her see that love is worth fighting for and that George loved her and she loved him. Lucy story poetically ends in the same place it began, in Italy. Although now she is not the young lady she was before, she is married to George, she is full of love and there are not any fights she has to fight not on the outside nor on the inside.

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<sup>23</sup> Forster, *A Room with a View*, 169.



When we first met George Emerson during the first dinner Lucy and her cousin Miss Bartlett had, he seemed moody and unhappy. He and his father offered the ladies their rooms because they had the view Miss Bartlett so desperately wanted. It was a nice gesture from the gentlemen, although it was not perceived that way by the more noble part of the pension. However the Emersons never meant to offend anyone, they just did not understand the societal conventions or they did not seem to be bothered by them. Mr Beebee, a clergyman and an acquaintance of the ladies, described Mr Emerson as a person who truly says everything he means. And thus he described also his son whose personality was a spitting image of his father's personality since he was raised mainly by only his father, since his mother died when he was young. His father brought him up without religion, George was often questioning the universe and dealt with philosophical theories. His father hinted to Lucy that George was not a very happy individual. After the incident in Piazza Signoria, when the young Italian is killed, George was also shaken by the event, however later in the novel it is mentioned this was the first moment George became interested in Lucy. This was also a turning point for George's personality. He did not want to come back to his old life after the event, he wanted to live, before the changes he made he seemed depressed and "as if he's going to burst into tears."<sup>24</sup> The next time we met George was on the outing in Fiesole, here for the first time he acted very impulsively and very unlike the personality we were introduced before. Once the beauty of Italy, violet fields and Lucy overcame him and George kissed her in the spur of the moment. After that we did not hear about George for a long time, but then he and his father moved next doors to Lucy and her family so George and Lucy were bound to meet again. George's attitude towards the world seems to be changing more and more everyday. When he met Freddy, Lucy's brother who came to Emerson's house to introduce himself, they spontaneously decided to go swimming in the nearby lake. While they were swimming and running around nearly naked, when a group consisting of Lucy, her mother and Cecil came came around. George was described as "barefoot, bare-chested, radiant and personable."<sup>25</sup> This was a major difference from the beginning of the novel where

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<sup>24</sup> Forster, *A Room with a View*, 153.

<sup>25</sup> Forster, *A Room with a View*, 138.

he was nothing but a broody young gentleman with nothing remarkable to point out. George was now full of life and happy.

When Lucy and George met officially again, it is one afternoon for a play of tennis. After that, George kissed Lucy again and when she told him that what he did was improper, George gave us a monologue about his feeling, how he loves Lucy and how Cecil is not right for her. This was the first time we had a chance to see a bit inside George's head, he described how he cared for Lucy since the event in Piazza Signoria. He added that he cannot live without Lucy and this was their last chance of reconciling. "I have been into the dark, and I am going back into it, unless you will try to understand."<sup>26</sup> However Lucy at that time did not understand, or did not want to, when she refused George he became once again the shell of his former self at least we can presume that from his father's words. The last time we meet George is in Italy with his wife Lucy, she came back to him and all was well. "A passion of gratitude - all feelings grow to passions in the South - came over the husband, and he blessed the people and the things who had taken so much trouble about a young fool."<sup>27</sup> He commended how he did not have to fight much, all the fighting was done by Lucy, his father and Italy. He praised the country for what it gave to him and what he was eternally grateful.

The last character in *A Room with a View* who seemed in the end to support true love and break the old ways is someone who nobody would expect. Miss Charlotte Bartlett, Lucy's older cousin and chaperon in Italy. From the beginning of the novel Charlotte seemed to uphold the societal values of that time. She always wanted to do what was proper and she was going to fight for the traditional social norms with her passive-aggressive comments. When Charlotte first saw the Emersons, she was perplexed at their behaviour, they were so different from her, she always said what was on their mind, unlike Charlotte. When Charlotte saw the first crucial kiss of the young pair, she made stop to it immediately. She did not ask about how Lucy felt or if she was alright, the only thing Charlotte cared about was if anybody saw it and if they did she must arrange for them to never speak of it again. Charlotte told Lucy to not to tell about the kiss to anyone, even to her mother, whom Lucy usually told everything. Ironically, it was Charlotte, who could not

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<sup>26</sup> Forster, *A Room with a View*, 175.

<sup>27</sup> Forster, *A Room with a View*, 217.

keep her mouth shut and later babbled to her friend Miss Lavish. The next time Charlotte proved she remained unchanged about her opinion of George was when he kissed Lucy for the second time. When Lucy went to talk to him about it Charlotte was in the proximity of the conversation. She supported Lucy in scolding George for his behaviour. Charlotte did not seem moved by George's speech about his love for Lucy. For the whole novel it looked like Charlotte was ruining the love for both of them and quite literally stopping them from ever being together. We found out in the last chapter that this may have not been the case at the end. When Lucy reminisced about how it was a very lucky coincidence that Charlotte did not know that Lucy was to meet with Mr Emerson because she would stop her from seeing him for sure, George corrected her and told Lucy that Charlotte knew all along and she decided to leave them to talk. "It's clear that she knew. Then, why did she risk the meeting? She knew he was there, and yet she went to church."<sup>28</sup> When Lucy and George talked about that they came to one conclusion, that being that Charlotte wanted them to be together. Charlotte knew that if Lucy had a conversation with George's father Mr Emerson, she could change her mind about George, but she let it happen anyway.

"To think that evening at the rectory that she shouldn't have heard your father was in the house. For she would have stopped me going in, and he was the only person alive who could have made me see sense. You couldn't have made me. When I am very happy.' He whispered: 'Is it this? Is this possible? I'll put a marvel to you. That your cousin has always hoped. That from the very first moment we met, she hoped, far down in her mind, that we should be like this - of course, very far down. That she fought us on the surface, and yet she hoped.'"<sup>29</sup>

In the end Charlotte proved that she too had changed, from trying to destroy the young love blossoming between Lucy and George to actually helping them see that they were right for each other.

In conclusion, many Forster's characters after visiting Italy began acting more on their impulses. They did what felt right, which sometimes was not corresponding with what the society deemed right. Even the most prudish, stubborn, middle-class lady like Charlotte Bartlett found a little bit of passion to help young

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<sup>28</sup> Forster, *A Room with a View*, 219.

<sup>29</sup> Forster, *A Room with a View*, 220.

love instead of ruining it. The last part on my thesis discussed a great deal of characters from Forster's novel *A Room with a View*, but none from *Where Angels Fear to Tread*. The reason why is simply because in the other work there was no mention of how the character acted when they came back from the journey. It can only be presumed that Philip and Caroline made some changes to their lifestyle after coming home, maybe Philip learned to be more empathetic to others and Caroline became more open to love. Nevertheless, there are no final answers to these claims, but one can only hope for better future for the protagonists after what they went through.

## 7. Conclusion

The aim of this thesis was to examine the image of Italy and how Italy greatly affects the characters in two of E.M. Forster's works *A Room with a View* and *Where Angels Fear to Tread*.

E.M. Forster's writing was heavily influenced by his own life and reflected his own personal thoughts. Forster described the middle-class ladies and their personalities perfectly. He commented on the stereotypes and prejudices the English people hold toward the uncultured foreigners could be wrong and how Italian and English cultures could draw inspiration from one another. He shone light on how usually the English tourists despise everything that is not up to their standard, but also how Italians could prove that the reputation that precedes them is correct. Forster never claimed that only one of the nation is the best, he displayed through his writing that both of the nationalities have their positive aspects but also negative ones.

I discussed the theme of change, which Forster truly highlighted in his books, the characters who adapted to the new environment and who were not afraid to take steps towards the development of their character usually found themselves with an enviable ending to their story, the best example of this is Lucy and George. However some characters who so desperately needed the change in scenery but also in their everyday reality could not modify their personality and unfortunately observed as the dream life they wanted so much fell apart right in front of their eyes. As an example we saw Lilia from *Where Angels Fear to Tread* had one of the saddest endings out of all the characters I talked about.

The final topic I discussed in my thesis was how some of Forster's characters brought a little bit of Italy to England. Once they experienced the Italian culture along with its good and bad representations, the adventure left a long-lasting effect on their personalities and in England they have begun to reform their lives and became happier individuals.

As Paul Peppis stated in his work on Forster, "Forster dares English readers to learn from his characters' experiences, to refuse suburban repression and

hypocrisy, and to embrace life and nature”<sup>30</sup> E.M. Forster attempted through his work to change the ordinary reader, he wanted others to have experiences like him. He wished that other English people could drop the pretence and truly embrace Italy and its culture. Luckily Forster influenced many people to visit and enjoy Italy and other southern countries and to this day Forster’s works are treasured and held to high regard.

“What is so wonderful about great literature is that it transforms the man who reads it towards the condition of the man who wrote, and brings to birth in us also the creative impulse.”<sup>31</sup> E.M. Forster

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<sup>30</sup> Paul Peppis, “*Forster and England.*” *The Cambridge Companion to E. M. Forster* (Cambridge: Cambridge University Press, 2007), 47.

<sup>31</sup> E.M. Forster, “Anonymity: An Enquiry” *The Calendar of Modern Letters Volume 2 Number 9.* 152.

## 8. Resumé

Cílem této bakalářské práce je popsat vývoj anglických protagonistů E.M. Forstera, jejichž osobnostní rysy byly ovlivněny návštěvou Itálie. Většina Forsterových postav začínala svou cestu s předsudky vůči Italům a Itálii. Angličané měli většinou stereotypní názory ohledně povah Italů, například že neradi pracují a že jsou až přespříliš temperamentní. Do Itálie se Angličané vypravovali především za uměním a krásou kraje, nicméně jejich pohled na tehdejší Italskou společnost a kulturu byl silně ovlivněn dobovými stereotypy a předsudky.

První kapitola této bakalářské práce se zaměřuje na život E.M. Forstera a jeho cesty do jižních zemí, které ho inspirovaly k většině jeho prací. Tato kapitola se taky zabývá Forsterovým osobním životem, jeho vztahem s matkou a jejími kamarády, kteří byli z vyšší střední třídy, kterou Forster odsuzoval. Forster nesouhlasil s mnoha názory této společnosti a ve svých knihách uváděl příklady jejich chování a myšlenek nadřazenosti vůči ostatním. Dále se tato kapitola zabývá Forsterovým vnitřním konfliktem ohledně jeho sexuální orientace. Forster rád navštěvoval jihoevropské země, kvůli jejich benevolenci k projevování náklonnosti na veřejnosti, jako bylo políbení mezi milenci, či objetí. V Anglii byly takové situace ve společnosti neakceptovatelné, Forster měl proto dojem že Itálie by byla vstřícnější i k jeho homosexuálním tendencím. Nicméně tomu bohužel tak nebylo, vzhledem k tomu že tehdejší Itálie byla silně křesťanským státem a vztahy stejného pohlaví by byly, stejně jako v Anglii, naprosto nepřijatelné.

Další část této bakalářské práce popisuje stereotypy se kterými se Angličané vydávali do Itálie a jak se velmi často mýlili v tom jací Italové ve skutečnosti jsou. V této části jsou analyzovány tyto předsudky do větší hloubky na konkrétních příkladech z knih se kterými jsem pracovala. Jedním z těchto stereotypů bylo například to, že Italové si vážili ze všeho nejvíce peněz, ideálně vydělaných bez velké námahy. Tento předsudek se však ukázal být nepravdivým, když jedna z italských postav prokázala, že jí záleží na rodině více, než na penězích. Jiné stereotypy byly naopak potvrzeny, jako například temperamentní povaha Italů. Italové se nebáli na veřejnosti poprat či projevit náklonnost ke svému partnerovi.

Třetí část se zabývá změnou chování Angličanů v Itálii, po té co se protagonisté zbavili předsudků, začali více vnímat Itálii a její obyvatele. Angličané začali italskou kulturu více vstřebávat a nechali se často inspirovat italským vzorem

chování. Díky tomuto faktu se pomalu začaly měnit jejich povahy a tyto postavy začaly být otevřenější a vlídnější k ostatním. Jedna z těchto postav je například Lilia z knihy Kam se bojí vkročit andělé, Lilia se zcela nechala uchvátit Itálií a rozhodla se tam přestěhovat. Naneštěstí pro ni to nebylo velmi rozumné rozhodnutí, protože nečekala až jak velmi jsou Italové rozdílní od Angličanů. Temperament který ji zaujal na jejím italském manželovi ji ke konci jejího příběhu začal děsit a Lilia umřela nešťastná a opuštěná v zemi kde nikoho neměla. Na jiné postavy však Itálie měla pozitivní vliv a například Liliin švagr Philip, se v Itálii stal více empatický vůči druhým a přestal být tak chladný a odměřený ke svým přátelům a rodině. Philip se dříve na svět díval jen jako divák, ale v Itálii se rozhodl stát se účastníkem děje.

Poslední část mé práce se zaměřuje na to jak velká část anglických protagonistů začala měnit svůj svět i doma v Anglii. Přestali dělat jen co je správné a začali i více žít podle sebe, ne jen podle norem tehdejší společnosti. Názornou ukázkou tohoto je hrdinka z knihy Pokoj s vyhlídkou, Lucy. Lucy se změnila z obyčejné mladé dívky v temperamentní slečnu. Po své výpravě do Itálie se rozhodla bojovat s tehdejšími normami a místo toho aby se vdala s bohatým a společensky váženým Cecilem se rozhodla vdát se z lásky a ne z rozumu. Lucy zakončila svůj příběh šťastným koncem zpět ve Florencii, kde celá její cesta ke spokojenosti začala.

V závěru práce zmiňuji jak Forster navnadil své čtenáře nejen k cestování, ale i k vnímání ostatních kultur. Nejdůležitější ale je, že Forster povzbuzoval své čtenáře aby začali myslet sami za sebe a nenechali se tak ovlivňovat vlivem okolí.



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## 10. Annotation

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Title of the thesis: E.M. Forster's view of Italy in *A Room With a View* and *Where Angels Fear to Tread*

Supervisor: Mgr. David Livingstone, Ph.D.

Year: 2020

Key words: E.M Forster, Italy, Character development, England, stereotypes

### 10.1. Abstract

This bachelor thesis addresses the portrayals of Italy and Italians in two of E. M. Forster's key novels. It involves a comparison between cold, inhibited English people and the spontaneous hearty foreigners from southern Europe. It describes the prejudices that the English had about Italians and the development of British characters. Furthermore, it touches on how the English characters made changes upon coming back to England.

## 11. Anotace

Jméno: Tereza Seidlová

Katedra: Katedra anglistiky a amerikanistiky

Název práce: Pohled E.M. Forstera na Itálii v knihách *Pokoj s vyhlídkou* a *Kam se bojí vkročit andělé*

Vedoucí práce: Mgr. David Livingstone, Ph.D.

Rok: 2020

Klíčová slova: E.M Forster, Itálie, Anglie, vývoj Anglických postav, stereotypy

### 11.1. Abstrakt

Tato bakalářská práce se zabývá zobrazením Itálie a Italů ve dvou knihách E.M. Forstera. Zabývá se rozdílem mezi chladnými a odměřenými Angličany ve srovnání se spontánními a srdečnými cizinci s jižních Evropských zemí. Tato práce popisuje předsudky Angličanů o Italech a postupným vývojem jejich charakteru. Dále se tato práce zabývá změnami, které Angličani začali dělat po příjezdu zpět do Anglie.