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Class Difference Depicted in the Work of E.M. Forster
Alžběta Syrová

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Z á s a d y p r o v y p r a c o v á n í :

Práce se zaměří na vybranou prózu Edwarda Morgana Forstera (1879-1970). Tento prozaik je úzce spojován se zobrazením třídních rozdílů v britské společnosti, kterému ve svém díle věnuje velkou pozornost. V úvodu práce se autorka zamyslí nad rozdíly panujícími ve společnosti na počátku 20. století a na přechod z doby viktoriánské na dobu krále Edwarda VII. V této části také zasadí E. M. Forstera do dobového kontextu a představí hlavní pilíře své metodiky. Následující části práce se budou věnovat vybraným aspektům dvou tzv. italských románů E. M. Forstera: Pokoj s vyhlídkou (A Room With a View) a Kam se bojí vkročit andělé (Where Angels Fear to Tread). Zaměří se zejména na analýzu společnosti z hlediska třídního rozdílu a na to, jak příslušnost k dané třídě může komplikovat lidské vztahy. Práci završí kapitola, která z dílčích zjištění vyvodí obecnější závěr.

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Vedoucí bakalářské práce:

PhDr. Ladislav Vít, Ph.D.

Katedra anglistiky a amerikanistiky

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prof. PhDr. Karel Rýdř, CSc.
děkan




doc. Šárka Bubíková, Ph.D.
vedoucí katedry

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Souhlasím s prezenčním zpřístupněním své práce v Univerzitní knihovně.

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ANNOTATION

This bachelor thesis deals with the portrayal of class difference in the so-called Italian novels by E. M. Forster. The thesis describes the differences between an upper and middle-class at the beginning of 20th century and how the difference complicated relationships. Moreover, the thesis deals with cultural distinctions stemming from the difference between traditional British society and Italian progressivism.

KEY WORDS

Class Difference, Social Values, Tradition, A Room with a View, Where Angels Fear to Tread, E.M. Forster, Victorian era

NÁZEV

Třídní rozdíly v díle E.M. Forstera

ANOTACE

Tato bakalářská práce se zabývá zobrazením třídního rozdílu v tzv. italských románech E. M. Forstera. Práce popisuje rozdíly mezi vyšší a nižší společenskou třídou na počátku 20. století a jak tento rozdíl komplikoval navazování mezilidských vztahů. Kromě toho se práce věnuje kulturnímu rozdílu, který pramení z odlišností mezi tradiční britskou a progresivní italskou společností.

KLÍČOVÁ SLOVA

Třídní rozdíl, společenské hodnoty, tradice, Pokoj s vyhlídkou, Kam se bojí vkročit andělé, E.M. Forster, Viktoriánská doba

Table of Contents

INTRODUCTION	8
1 THE BEGINNING OF 20 TH CENTURY IN THE GREAT BRITAIN	10
1.1 Historical Background	10
1.2 Tradition.....	15
1.3 Class Distinctions.....	17
1.4 The Ego and the Id	19
1.5 Social Values.....	20
2 WHERE ANGELS FEAR TO TREAD.....	25
3 A ROOM WITH A VIEW	35
4 CONCLUSION	42
5 RESUMÉ	43
6 BIBLIOGRAPHY	46

INTRODUCTION

This aim of this bachelor's thesis is an examination of class difference in The Great Britain at the beginning of 20th century. In particular, the author of the thesis puts emphasis on how it affects human relationships, especially between members of different classes. In order to be able to do it, the thesis firstly offers the reader historical background commenting on Victorian and Edwardian era and the transition between them. The Great Britain underwent great changes during the transition from the Victoria to the Edwardian era. The Victorian period was characterized by strong morals, many social restrictions regarding sexuality and individuality and repressed self, passions and feelings. However, the Victoria values were still deeply rooted in the minds of people and were a pillar for the society. The division of the society into classes, which was very apparent during the Victorian era, shaped and affected the lives of people in many aspects, as to be discussed and analysed later in the thesis. Depending on the social status and a class a person was born in, it predestined one's future social status and therefore living conditions and life-style as well as education. The hierarchical form comprised the upper class, middle class and the lower class (underclass). The class also ordered people to live up to the expectations of their families and to what was considered appropriate in a certain group of people. Morality and social conventions played a key part in person's life too. In order to understand the mindset of late Victorians and Edwardians, it is necessary to clarify a few concepts with which the thesis is working in the practical part. These concepts include the concept of a class itself and class distinctions, social values, tradition and even individuality because they are essential to understand the problematics and what effect they play in lives of people and how they shape society in general.

The analysis in the practical part is based on two novels by E.M. Forster, the so-called Italian novels *A Room with a View* and *Where Angels Fear to Tread*. In the first chapter of the practical part, *A Room with a View* is examined as the behaviour that was expected from them at the beginning of 20th century was in contrast with their inner desires and the heroines of both novels experience such inner clash. Progressivism is briefly discussed in the beginning of the practical part as it plays a key role in the analysis. The heroines are tried by Italy and the diversity of perspectives that they encounter during their visit. The clash of cultures is thus naturally incorporated into the practical part as a means of offering the reader a better understanding of

In the latter part of theoretical chapter, E.M. Forster and his work will be briefly discussed as in his novels,

“Forster not only challenges the artistic and thematic conventions of the novel of manners, but the traditions of manners and morals on which British life and fiction depended. His novels test accepted Victorian shibboleths about proper and decorous behaviour, about the importance of reason as necessary to control unruly passions and instincts, and about the relationships among social classes.”¹

¹ Daniel R. Schwartz, “The Originality of E.M. Forster,” in *The Transformation of the English Novel, 1890-1930, Studies in Hardy Conrad, Joyce, Lawrence, Forster and Woolf* (Palgrave Macmillan UK, 1995), 117.

1 THE BEGINNING OF 20TH CENTURY IN THE GREAT BRITAIN

1.1 Historical Background

Victorian era, named after its prominent queen, was a period from 1819 until 1901. It was a period that brought many novelties and shaped the society. According to Moynahan, the British empire during the reign of Queen Victoria covered a quarter of the world's area and population of the time. Britain then had and controlled colonies in all parts of the world and was one of the greatest and strongest powers of the time. It was a period of relative peace among the great powers that were established by the Congress of Vienna after the Napoleonic wars and included Great Britain, Russia, Prussia and Austria. Moreover, it was a period of economic bloom, refined manners and national self-confidence for Great Britain.²

He adds that “the British were dominating power during the 19th century and projected their power through sea and voyages. It was a time of discoveries, such as railway, smallpox vaccination and easing pain with chloroform among them.³ Queen Victoria was respected as a modern monarch, moreover loved by the British. The Industrial Revolution, undisturbed by political and social upheaval, made it possible for the economy to bloom. Coal, steam and iron enabled manufacturing industry gained pre-eminence. Together with great discoveries and new inventions such as local anaesthetic or electric telegraph, many famous and important scientists and thinkers came up with their findings. An English naturalist Charles Darwin with his theory of biological evolution by natural selection, German physicist Albert Einstein with his theory of relativity, an Austrian psychoanalyst and neurologist Sigmund Freud or German philosophers Karl Marx and Friedrich Engels.

Apart from the increased economic activity and relatively peaceful international relations, Victorian era is well-known for its values. Generally, Victorian society is described as one full of sexual constraint, low tolerance of crime and strict social code. These values were developed in all facets of Victorian life and were dictating life in all its aspects such as morality, religion, elitism or class structure. The strict set of moral standards and rules, often hypocritically applied, was rooted in Victorian morality that essentially created a change in the British Empire. The outward appearance of dignity and restraint was more important to people rather than the true substance.

Even though society was still standing on pillars of custom and precedence in politics, a space for a change and compromise was possible. In social terms, the hierarchy was not as

² Brian Moynahan, *The British Century* (London: Weidenfield and Nicholson Ltd), 1997, 10.

³ Moynahan, *The British Century*, 10.

fixed as it was in the past. Moynahan suggests that people who struggled for a change, e.g. extension of the vote, better working conditions or rights for women, and did not give up their hopes had a slight chance of eventually being successful and although the conservative didn't allow too much reforming, "the door was left ajar."⁴ The Industrial Revolution enabled the concept of the self-made man and "the rich man in his castle and the poor man at his gate could – and did – trade places."⁵ People could become rich by working in mills and engineering power and steam simplified the work. There was an urge on individuals to "better" themselves. However, the class difference in Victorian era was very visible. The elite valued their heritage, history and family line and its continuity. Its values were traditional, and they wished to retain the status quo. In the beginning of the era, there was no space for any progressive ideas. The elite wished to keep their privileges to stay on top of the class structure and to keep their wealth as well. However, the situation began to change when financial problems threatened the elite's position and they opened to the wealthiest of the middle-class and even began to recognise it.

As a result, British Labour Party was founded in 1901 to provide parliamentary basis for the growing trade union movement.⁶ and the era also gave rise to women's suffrage. In the mid of the 19th century, new acts of parliament were introduced, the Matrimonial Causes Act of 1857 and women's property laws among them. It gave women the opportunity to create lives partly independent and separate from their husbands. Emily Davies fought for women's right to university access and Elizabeth Anderson became the first British qualified female physician and surgeon.⁷

Unfortunately, despite Britain having blooming economy, being the greatest power in the world and having society that valued family the most, the situation was not ideal. As Moynahan puts it, on one hand, the British were very proud of their family values and sexual probity. On the other hand, there were thousands of child prostitutes. Similarly, slavery was abolished in colonies and yet the British were sending criminals and malcontents there in the same slave conditions that existed on the slave ships that the British army was supposed to hunt down.⁸

⁴ Moynahan, *The British Century*, 57.

⁵ Moynahan, *The British Century*, 12.

⁶ G. R. Searle, *A New England? Peace and War-1918* (New York: Oxford University Press Inc., 2005), 297.

⁷ Moynahan, *The British Century*, 58.

⁸ Moynahan, *The British Century*, 13.

After Queen Victoria's death in 1901, her son, Edward VII became the king of the empire. Therefore, 1901 traditionally marks the transition from Victorian to Edwardian era. Although some resources speak of Edwardian era since the last decade of the 19th century when Edward VII became more politically active and took up some of his aging mother's responsibilities. Similarly, Edwardian era is traditionally considered to have ended in 1901 upon Edward's death. Some sources, however, speak of its end by the sinking of Titanic, the beginning of The First World War in 1914 and some even consider its end by the end of The First World War in 1918.⁹

Contrary to the preceding era, the Edwardian era was portrayed as kind of a golden age later in 1920s. Moynahan claims that this notion came from people looking back in nostalgia at their childhoods compared to the Great War. It was often looked at as a mediocre period full of pleasure and garden parties between the great technical and scientific achievements of the preceding Victoria period and the horrors of the Great War that followed. As Moynahan suggests, contrary to Queen Victoria, King Edward VII ruled a different society than his mother. He was a pleasure-loving man that became a synonym to a society that indulged in leisure.¹⁰ There was space for indulgence and it was used to the fullest. Large amounts of money were spent on sporting estates and new houses. He adds that the British began the Edwardian decade as the richest and their national income increased by almost a fifth during it. The richest people in Britain were the top 4% and they owned not less than 90% of Britain's private wealth. The decade of Edwards VII's reign was therefore synonymous with prosperity, art and fashion. The upper class engaged in banquets, social and garden parties and hunting became one of the upper-class hobbies.¹¹

As opposed to the comparison to the war and interwar period, Edwardian era also battled many problems. There were great differences between the wealthy and the poor in the class system and this rigid division heralded great changes in political and social life. The society in Great Britain was a mix of new and old thinking and although the Victorian mind set was still prevailing in society by the beginning of the 20th century, liberal and progressive moods were making its way to the top.¹²

The era offered shifts in politics among sections of society that were largely excluded from the power in the past such as common labourers. The Industrial Revolution in the late 1880s brought new technologies that changed the way of people's lives and the overall

⁹ Thompson, *The Rise*, chapter 8: Authority and Society. Kindle.

¹⁰ Moynahan, *The British Century*, 53.

¹¹ Moynahan, *The British Century*, 53.

¹² Moynahan, *The British Century*, 53.

growth of industry, shifts in manufacturing factories, technological innovations and others made it easier for middle-class people to find a job and altogether, it resulted in increased productivity. As Moynahan claims, not only the middle class and labourers, but also women became highly politicised. Partly because of the Industrial Revolution, women made use of the new technologies to enhance their lifestyle and to gain better career opportunities. Inventions such as typewriter, telephone, new filing systems, increased education and schooling system as well as the new profession of nursery offered middle-class women sufficiency of employment. The rise in women's status resulted in demands for political voice. Only men could vote and participate in elections and political activity of any kind and women's suffrage was not very well accepted. There was support for women's suffrage in all parties. However, The Liberal party that was in control after 1906 made it impossible.¹³

Changes became apparent in the lives of middle-class women. Statistics say that one in ten women was employed and received a salary. Those were primarily women from poorer backgrounds as being employed was not considered suitable for women from upper-middle and upper class. For middle and upper-class women, all assumptions of a good life were based on marriage. Women were expected to marry well, the richer the better, and to have children and run a household. Engaging in any political activity was off limits as well. To put it simply, woman's happy life depended on suitability of a husband. Yet, by 1901, 14% of women under age of forty-five years remained unmarried. These were living either with their families or became a companion to an older woman. Edwardian era was perhaps more tolerant towards gender biases, nevertheless, the poorest women still had little choice and continued struggling even to provide themselves and their family with clothing and maintaining the household.¹⁴

Apart from social liberation, slight changes were introduced to family life. Industrial Revolution and growing middle class made it more difficult. Less children were born as it was suddenly more difficult to maintain the "middle class" status, suburban areas grew, husbands commuted and women were left on their own. Better paid employees included managers or senior clerks. Furthermore, the "labour relations in Britain were notoriously bad."¹⁵ The "everlasting feudalism of a master and a man"¹⁶ had damaging effects. The school leaving age was twelve and since then, children were labouring. As Moynahan puts it, in factories, the working conditions were horrific and the safety standards only primitive. The steel could fly

¹³ Moynahan, *The British Century*, 84.

¹⁴ Moynahan, *The British Century*, 73.

¹⁵ Moynahan, *The British Century*, 69.

¹⁶ Moynahan, *The British Century*, 70.

into unprotected eyes and chemicals often spilled on flesh. In some cases, there was a need to lip read as the noise in mills was too loud. Moreover, labourers brought their own food because the canteens basically did not exist and there were no indoor lavatories. Some enlightened industrialists became horrified by the working conditions and provided their employees with better ones.¹⁷ The majority, however, enjoyed their status and the hiring-firing process and lived up to the words: “The working class can kiss my arse, I’ve got the foreman’s job at last.”¹⁸ Moynahan illustrates Edwardian working conditions on an example of a miner, which, as he states, belonged to one of the worst ones. “They saw themselves the front line in the class war, as they were recognised by their blue scars where coal dust had filled a wound.”¹⁹ They were the first to protest against such conditions and after a series of strikes in 1908, they managed to get an eight-hour day and a minimum wage. Several hundred were injured daily and in 1913, the coal industry was employing 1.2 million people.²⁰ Truly poor were people in Edwardian slums.²¹ It is evident that the life was insufferable, with extreme living conditions including the “children sleeping in banana crates, on mattresses of cotton rags and sackcloth.”²² To escape from the life in slums, boys had a chance to run away to sea and girls could escape by selling themselves on the streets. As harsh as it sounds, the money made by prostitution was higher than in slums. Consequently, the girls suffered from ulcers and syphilis, and as young as twelve years old were often sold to foreign brothels either in the East or South America.²³

With no doubt, both Victorian and Edwardian eras left indelible marks on many aspects of life. Art, culture, architecture, fashion but also economy and social life were influenced by the trends. While Victorian era is largely considered a very repressive one and characterised by sobriety and prudish formality, the Edwardian decade was a lighter, more relaxed period. As the thinking of Edwardians was still highly affected by the Victorian tradition, it created a lot of tension in the beginning of the 20th century. The international political situation was calm and peaceful, yet, the political situation within the Great Britain was rather complicated. Since the Industrial Revolution, attempts to gain better working conditions became to emerge and the Trade Unions movement was born. Apart from the Trade Unions, the women’s suffrage that first emerged in the mid-Victorian era, became more

¹⁷ Moynahan, *The British Century*, 70.

¹⁸ Moynahan, *The British Century*, 70.

¹⁹ Moynahan, *The British Century*, 71.

²⁰ Moynahan, *The British Century*, 71-72.

²¹ Moynahan, *The British Century*, 72.

²² Moynahan, *The British Century*, 73.

²³ Moynahan, *The British Century*, 73-78.

and more apparent and politicised. In 1903, The Women's Social and Political Union was founded to fight for women's suffrage and Emmeline and Christabel Pankhurst became prominent members.²⁴ In economy, there were two great powers emerging next to Britain's strong position as a naval superpower.

The situation began to change towards the end of the century. Britain was slowly losing its prominent status of the world's most powerful nation. The Naval Act was passed to ensure Britain's naval strength, but there was a competition from growing power of America and Germany. The USA and Germany were getting powerful and Britain had to take necessary precautions. Besides political and social problems, Britain was battling the clash of conservative tradition and the progressive liberal mood that persevered. The tension between social classes and individuality was characteristic of the time too. Each class respected its conventions and values and followed certain patterns of behaviour that essentially disabled establish and maintain friendships and partnerships between middle and upper classes.

1.2 Tradition

In his essay Tradition, E. Shils states that "'tradition' and 'traditional' are among the most commonly used terms in the whole vocabulary of the study of culture and society."²⁵ Therefore, it can be said that tradition plays a crucial part their examination. Moreover, he suggests that societies are claimed to be dependent on traditions and they are thought to provide the basis for a recognised pattern of behaviour that is generally followed.²⁶ The traditions are, of course, passed on from the past and as Edward Shils puts it, "despite pervasive changefulness, a very great deal of the life of recent societies has been lived in long-endearing institutions in accordance with rules inherited from a long past."²⁷ To succeed in life, particularly in a society that a person is born into they must follow its rules they must respect them and they must find a compromise.

What is inherited from past can be thought of as "an irksome burden to be escaped from as soon as possible."²⁸ Of course, there is a clash between the old and the new and the existent beliefs and practices are thought of as untenable and therefore should be replaced by new ones as the belief suggests that things as they exist are imperfect and therefore in need of

²⁴ Moynahan, *The British Century*, 84-85.

²⁵ Edward Shils, "Tradition," *Comparative Studies in Society and History* 13, no. 2, Special Issue on Tradition and Modernity (April 1971): 123.

<http://www.jstor.org/stable/178104>

²⁶ Shils, "Tradition," 125.

²⁷ Shils, "Tradition," 125.

²⁸ Shils, "Tradition," 124.

improvement. In the academic journal on Tradition, Shils claims that a “change must not be resisted, it must be accepted. Even better is to seek change, best of all is to initiate it.”²⁹ Among the achievements to initiate change is the idea of progress as progress is almost identical with change and innovation with improvement.³⁰

When a person is born into a certain society, they must accept the values and patterns of behaviour upon which the society rests. Contrary to those who are familiar with the beliefs already, who can distinguish between what is right and what is wrong, acceptable and unacceptable and what is expected from them, the newcomers are unaccustomed to the situation and in they must learn how to “acquire beliefs which are already believed in or by performing actions already performed in the environment” in order to fit in.³¹ The authorities therefore serve as a guideline for the newcomers. As E. Shils puts it, “the beliefs that involve imperatives and evaluations are given to the newcomers and are continuous of the past that preceded them.”³²

Edward Shils describes traditions as “beliefs with a particular social structure and a consensus of time.”³³ In other words, a tradition is an opinion on a certain thing that all members of a group agree on. Traditions are believed in by people who maintain any kind of relationship among them and hence their reception is motivated by a belief in the legitimacy of the authority, traditions are “accepted without being assessed by any criterion other than its having been believed before.”³⁴ The traditional transmission and reception as described in the issue on Tradition suggests that beliefs accepted in the past and also recommended by living elderly people who speak for the past in the present. In that respect, the elders offer the newcomers a “traditional legitimation” that makes them a representative of the past and they serve as a model for the newcomers. In most societies, an influence of the older generation on the younger generation is present. However, this is not because the elderly have greater power and therefore occupy important institutions and therefore have more possibilities to exert their influence on the younger members of society. Edward Shils believes that “the persuasiveness of the elders for many of those who acknowledge their authority is enhanced by the fact that the elders knew what the institution was before the young ones came into it.”³⁵ There is a need to feel connected to the past even in the present and to share the same values and in most

²⁹ Shils, “Tradition,” 127.

³⁰ Shils, “Tradition,” 126.

³¹ Shils, “Tradition,” 126

³² Shils, “Tradition,” 126.

³³ Shils, “Tradition,” 127.

³⁴ Shils, “Tradition,” 128.

³⁵ Shils, “Tradition,” 132.

case, those who feel the need to search for the traditional beliefs simply want to attach themselves to it.³⁶ The dull acceptance of the given beliefs of course is accompanied by a fear of the authorities. Therefore, the desire of connection with the past and the desire to be consensual stems from that fear.

What needs to be clarified for the purpose of the analysis is the term givenness. This “immediate pressure of “givenness” is crucial. Beliefs and practices are given to people within a particular social circle in their childhood and maturity.”³⁷ These are therefore expected to be followed by people and as traditions and a search for them are common, so can the refusal of them be and even though traditions are generally respected. E. Shils, however, claims that “pastness not only arouses awe and observance, it also compels a tendency towards disrespect.”³⁸

1.3 Class Distinctions

In his essay on Class Distinctions, H. O. Meredith says that the base of class difference is that members of different classes resent and, in the main, refuse any intimate personal relation with each other; and in particular they abhor intermarriage, - marriage being the most intimate of personal relations.³⁹

Additionally, Meredith believes that what determines whether the class distinction is present in society is either existence or non-existence of revulsion towards intermarriage. Nevertheless, even in a society with a class system, there is a place for class intermingling. Meredith argues that even in such society individual people will, for various reasons including love, ambition or money, marry members of other class.⁴⁰ However, he also adds that a “real class equality can be only asserted of people who intermarry freely without their friends and relations feeling surprise, or doubt, or disgust.”⁴¹

Given the historical background of Edwardian era, it is easy to believe that such thing as intermarriage free of prejudices was highly exceptional. In the journal, Meredith raises the question of what is the main cause of the fact that people are appalled by the idea of intermarriage and the answer to the question, if one looks at the problem from a somewhat superficial point of view, is wealth. He states that it is not crucial for the partners to have the

³⁶ Shils, “Tradition,” 133.

³⁷ Shils, “Tradition,” 140.

³⁸ Shils, “Tradition,” 141.

³⁹ H.O. Meredith, “Class Distinctions,” *International Journal of Ethics* 25, no. 1 (October 1914): 33.
<http://www.jstor.org/stable/2989561>

⁴⁰ H.O. Meredith, “Class Distinctions,” 33.

⁴¹ H.O. Meredith, “Class Distinctions,” 33.

equal amount of wealth but the wealth they share should be satisfactory to ensure the couple a life within the class standards. This, of course, works provided that both partners are by birth and breeding members of the same class. ⁴²If not, the situation gets complex.

It is obvious that if the difference that stems from an unequal possession of wealth is too big (i.e. lower and upper-class marriage), it can complicate life for both partners in the intermarriage. Therefore, such marriages are “tolerated rather than encouraged” ⁴³ by members of a class. Meredith stresses that it is essential for people from lower class who marry into a superior class to shortly after the marriage acquire the “manners and prejudices of their new environment” ⁴⁴ and that “the wealth, in other words, is not wanted merely for itself, but because certain standards of refinement and civilized intercourse cannot be maintained without it.” ⁴⁵Therefore, the wealth is appreciated because it is expected to connect people of the same class in their way of thinking, habits, tastes and education.

H.O. Meredith suggests that a “culture of any class is determined by either ante-natal or post-natal history of the mass of its members,” ⁴⁶ i.e. that a life of every single member is shaped by heredity and by environment. ⁴⁷ While Meredith believes that ante-natal causes are of minor importance, post-natal, i.e. nurture, environment and education, matter much more because each class has its own traditional tastes and habits that are based on upbringing and “the children of a class, and all of entrants to it, are reared in these traditions.” ⁴⁸ It is possible to consider traditions as a foundation for culture of a class and, according to H.O. Meredith, “tradition plays an exceedingly interesting and important part in the genesis of culture.” ⁴⁹

Members of a certain class, besides having corresponding tastes and habits, also share the same set of ideals. Meredith divides those ideals into ethical, intellectual and aesthetic. ⁵⁰ For instance, the fact that one specific class may seem more moral is a consequence of class traditions rather than its cause. Therefore, to be able to tell why the class distinction exists, all other aspects, i.e. moral, aesthetic and intellectual, of a class that could possibly affect it should be eliminated. ⁵¹ If those are eliminated, various findings show the relation between culture and wealth. Meredith argues that neither the rich nor the poor find it relevant that

⁴² H.O. Meredith, “Class Distinctions,” 34.

⁴³ H.O. Meredith, “Class Distinctions,” 35.

⁴⁴ H.O. Meredith, “Class Distinctions,” 35.

⁴⁵ H.O. Meredith, “Class Distinctions,” 35.

⁴⁶ H.O. Meredith, “Class Distinctions,” 36.

⁴⁷ H.O. Meredith, “Class Distinctions,” 36.

⁴⁸ H.O. Meredith, “Class Distinctions,” 40.

⁴⁹ H.O. Meredith, “Class Distinctions,” 40.

⁵⁰ H.O. Meredith, “Class Distinctions,” 41.

⁵¹ H.O. Meredith, “Class Distinctions,” 42.

culture should be dependent on an amount of wealth one possesses, and that the rich feel superior because their high moral standards are intrinsic to them.⁵² An interesting view that Meredith suggests is that “wealth has much less to do with morality than it has with aesthetic and intellectual culture, only because society cannot exist at all without morality whilst aesthetic and intellectual progress is comparatively unessential.”⁵³

1.4 The Ego and the Id

In early 20th century society, many aspects of human nature were kept deliberately under control. Any significant displays of emotions were not desired in the behaviour of upper-class people as it pointed at poor upbringing or low social status.⁵⁴ Such displays, however, inseparably belong to human nature and its repression creates a tension.

Since 1895, Sigmund Freud assumed that human behaviour was based on two contrasting tendencies, the pleasure principle and the reality principle. The pleasure principle works in the sense of forcing a person into an immediate and impulsive wish-fulfilling satisfaction and is linked to the unconscious mind. The reality principle, on the other hand, allows the person to tolerate delays or postpone the satisfaction.⁵⁵ This secondary process of putting the immediate need off involves thinking.

Moreover, apart from the division of human behaviour, Freud introduced a division of psyche. A further division suggests thinking of psyche in threes, the id, the ego and the superego. Although id, ego and superego can be described as structural concepts or ‘places’ within the psychic apparatus, they are not actually located in the brain. The id works at an unconscious level, and operates on the pleasure principle. It is the part that satisfies basic human principles and all kinds of biological drives, from eating to sexual life. It is present at birth and begins as an unorganized incentive. As a person grows, ego, gradually develops functions enabling the individual to master their impulses, operate independently and control the environment. It operates at a conscious level, following the reality principle and its main goal is to satisfy the demands of id in a safe and socially acceptable way. In a nutshell, “the ego represents what may be called reason and common sense, in contrast to the id, which contains the passions.”⁵⁶ Superego develops during early childhood and its goal is to ensure that moral standards are followed. In other words, it makes people behave in a socially

⁵² H.O. Meredith, “Class Distinctions,” 42.

⁵³ H.O. Meredith, “Class Distinctions,” 44.

⁵⁴ Sigmund Freud, *The Ego and the Id*,

⁵⁵ Freud, *The Ego and the Id*,

⁵⁶ Freud, *The Ego and the Id*, II. *The Ego and the Id*

acceptable manner. The id, ego and superego and their correlation has been explained on an example of a man on a horseback. As Freud explains,

ego in its relation to the is like a man on horseback, who has to hold in check the superior strength of the horse; with this difference, that the rider tries to do so with his own strength while the ego uses borrowed forces.⁵⁷

For the analysis of Forster's novels, a concept of repression must be established. According to Freud, repression is a defence mechanism that renders unacceptable impulse or idea into unconscious mind. It arises from conflict between the pleasure and reality principle and the outcomes, such as impulses, memories or painful emotions that arise from such conflict, still remain alive and are indirectly influencing people's behaviour.⁵⁸

The three parts of human psyche and their relation to each other create a dilemma in people's life. As it is not possible for the three parts of psyche function separately, the inner conflict becomes inevitable.

1.5 Social Values

Perhaps the fundamental base of a society are social values that, as Edward C. Hayes defines them, are "the elements in experience upon which judgements of worth are passed, the subjects of which valuations supply the predicate, and which are not a special kind of social activity but an element or quality found in activities of every kind."⁵⁹

He adds that our actions are like a shield, one side of which is exposed to the world, the other pressed against the heart. The inner side of activity is desire and satisfaction and the pain. Even the thought of an action is itself an activity with its lining of desire and satisfaction. When outward circumstances hinder our actions, still the inner activity may continue like the straining of a man in chains, and though it cannot show its outer side in overt deeds, yet its inner side be hot and vivid or cold and heavy to our own passionate or dogged consciousness.⁶⁰

Similarly to Freud, Hayes differentiates between the inner and outer just like Freud does with the id and the ego. Both Hayes and Freud agree that if the inner desires, wants and impulses are not satisfied, such desires turn into despair.

For the understanding of the following division of social values, it is necessary to establish the term action. Action, as described by Hayes, is experience. Hayes argues that all

⁵⁷ Freud, *The Ego and the Id*, II.

⁵⁸ Freud, *The Ego and the Id*, 40-50.

⁵⁹ Edward C. Hayes, "Social Values," *American Journal of Sociology* 18, no. 4 (January 1913): 470.

⁶⁰ Hayes, "Social Values," 470.

experience is action contrary to what is sometimes called “passive experience.” According to him, passive experience is “that experience the conditions for which are supplied by others or by Nature.”⁶¹

Since the terms action and experience have been established, the focus will now turn to social values. In the journal, Hayes is preoccupied with the question to the answer “What do men live for?” The answer, most usually, is money. However, Hayes argues that such answer is false as “money has no value in itself” and “all value is in action, in experience, in life.”⁶² Contrary to the common answer, and perhaps surprisingly, wealth plays a much bigger part not only in class distinctions but in beliefs of a society as well as seen in H.O. Meredith views. Whereas H.O. Meredith deals with the impact of wealth on class distinctions, E.C. Hayes focuses more on how it affects values.

The value that Hayes talks about in his work he claims exists only in consciousness and it “can never be seen, or weighed and it can be measured only by comparison with some other satisfaction as imponderable as itself”⁶³ and that “no material thing is good in itself, or good in any ultimate sense, it is only good for something, and that something for which it is good is always a conscious experience.”⁶⁴

Apart from money, Hayes lists five ultimate social values of which our lives are comprised and divides them into five categories. These “five kinds of desire and satisfaction that...in their proper union and harmony constitute the good life”⁶⁵ are physical, aesthetic, intellectual, social and the personal satisfaction. The fourth and fifth category play a greater part in the analysis of this thesis because when it comes to analysing class difference, social experiences can affect people either positively or negatively and can sometimes be mutually exclusive with personal satisfaction.

According to Hayes, maintaining a contact with companions is essential to humans, it brings joy and if this natural desire is unfulfilled, the separation can affect people as badly as to result in madness.⁶⁶ In contrast, “our personality is largely the fruit of social contacts”⁶⁷ and if people feel an approval from their companions, they find themselves in a safe environment and they are able to flourish. As Hayes puts it, “we expand under the favour of our associates like flowers in the sun; joy blooms and all our powers bear fruit; but their

⁶¹ Hayes, “Social Values,” 471.

⁶² Hayes, “Social Values,” 471.

⁶³ Hayes, “Social Values,” 472.

⁶⁴ Hayes, “Social Values,” 472.

⁶⁵ Hayes, “Social Values,” 479.

⁶⁶ Hayes, “Social Values,” 484.

⁶⁷ Hayes, “Social Values,” 485

indifference blights, and withers us like a frost.”⁶⁸ Moreover, Hayes points out that “whatever achievement friends and associates reward with approval and honor men will strive for.”⁶⁹ In this respect society can acquire control over people and if there is a clash between the inner side of the shield mentioned earlier and what is generally approved by society, tension is formed.

The fifth category, i.e. personal satisfaction, is far more complex than social experience. Having our personal ideal serves as a compass and it determines how people see themselves, it affects their behaviour, choices and actually shapes their character. A definition offered by E.C. Hayes says that

since the social contacts from which we derive our standards of self-judgement are so numerous and so diverse as to impose on us opposite requirements, we cannot be simultaneously governed by them all, but are compelled at any given moment to select one course of conduct, making it our way, and its standard of judgement our standard of self-judgement.⁷⁰

This ideal that one creates is naturally changing as people are continuously formed by society and offered new points of view by influences that surround them. Therefore, the ideal may sometimes be unclear, irrational or absurd, as Hayes states.⁷¹ Moreover, he explains that the creation of the personal ideal is not always happening consciously and in case that a person is lucky enough to be born and raised in a convenient environment that also ensures education, then the personal idea is composed of their own ideas and concerns together with the requirements of society on them. Hayes adds that his view of a personal ideal is that it “includes not only moral requirements but also ambitions and all standards of personal success and worth”⁷² which he calls the satisfactory self. The satisfactory self and more precisely a self-thought is

the most central and determining thing in his character. It dominates his deliberate choices, and even in the busy hours where absorption in objective aims drives it below the threshold of consciousness, if he lives an organized life, it still is determining the direction and force of his activity.⁷³

On that account, the way people think about themselves in terms of a personal ideal is closely related to honesty and constancy with which they cherish their chosen standards. Therefore,

⁶⁸ Hayes, “Social Values,” 485.

⁶⁹ Hayes, “Social Values,” 485.

⁷⁰ Hayes, “Social Values,” 486.

⁷¹ Hayes, “Social Values,” 486.

⁷² Hayes, “Social Values,” 487.

⁷³ Hayes, “Social Values,” 487.

the “honesty and constancy, or the lack of them, mark the path of our ascent or descent.”⁷⁴

Concerning the question of one’s honesty, Hayes offers an interesting view on the degree of comfort to which people are able to follow their moral standards. He states that when

personal reaction upon some situation disagrees with their ideal, they say to themselves that under the peculiar circumstances under which they acted the ideal was not binding, or else that the ideal was impracticable anyway for real life as conditions now are, and comfort themselves with the opinion that most persons would have done no better than they.⁷⁵

However, he says that other people are “too honest for this” and that the “virtue of humility” rests on the fact that they “admit the real character of their own act, make no apology for it and still cling to their ideal.”⁷⁶

Constancy, on the other hand, is “a matter of attention” and as Hayes puts it, “the dishonest mind winces from the facts, his attention fades away from unwelcome realities.”⁷⁷ He continues by saying that those who will not put all effort in achieving their personal ideal are in either case “equally devoid of self-determined personality” and that they are

drifting derelicts...in either case without engine or steering gear, floating forever aimlessly or entering some harbour or crushed upon the rocks, as ride and wind determine.⁷⁸

Opposite to these are the people that no matter the circumstances will “hold to the course”⁷⁹ and will not be influenced by neither opportunities nor influences that happen to them.⁸⁰ To be able to do that, one must have “an honest ideal”⁸¹ which he appreciates and maintains and which enables him to be “open to all that he can see of life’s present and future meaning to himself and to all who are to be affected by his life.”⁸²

Lastly, difference between pleasures and satisfactions should be explained. As Hayes puts it, “satisfaction is the deep strong current of life, pleasures are its ripples.”⁸³ Those who want to pursuit satisfaction are then those whose actions should correspond to their “personal

⁷⁴ Hayes, “Social Values,” 487.

⁷⁵ Hayes, “Social Values,” 487.

⁷⁶ Hayes, “Social Values,” 488.

⁷⁷ Hayes, “Social Values,” 488.

⁷⁸ Hayes, “Social Values,” 489.

⁷⁹ Hayes, “Social Values,” 489.

⁸⁰ Hayes, “Social Values,” 489.

⁸¹ Hayes, “Social Values,” 489.

⁸² Hayes, “Social Values,” 489.

⁸³ Hayes, “Social Values,” 490.

ideal.”⁸⁴ Therefore, “when there is a breach between one’s judgement and one’s conduct, a hiatus in one’s personality, then there is wretchedness.”⁸⁵

In conclusion of the personal satisfaction, Hayes states that “the intimate relationship between the personal satisfaction and social approval, and we should not forget how largely our standards of self-judgement grow out of the approvals and disapprovals that have been expressed by those who influence us, and how largely our self-approval is strengthened or weakened by the judgement that others pass upon us.”⁸⁶

⁸⁴ Hayes, “Social Values,” 490.

⁸⁵ Hayes, “Social Values,” 490.

⁸⁶ Hayes, “Social Values,” 491.

2 WHERE ANGELS FEAR TO TREAD

In *Where Angels Fear to Tread*, Forster firstly offers reader a look into the domestic life of the Herritons in Sawston. He comments on their values, describes the situation which preceded the opening scene at railway station and readers learn about different point of view on life the characters have. Mrs Herriton is introduced as a head of the family who always has a final word and she fears loss of charitable reputation the most. Her son Philip, who is keen on Italy and seems to be open-minded but inwardly, he is bound to share opinions of his mother. Harriet, who is narrow-minded, despises anything non-British and isn't keen on anything that does not correspond with English conventions. Miss Abbott, a young girl with refined manners whom the Herritons find trustworthy and, lastly, it is Lilia, who marries into the Herriton family and who troubles them awfully. It is later in the novel when the setting is moved to the small Italian town of Monteriano where the characters are challenged and eventually transfigured, perhaps partly freed from prejudices that were deeply rooted in their minds, and that were caused by their upbringing. According to H.O. Meredith, the clash between English and Italian mind set cannot be avoided as each country has its own culture and culture is linked to its traditional tastes and habits. Therefore, the clash of these values stems from the difference between the environment people come from and it is a clash between traditional English values and Italian progressivism.

Italy played a major part in the transfiguration of the English characters. Whereas the society in Sawston, as embodied by Mrs Herriton, whom Philip called "well-ordered, active, useless machine,"⁸⁷ was rigid, full of social barriers, conventions, falseness and rules, Italy and Monteriano, embodied by Gino, was exactly the opposite. The Englishmen were puzzled and tried by the passionate nature of Italians and by behaviour and truthfulness they had not known in England. The clash between Englishness and Italian nature and passion was essentially a clash between the inner repressed desires and knowing what is the right thing to do, and blind following of the conventions imposed on people out of fear or ignorance. Philip, who travelled to Italy, is annoyed with Sawston and often finds the people and society intolerable. An example is given by E.M. Forster when the Herritons see Lilia off. Philip advises Lilia on Italy and tells her to "love and understand Italians, for the people are more marvellous than the land."⁸⁸ Additionally, he believes, as he tells his mother that "Italy really

⁸⁷ Forster, *Where Angels Fear to Tread*, 71.

⁸⁸ Forster, *Where Angels Fear to Treat*, 1.

purifies and ennobles all who visit her. She is the school as well as the playground of the world. “⁸⁹

In *Where Angels Fear to Tread*, the principal difference in class is demonstrated on intermarriage. Lilia Herriton is married to a noble man from an upper class, Mr Charles Herriton. As suggested in the chapter on class distinctions, H.O. Meredith believes that what makes a class difference present in a society is refusal of marriage between members of different classes.⁹⁰ Such case is well demonstrated on the example of the relationship of the Herriton family to Lilia after Mr Herriton’s death in *Where Angels Fear to Tread*. Lilia herself comes from a poorer background and therefore, her marriage to a member of the upper class is seen as a success by her family. By marrying Mr Charles Herriton, she acquired the position of an upper-class member. Apart from her new status, she also acquired an obligation to follow many rules and a different behaviour was expected from her. E. Shils claims that people who are new entrants to a class must learn to acquire ideas and opinions that are established and acknowledged in the environment. Hence, as Meredith puts it, the intermarriages are therefore “tolerated rather than encouraged”⁹¹ and a member of an inferior class who marries into a superior class is within a very short time expected to fit into their new environment and to acquire its manners and prejudices.

In the theoretical part, it was mentioned that it is possible to talk about class equality only if there is no revulsion towards it and if people can intermarry without their relatives having any negative opinions about the marriage.⁹² In the case of Lilia’s and Mr Herriton’s marriage, the situation is exactly the opposite. The Herritons are not pleased to welcome Lilia as a new family member. To them, Lilia represents a potential threat to their reputation. Expectations of the Herritons towards Lilia include being a woman with ladylike manners whose main task is to be a good wife to her husband, to raise children and to run a household. Additionally, it is Mrs Herriton who wishes to raise Lilia’s daughter and prevent Lilia from passing bad morals and manners onto her. English society was not a place to be free-thinking and having a respectable public image was required. How tense could the intermingling of classes be shown on an example of the relationship between Lilia and her mother-in-law even before the marriage.

⁸⁹ Forster, *Where Angels Fear to Tread*, 4-5.

⁹⁰ H.O. Meredith, “Class Distinctions,” 33.

⁹¹ H.O. Meredith, “Class Distinctions,” 33.

⁹² H.O. Meredith, “Class Distinctions,” 33.

For six months she schemed to prevent the match, and when it had taken place she turned to another task – the supervision of her daughter-in-law. Lilia must be pushed through life without bringing discredit on the family into which she had married.⁹³

With no respect for her happiness or her aspirations and desires, Lilia is limited by her new family and asked to follow and behave according to social rules in order not to humiliate their social status. After Lilia's husband's death, she goes on a year-long trip to Italy, accompanied by a lady ten year younger than her, Miss Caroline Abbott. Mrs Herriton considers the trip to be a good thing for Lilia, even though the hidden hypocritical idea behind it is to get rid of her so that Mrs Herriton does not have to worry about her. In spite of Mrs Herriton's efforts, Lilia humiliates the Herriton family in the worst way possible by marrying an Italian of lower social status.

To the conservative English people, such match with a foreigner seems unacceptable, yet Lilia chooses much worse, a man ten year younger than herself, moreover a son of an Italian dentist in a small town of Monteriano. The engagement that the Herritons try to break off in any possible way stems from rebellion. On page 63, Miss Abbott confesses to Philip that nevertheless the “disparity of their social position,” herself and Lilia were “drunk with rebellion” and had “no common sense.”⁹⁴ Lilia's escape from the society that was repressing her inner desires and that took away her freedom is an example of unacceptable intermarriage. In his essays *Social Values*, Hayes explains that “our actions are like a shield” and that “the inner side of activity is desire and satisfaction and pain.” Therefore, “when outward circumstances hinder our actions, still the inner activity may continue like the straining of a man in chains.”⁹⁵ A marriage to Gino she considered a marriage out of love and a way of fulfilling her inner desires.

For twelve years you've trained me and tortured me, and I'll stand it no more...And when Charles died I was still to run in strings for the honour of your beastly family, and I was to be cooped up at Sawston and learn to keep house, and all my chances spoilt of marrying again...I can stand up against the world now, for I've found Gino, and this time I marry for love!⁹⁶

She blames the Herritons for treating her badly and for her suffering in their home. When Lilia notifies them about her engagement to Gino, which is unacceptable for the Herritons, Philip calls her “impertinent and contemptible”⁹⁷ but his main goal is to save the name of the

⁹³ Forster, *Where Angels Fear to Tread*, 5.

⁹⁴ E. M. Forster, *Where Angels Fear to Tread* (Edinburgh and London: William Blackwood and Sons, 1905), 63.

⁹⁵ Hayes, “*Social Values*,” 470.

⁹⁶ Forster, *Where Angels Fear to Tread*, 28.

⁹⁷ Forster, *Where Angels Fear to Tread*, 29.

family rather than Lilia.⁹⁸ It is obvious that what bothers The Herritons the most is Gino's social status and insufficient amount of wealth. As H.O. Meredith claims, the wealth is a key component in class distinction because it helps people connect as they share the same values typical for their class, such as habits and education. Moreover, wealth, as Meredith puts it, is never wanted for itself but rather as a means of keeping civilized intercourse. This can be achieved by sharing the same values, i.e. nurture, environment and education which all belong to post-natal causes that determine a person.⁹⁹ As Gino is, in spite of Lilia's efforts to introduce him as a member of Italian mobility, revealed to be a common Italian, the Herritons suspect that Gino intends to marry Lilia for her money and given the fact that he comes from a different environment and culture than she does, they believe that their marriage is not going to last.

Moreover, Mrs Herriton feels indignant because she believes she is eligible to approve Lilia's prospective husband. Her reaction is that "if Lilia marries him she insults the memory of Charles, she insults Irma and she insults us. Therefore, I forbid her, and if she disobeys we have done with her for ever."¹⁰⁰

Hypocrisy was a feature of behaviour in English upper-class society at the time and one of the key attributes that E.M. Forster focused on in his novels. What was important was how things looked on the surface rather than how they really were. A great example of the hypocritical society is an example of Lilia's marriage in Italy and later her and Gino's child.

In the novel, E.M. Forster offers two completely different attitudes towards the situation as the situation develops. After Mrs Herriton hears about Lilia's death, she has no interest in the child as to her, Lilia has embarrassed the family by marrying a son of an Italian dentist. When she learns that Miss Abbott, who partly feels responsible for Lilia's unfortunate fate, wants to save the child, Mrs Herriton changes her attitude towards the whole situation. Philip, who discusses the matter of Lilia with his mother, points out to himself: "Pride was the only solid element in her disposition. She could not bear to seem less charitable than others."¹⁰¹ Pride, he believes, is the only thing real about his mother.

This situation is a clear example of the fact how wealth affects social values that both E.C. Hayes and H.O. Meredith stress. In this situation, the opinion of E.C. Hayes applies better. His statement that wealth is always good for an experience, not for itself¹⁰² is an

⁹⁸ Forster, *Where Angels Fear to Tread*, 29.

⁹⁹ H.O. Meredith, "Class Distinctions," 35.

¹⁰⁰ Forster, *Angels*, 14.

¹⁰¹ Forster, *Where Angels Fear to Tread*, 71.

¹⁰² Hayes, "Social Values," 472.

evidence of Mrs Herriton's actions. She uses her wealth to maintain her reputation. She doesn't care about the future of the child or the child itself, she decides to bring it back to England to keep her appearance to others in Sawston. By money, she tries to bribe Gino into letting the Herritons adopt the child and raising it in England.

Miss Abbott, too, wants to save the child and bring it back to England. Her intentions, however, differ greatly from Mrs Herriton's. Miss Abbott's efforts are driven by what E.C. Hayes calls personal satisfaction. Personal satisfaction is fulfilled as long as people live up to their personal ideal. It is understandable that such ideal is constantly changing as people create it based on external influences that surround them. Hayes suggests that "honesty and constancy, or the lack of them, mark the path of our ascent and descent"¹⁰³ and at this point in the novel, Miss Abbott is certain about the perseverance to ensure that the child gets good upbringing in Sawston. In Miss Abbott's case, the main influence is the society of Sawston and contrary to Mrs Herriton, she cares about the child. As Forster says, Miss Abbott is

equally civil, but not to be appeased by good intentions. The child's welfare was a sacred duty to her, not a matter of pride or even of sentiment. By it alone, she felt she could undo a little of the evil that she had permitted to come into the world.¹⁰⁴

On the example mentioned above, it is evident that Caroline feels partly responsible for Lilia's marriage and also for her death as it was her who accompanied Lilia on her trip to Italy and it was Caroline who was expected to prevent any unsuitable behaviour. As Mrs Herriton puts it, "it is mortifying to think that a widow of thirty-three requires a girl ten year younger to look after her."¹⁰⁵ Moreover, when Mrs Herriton learns about Lilia's engagement, she blames Miss Abbott too and complains that "she too, has something to explain."¹⁰⁶ Caroline cannot suppress feelings of guilt towards Lilia, but also towards the Herritons and possibly towards herself as she betrayed her morals when she encountered the free-spirited Italy and succumbed to Lilia's and Gino's love. Therefore, she believes that if the child is properly raised in England, she will make up for her wrongs.

Mrs Herriton seems to have things under control until she receives a letter of refusal from Gino regarding the child. She informs Caroline Abbott about it and afterwards, the situation changes. Miss Abbott refuses to accept the letter as a final word from Gino and she is willing to go to Italy and get the child from Gino. This situation makes Mrs Herriton angry. "This outburst of violence from his elegant ladylike mother pained him dreadfully. He had not

¹⁰³ Hayes, "Social Values," 487.

¹⁰⁴ Forster, *Angels*, 72.

¹⁰⁵ Forster, *Angels*, 4.

¹⁰⁶ Forster, *Angels*, 11.

known that it was in her,”¹⁰⁷ as described by Philip. The angry behaviour shows how Mrs Herriton feels about Miss Abbott interfering in the whole matter. “I will not be disgraced by her. I will have the child. Pay all we’ve got for it. I will have it.”¹⁰⁸ She feels scared that her charitability and good appearance would be threatened if Caroline went to Italy because she initially was willing to leave the child with its father and the attitude of her and the whole Herriton family towards it was that “The child is no relation of ours. It is therefore scarcely for us to interfere.”¹⁰⁹

This sudden change of attitude towards the child is a perfect example of the hypocrisy and importance of wealth. As their family possesses wealth, the Herritons consider themselves superior and they believe that Gino, who is poor, would definitely be willing to accept their money in exchange for the child.

E.C. Hayes suggests that a personal ideal is a mixture of one’s own beliefs and interests, and requirements of society.¹¹⁰ Upon hearing the news about Lilia’s baby, Caroline’s personal ideal was largely based on her upbringing. She believed that the child would do better in England where it would be well-raised. Therefore, she intends to fulfil her ideal by saving the child from Gino.

When Caroline and Philip with Harriet meet in Stella d’Italia, Philip naturally gets suspicious about Caroline’s presence. He believes that “either she suspected him of dishonesty, or else she was being dishonest herself.”¹¹¹ No other reason there is for him to explain her presence, as he begins to worry that her she could have made a contract with Gino and get the child before the Herritons. When she is asked about her intentions, Miss Abbott replies that she came to spy on Philip and Harriet because Mrs Herriton “has behaved dishonourably all through.”¹¹² by keeping Caroline aside and wanting to get the child only to seem charitable to people. Additionally, she stresses that the rescue-party is what matters and that “Sawston was different: we had to keep up our appearances. But here we must speak out.”¹¹³ She is persistent and talks openly, and moreover, she encourages Philip to put all effort in achieving their common goal, the child.

¹⁰⁷ Forster, *Angels*, 75.

¹⁰⁸ Forster, *Angels*, 75.

¹⁰⁹ Forster, *Angels*, 69.

¹¹⁰ Hayes, “Social Values,” 486.

¹¹¹ Forster, *Angels*, 85.

¹¹² Forster, *Angels*, 89.

¹¹³ Forster, *Angels*, 88-89.

Although she is constant in her task, she falls for the Italian charm. Demonstrated on the example of the opera visit, Caroline and Philip enjoy the performance, however inappropriate it seems to them.

As Philip puts it in the novel,

There is something majestic in the bad taste of Italy; it is not the bad taste of a country which knows no better; it has not the nervous vulgarity of England, or the blinded vulgarity of Germany. It observes beauty, and chooses to pass by it. But it attains to beauty's confidence.¹¹⁴

In the theatre, the mission is forgotten for a moment. Philip and even Caroline are taken by the moment and they free themselves from the obligations imposed on them and enjoy the performance. As soon as the opera ends Caroline's

head, too, was full of music, and that night when she opened the window her room was filled with warm sweet air. She was bathed in beauty within and without; she could not go to bed for happiness.¹¹⁵

She is present in the moment and remembers that only twice in her life she was that happy and that it was the night of the opera, and a night when Lilia and Gino told her they loved each other. This realization makes Caroline guilty as she feels ashamed of it and remembers why she came to Italy and she suppresses her happiness. She knows that she came to fight Monteriano and "to champion morality and purity, and the holy life of an English home. In the spring, she had sinned through ignorance; she was not ignorant now."¹¹⁶ The inner clash between her values and free-spirited Italy that is affecting her and prevents her from thinking clear appears and it leaves her uneasy.

The turning point is demonstrated on Miss Abbott's visit to Gino's house with the intention of getting the child herself. She believes she is no longer ignorant and that she acts in accordance with her personal ideal. She breaks the agreement with the Herritons about their cooperation with faith that she has the highest prospect of winning it. While Philip is fond of Gino and wants to handle the matters in a pleasant way and Harriet acts grumpy and would try to buy the child, Miss Abbott feels that she slightly understands Gino's nature and that she is thus the only one who can settle it. Beforehand her interview with Gino, she, however, struggles with herself. Regardless her state, she believes that if she doesn't show how she truly feels, he will have to obey her. Her ladylike manners and conventional behaviour unfortunately do not make any impression on Gino because he does not express neither of it

¹¹⁴ Forster, *Angels*, 97.

¹¹⁵ Forster, *Angels*, 102.

¹¹⁶ Forster, *Angels*, 102.

nor does he care about it. The situation which she is in puzzles her even more when Gino points at the baby. In that moment, Caroline's personal ideal undergoes the most difficult challenge. "She had thought so much about this baby, of its welfare, its soul, its morals, its probable defects" but "it did not stand for a principle any longer."¹¹⁷

Only after Caroline sees the baby lying on a floor in Gino's house, she realizes that she is powerless. She always pictured the child and thought about it as an abstract object on which people, specifically herself and the Herritons, would be practising their influence and raise it according to their values. However, deep inside she feels that it is not in her power to decide what should be done and that nobody else should interfere anymore other than to wish Gino and the child well. She realizes that by her moral attacks to his nature she neither "frightened her enemy nor made him angry, nor interfered with the least detail of his domestic life."¹¹⁸ Moreover, she is stunned by the truth.

The horrible truth, that wicked people are capable of love stood naked before her, and her moral being was abashed. It was her duty to rescue the baby, to save it from contagion, and she still meant to do her duty. But the comfortable sense of virtue left her. She was in the presence of something greater than right or wrong.¹¹⁹

The detection of Gino's love for his son is the key moment in the novel. As Hayes states, hence the personal ideal is a mixture of our own and society's ideas,¹²⁰ it can sometimes be "unclear, irrational or absurd."¹²¹ At this point, Caroline's personal ideal is modified and she admits defeat to herself. The realization that Gino loves his son makes her even more helpless as she sees that she is failing her mission. No matter how hard she tried to stay loyal to her mission and her beliefs, she she is overcome by the realness of the situation when she witnessed Gino's talk about paternal love, about marrying another woman for the sake of his son. It makes her perceive that no matter how cruel, impolite or brutal he may seem to her, he loves his son and she could not understand the gratification of having an offspring that all men feel. Therefore, the scene is the turning point when Miss Abbott's personal ideal is changed.

Later, when Philip and Miss Abbott are together in a chapel in the Santa Deodata Church, Caroline's transfiguration is explained in greater detail. The person who notices Caroline's transfiguration is Mr Herriton. In Sawston, she was "good, oh, most undoubtedly

¹¹⁷ Forster, *Angels*, 107-108.

¹¹⁸ Forster, *Angels*, 114.

¹¹⁹ Forster, *Angels*, 113.

¹²⁰ Hayes, "Social Values," 486.

¹²¹ Hayes, "Social Values," 486.

good, but most appallingly dull. Dull and remorseful”¹²² However, her experiences from Italy, i.e. battling Gino and enjoyment of herself, revealed certain qualities and character features that neither her nor Philip expected to. Once Caroline confessed to Philip that she hates Sawston and “the idleness, the stupidity, the respectability, the petty unselfishness.”¹²³ She adds that she didn’t consider Sawston insufferable until she came to Monteriano and that she saw that everyone there

spent their lives in making little sacrifices for objects they didn’t care for, to please people they didn’t love; that they never learned to be sincere – and, what’s as bad, never learned how to enjoy themselves.¹²⁴

Furthermore, she continues and says that in Monteriano, she wished to liberate herself from all she hated about Sawston. Contrary to Harriet and Mrs Herriton, she succumbs to Gino and, as a result, visible changes are seen in her newly-acquired point of view. In Monteriano, she finds sincerity that is missing in Sawston. Hayes states that

since the social contacts from which we derive our standards of self-judgement are so diverse as to impose on us opposite requirements, we cannot be simultaneously governed by them all, but are compelled at any given moment to select one course of conduct, making it our way, and its standard of judgement our standard of self-judgement.¹²⁵

Gino, who is a person that Caroline fell in love with and who has an influence on her, helps in development in Caroline’s personal ideal. The situations that she has to face in a society which lacks restrictions and people are free-thinking and progressive uncovers love that Caroline is not capable to suppress to surface. Moreover, she realizes that people must decide and speak out for themselves when Philip tells her that it is better to “fail honourably.”¹²⁶ Her rejection of such failure is perhaps the greatest aspect of awareness that Caroline learned. That to act is essentially the most important thing a person ought to do in life. It refers to the life in English society where upper-class people, particularly women, are not expected to act, but to run a household and reverence the male. She quotes back to Philip a sentence he once told her: “You told me once that we shall be judged by our intentions, not by our accomplishments. But we must intend to accomplish – not sit intending on a chair.”¹²⁷ By saying so, Caroline explains how Italy changed her. She defends her behaviour by saying that

¹²² Forster, *Angels*, 94.

¹²³ Forster, *Angels*, 62.

¹²⁴ Forster, *Angels*, 62.

¹²⁵ Hayes, “Social Values,” 486.

¹²⁶ Forster, *Angels*, 123.

¹²⁷ Forster, *Angels*, 124.

she acted according to her idea of what is right contrary to Philip who never decides and lets people to treat him like their puppet.¹²⁸ She accuses him of making no decision but blindly following what he is told to do rather than doing what he believes is right. As she puts it, “But I do expect you to settle what is right and to follow that.”¹²⁹ According to Hayes, Philip is dishonest because he is not persistent in pursuing his chosen standards, ultimately by having none chosen.¹³⁰

¹²⁸ Forster, *Angels*, 124.

¹²⁹ Forster, *Angels*, 124.

¹³⁰ Hayes, “Social Values,” 487.

3 A ROOM WITH A VIEW

Contrary to Lilia Herriton In *Where Angels Fear to Tread*, who becomes attracted to Gino and falls in love openly, which offers her an exit route from an unhappy life as a widow in upper-class family in Sawston, Lucy Honeychurch, on the other hand, travels to Italy under a supervision of her older cousin Charlotte as a chaperon.

In the subchapter on class distinctions, H.O. Meredith suggests that members of the same class share the same tastes and habits. Besides those, he adds that a set of ideals is characteristic for each class too.¹³¹ In a pension in Florence, Lucy and Miss Bartlett encounter a strange pair of people, the Emersons. They are a father and a son, lower-class people lacking the refined manners and elegance that the upper-class people value. Lucy is immediately interested in them, but Charlotte Bartlett keeps Lucy aside in order not get her involved with them.

Although the Emersons are kind-hearted people, they do not fit into the group of guests in the pension. Whereas in Lucy's and Miss Bartlett's case, "the Pension Bertolini decided, almost enthusiastically, that they would do,"¹³² in the case of the Emersons, the situation was the opposite. Lucy, however, finds the Emersons interesting and "in the midst of her success, found time to wish they did."¹³³ Miss Bartlett does not differ in an opinion to other guests, and, on the account of their proposal to change rooms, considers them ill-bred and having no manners.

On a few occasions, Lucy and the Emersons talk. Especially the old Mr Emerson she finds intriguing. Hayes suggests, "our personality is largely the fruit of social contacts."¹³⁴ Although she is uncertain about them, she is drawn to them. She knows she "ought not to be with these men; but they had cast a spell over her. They were so serious and strange that she could not remember how to behave."¹³⁵

Moreover, the Emersons partly offer her an escape from dullness of her life. She complains that, to her, "nothing ever happens" and she realizes that she is "conscious of her discontent."¹³⁶ When she faints at Piazza Signoria and George Emerson saves her, she struggles with her attitude towards George after the incident. She asks him not to tell anyone

¹³¹ Meredith, "Class Distinctions," 41.

¹³² E.M. Forster, *A Room with a View* (London: Edward Arnold, 1908), 207.

¹³³ Forster, *A Room*, 7.

¹³⁴ Hayes, "Social Values," 485.

¹³⁵ Forster, *A Room*, 24.

¹³⁶ Forster, *A Room*, 41.

because she suspects that her behaviour was not suitable and, additionally, she does not understand whether it means anything. As she points to herself, the

solitude oppressed her; 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.¹³⁷

Contrary to Lilia in *Where Angels Fear to Tread*, Lucy's personal ideal is blinded by muddle she finds herself in. It is largely a result of influences from both free-thinking Emersons and people from her class. She must make up her own idea what the Emersons are like and whether she should like them or not. Her reasonings are, moreover, influenced by opinions of the circle of her acquaintances at the pension.

Lucy is puzzled. She fears talking to George again and therefore withdraws from social events and she rather spends her time with Miss Bartlett and Mr Beebe. She tries to avoid George because he

in an open manner had shown that he wished to continue their intimacy. She had refused, not because she disliked him, but because she did not know what had happened, and suspected that he did know. And this frightened her.¹³⁸

When she is kissed by George, she finds herself in a clash different than just societal, a clash with herself. Similar case as Lucy is Miss Abbott, who is a travel companion to Lilia. Miss Abbott, too, falls in love with Gino and experiences an inner battle between her proper education, refined manners, and emotions that Gino altogether with Italian environment arouse in her.

Lucy Honeychurch finds herself in a muddle, as Forster describes. She is uncertain about her thoughts and uncertain about the situation she must face. After being kissed by George Emerson, she turns to Miss Bartlett for help. She intends to be truthful and expects Charlotte to help her explain "all her sensations, her spasms of courage, her moments of unreasonable joy, her mysterious discontent."¹³⁹ Charlotte, however, interprets the situation differently and Lucy becomes horrified by the idea that George could tell about the 'exploit.' Miss Bartlett calls him unrefined and says that "deplorable antecedents and education"¹⁴⁰ are to blame and Lucy realizes that "diplomatic advantage had been taken of her sincerity, of her craving for sympathy and love." As a result, Lucy isn't capable of judgement without the intervention of Miss Bartlett's voice and Lucy is presented

¹³⁷ Forster, *A Room*, 47.

¹³⁸ Forster, *A Room*, 61.

¹³⁹ Forster, *A Room*, 75.

¹⁴⁰ Forster, *A Room*, 76.

the complete picture of a cheerless, loveless world in which the young rush to destruction until they learn better – a shamefaced world of precautions and barriers which may avert evil, but which do not seem to bring good.¹⁴¹

Therefore, Lucy fights herself to repress any kind of emotions rather than revulsion. As she later tells Mr Emerson, George “...has behaved abominably.”¹⁴²

When Lucy is back in England, in her loving home in Windy Corner, with her good-natured mother, brother and a fiancée, she feels safe. The trouble occurs when her acquaintances appear in Summer Street. As George H. Thompson suggests in *The Italian Romances*, Lucy’s past is represented by her experiences in Italy.¹⁴³ Therefore, when the reverend Arthur Beebe becomes the rector in Summer Street and the Emmersons move in to Cissie Villa, she gets restless. She feels that to her, the Emersons are “like the grain of sand to the oyster.”¹⁴⁴ As Thompson suggests, they irritate her because they remind her of the unfortunate incident between her and George. Any hint of them makes her feel uneasy. When she tergiversates in order to not to tell their name, when Mr Beebe talks about them and their kindness with Mrs Honeychurch, when Charlotte writes to Lucy to show her remorse at the Emersons moving to Summer Street, when Freddy invites George over for tennis and, most importantly, when she meets George half-naked for the first time since Florence and he greets her happily and honestly.¹⁴⁵

In all these situations, Lucy is “haunted by George Emmerson”¹⁴⁶ Her inner mood reflects perfectly in the situations mentioned above. For instance, the thirteenth chapter offers many examples. In the first paragraph of the chapter, Lucy is taken aback by George’s greeting. She realizes that “it is impossible to rehearse life,”¹⁴⁷ when she sees that all her ideas of how her and George’s meeting would have looked like failed. Moreover, besides all her troubles with George she must deal with Cecil, whom her mother and brother do not appreciate. Therefore, her inner anxiety is strengthened by that. In Lucy’s interview with her mother, she defends Cecil by saying that he simply doesn’t mean to be unkind, yet her mother responds that “If high ideals make a young man rude, the sooner he gets rid of them the better.”¹⁴⁸ By saying that, Mrs Honeychurch points out that Cecil is always impolite to

¹⁴¹ Forster, *A Room*, 81.

¹⁴² Forster, *A Room*, 207.

¹⁴³ George H. Thompson, *The Italian Romances*

¹⁴⁴ Thompson, *The Italian Romances*, 226.

¹⁴⁵ Thompson, *The Italian Romances*, 226-227.

¹⁴⁶ Thompson, *The Italian Romances*, 227.

¹⁴⁷ Forster, *A Room*, 139.

¹⁴⁸ Forster, *A Room*, 140.

people who displease him.

Possibly the greatest illustration of Lucy's muddle that Forster offers can be found in the last six pages of chapter thirteen. Lucy is followed by ghosts, as she calls them, representing her past.

The ghosts were returning; they filled Italy, they were even usurping the places she had known as a child. The Sacred Lake would never be the same again, and, on Sunday week, something would even happen to Windy Corner. How would she fight against ghosts? For a moment, the visible world faded away, and memories and emotions alone seemed real.¹⁴⁹

The ghosts, impersonated by George and now anything that reminds her of him, were coming at her from all directions. Over a dinner, Freddy asks Lucy about the Emersons, to which she responds rather evasively and as soon as she manages to change the subject, Mrs Honeychurch suggests inviting Charlotte Bartlett to stay at the Windy Corner. That, of course, is more that Lucy can stand. As the Forster puts it, the original problem was the kiss, but since she came back from Italy, the ghosts included not only George, but Charlotte coming for a visit, Lucy lying about the Emersons's name and Mr Beebe's memories of violets.¹⁵⁰ According to Freud, repression is a defence mechanism that renders unacceptable impulse or idea into unconscious mind. It arises from conflict between the pleasure and reality principle and the outcomes, such as impulses, memories or painful emotions that arise from such conflict, still remain alive and are indirectly influencing people's behaviour.¹⁵¹ How Lucy's repressed desires are reflected on her behaviour can be demonstrated on numerous examples. For instance, her avoidance of any opportunity to think of the Emersons or anything that she associates with them.

What Lucy fails to admit to herself is that she secretly loves George. The situation that she is in prevents her from doing anything about it. She is engaged and the situation, or a muddle as Forster calls it in the novel, contributes to an overall chaos in her head. She feels she has no exit route and the presence of George makes the matters extremely difficult. To others as well as to herself, she pretends that George means nothing to her.

As Forster mentions, the reader is able to see clearly that Lucy loves George. Nevertheless, he also argues that "life is easy to chronicle, but bewildering to practise, and we welcome 'nerves' or any other shibboleth that will cloak our personal desire."¹⁵² Here he explains that the chaos Lucy struggles with consists of repressed inner desires and Lucy sure

¹⁴⁹ Forster, *A Room*, 146.

¹⁵⁰ Forster, *A Room*, 144.

¹⁵¹ Freud, *The Ego and the Id*, 40-50.

¹⁵² Forster, *A Room*, 148.

is good at hiding it. When she and George meet for the second time in England at the rectory, she finds herself longing for staying close to him. This longing she interprets as appalling and blames it on the nerves.

Fear is present in Lucy in the novel. She fears what would happen if Cecil or any close acquaintance of her knew what had happened between Lucy and George. She and Charlotte swore to keep it a secret and Charlotte made George, during their interview at the Pension Bertolini, be quiet too. Until they came back from Florence, Lucy felt safe. She got engaged and considered the Italian business finished. With the ghost appearing, however, she feels threatened. She does not know whether Mr Emerson was told and she is nervous when George is near her and Cecil. Therefore, when she learns that old Mr Emerson had not been told about the affair, she is relieved and she feels safe. As described in the novel, “The secret, big or little, was guarded. Only three English people knew of it in the world.”¹⁵³ She suddenly feels happy because what she gathers from the fact that George has not told was that he did not love her. As a result, she decides to forgive him, to be cheerful to him and to put the matter behind them.

It is later when Cecil reads aloud a passage from a book describing George and Lucy’s kiss that the rush of emotions overcame George again and he kisses Lucy for the second time, this time behind Cecil’s back. Lucy’s reaction is different than the one after their first kiss. This time, she is ready to deal with the situation without the help of Miss Bartlett. As Forster states that Lucy “developed since the spring. That is to say, she was now better able to stifle the emotions of which the conventions and the world disapprove.”¹⁵⁴ To herself, she thinks that “the contest lay never between love and duty. Perhaps there never is such a contest. Italy lay between the real and the pretended, and Lucy’s first aim was to defeat herself.”¹⁵⁵

However, she prepares for the conversation she intends to have with him and she represses herself again by trying to convince herself that “he was nothing to her; he never had been anything; he had behaved abominably; she had never encouraged him.”¹⁵⁶

However, when she and George talk, she does not expect the turn of events the conversation takes. George speaks openly and after Lucy threatens to call Cecil if George does not leave, he questions her prospective marriage to Cecil by saying that she can’t be serious about her intention to marry him. He tells her that Cecil is “for society and cultivated

¹⁵³ Forster, *A Room*, 161.

¹⁵⁴ Forster, *A Room*, 169.

¹⁵⁵ Forster, *A Room*, 169.

¹⁵⁶ Forster, *A Room*, 169.

talk. He should not no one intimately, least of all a woman.”¹⁵⁷ Although she does not show it, Lucy contemplates his remark but tries to silence George. He, however, feels like he must and will “speak out through all this muddle” and that if Cecil would be another man, a match he perhaps considers better for Lucy, he would have held himself back.¹⁵⁸ He continues and explains to Lucy his opinion of Cecil, which he puts that

he daren't let a woman decide. He's the type who's kept Europe back for a thousand years. Every moment of his life he's forming you, telling you what's charming or amusing or ladylike, telling you what a man thinks womanly; and you, you of all women, listen to his voice instead of to your own.¹⁵⁹

He confesses his love to Lucy and explains that his love for her is different, better than from Cecil. The difference, he believes is that he loves her but he does not wish to own her or treat her as a decoration. He wants her to “have her own thoughts.”¹⁶⁰

Regardless his efforts, Lucy is relentless in her attitude towards him. She however, is puzzled. She feels like “some emotion – pity, terror, love, but the emotion was strong – seized her, and she was aware of autumn. Summer was ending, and the evening brought her odours of decay.”¹⁶¹ She feels strange about the interview and later in the novel it is revealed, that, however George's confession did not make her reciprocate her love for him, it made Lucy see clearly and break off her engagement to Cecil.

Besides showing her the true character of Cecil, George also aroused a desire for freedom in Lucy by showing her that a woman does not need to be only cherished but that she too, can choose for herself. Lucy becomes keen on the idea and she plans another trip abroad to escape the muddle she must face at home. However hard she tries to convince herself that she is not running away from her love for George, her repressed emotions never let her do that completely. She feels “irritable and petulant, and anxious to do what she was not expected to do.”¹⁶² An example of her new sense of self is demonstrated on the following example

I want more independence,' said Lucy lamely; she knew that she wanted something, and independence is a useful cry; we can always say that we have not got it. She tried to remember her emotions in Florence: those had been sincere and passionate, and had suggested beauty rather than short skirts and latchkeys. But independence was certainly her cue.¹⁶³

¹⁵⁷ Forster, *A Room*, 174.

¹⁵⁸ Forster, *A Room*, 174.

¹⁵⁹ Forster, *A Room*, 174.

¹⁶⁰ Forster, *A Room*, 175.

¹⁶¹ Forster, *A Room*, 176.

¹⁶² Forster, *A Room*, 202.

¹⁶³ Forster, *A Room*, 203.

The situation changes towards the end of the novel when she learns that the Emersons are moving out of the Cissie Villa. She realizes that all her endeavour to escape was in vain. In the rectory, she is astonished to meet old Mr Emerson. As Forster puts it, “George she had faced, and could have faced again, but she had forgotten how to treat his father.”¹⁶⁴ Mr Emerson apologizes for George although he is justifying his behaviour too. When he indicates that Lucy loves George, she bursts into tears and admits that she does. She however, claims that she cannot marry George. She insists on leaving, stating that her family trusts her but Mr Emerson points out that she deceived everyone. At that point, she realizes that people “fight for more than Love or Pleasure: there is Truth. Truth counts, Truth does count.”¹⁶⁵

In *A Room with a View*, Sigmund Freud’s theory applies perfectly. It perhaps may be exaggerated to say so, but George Emerson represents Lucy’s id. He arouses Lucy’s desires and it is Lucy’s love for him that she feels the need to repress.

¹⁶⁴ Forster, *A Room*, 206.

¹⁶⁵ Forster, *A Room*, 215.

4 CONCLUSION

The aim of the thesis was to analyse class difference in the work of Edward Morgan Forster. For such purpose, his two so-called Italian novels, *Where Angels Fear to Tread* and *A Room with a View*, were chosen as primary sources for the analysis.

Given the time the novels are set in, the characters are largely influenced by the environment they grew up in. All of them are governed by society and by Victorian morals. Some of them however, either openly or secretly rebel against and despise it.

Moreover, elements of cultural difference were incorporated as society and culture are not exclusive but rather one is dependent on the other. E.M. Forster focuses on the topic of social class difference as well as the argument between English and Italian society. In both novels, the clash between people's desires and social conventions, as well as a transfiguration of the characters is a major theme. Both Miss Abbott and Miss Honeychurch are transfigured by Italian influence. However, whereas in *Where Angels Fear to Tread*, Miss Abbott's muddle is driven by the welfare of Lilia's child and her personal ideal is modified largely by it, in *A Room with a View*, Lucy's muddle stems from her inner struggles to suppress her attraction to different thoughts and perceptions other than she knows.

In *Where Angels Fear to Tread*, the main clash rests on the difference between English and Italian culture whereas in *A Room with a View*, the clash is mostly societal. Nevertheless, the progressive Italian thoughts and approach to life play a part in transformation of characters in both novels. In *A Room with a View*, Lucy, who was raised according to traditional Victorian values, faced an inner struggle. The struggle was induced by an encounter with free-spirited Italy. She was exposed to her idea of Italy as a place where people were free-thinking, passionate and unrestrained. Specifically, the cause of her muddle was meeting the non-conventional Emersons to whom she became drawn and who influenced her greatly. She fell in love with George Emerson and despite her efforts to suppress her feelings, she succumbed and chose for herself with no regard to society. Her transfiguration was essentially a choice between loyalty to her family and to living live in accordance with social conventions, or her newly-acquired sense of love, passion and, perhaps, a form of freedom and independence.

Caroline Abbot on the contrary, faced a struggle of determining and persevering her moral ideal. On the one hand, she had to deal with her reason, telling her that the child would be better in England, raised well and provided with education but no love. On the other hand, she too, just like Lucy, was overcome by the power and sincerity of Italy. Italy, embodied by Gino, whom she secretly loved, won and she failed her mission because she, too, succumbed to the realness rather than to the rigid society of Sawston.

5 RESUMÉ

Cílem této bakalářské práce je prozkoumat třídní rozdíly v díle Edwarda Morgana Forstera. Pro účel analýzy byly vybrány Forsterovy tzv. italské romány *Pokoj s vyhlídkou* a *Kam se bojí vkročit andělé*.

Edward Morgan Forster byl anglický prozaik a esejista, který ve svém díle věnoval značnou část zkoumání společnosti na počátku 20. století. Mezi tyto problémy patřily zejména třídní rozdíly, kterým se tato práce věnuje ve větším rozsahu, ale také pokrytectví britské společnosti či její postoje vůči pohlavím a individualitě. V tzv. italských románech věnuje pozornost jak nepřekonatelným rozdílům mezi příslušníky různých společenských vrstev, tak i kulturnímu rozdílu, který pramení z odlišnosti mezi britskou tradiční společností a italským progresivismem.

Tato práce se skládá z teoretické kapitoly a dvou kapitol praktických. Teoretická část je dále dělena na čtyři podkapitoly. V teoretické kapitole je pozornost zaměřena na život ve společnosti na počátku 20. století. V první podkapitole teoretické části je zachycen obraz viktoriánské doby a doby krále Eduarda VII.

Viktoriánskou dobou se označuje období v britské historii od roku 1837, kdy královna Viktorie usedla na trůn, do její smrti v roce 1901, kdy na trůn nastoupil její syn Eduard VII. Tato epocha se vyznačovala klidnou politickou situací, obdobím prosperity, a zejména průmyslovou inovací způsobenou průmyslovou revolucí. Průmyslová revoluce, která přinesla mnoho změn ve společnosti, umožnila rozvoj zastaralých technologií a přinesla zcela nové, které v mnoha ohledech usnadnily lidem život. Průmyslová revoluce svými přínosy nepřímo také způsobila rozvoj střední společenské třídy.

Viktoriánská doba se mimo jiné vyznačovala morálkou a hodnotami. Témata, která platila za tabu, zahrnovala sebedisciplínu, prudérnost a striktní společenská pravidla, která se bez výjimek musela dodržovat.

Po smrti královny Viktorie v roce 1901 usedl na trůn její syn král Eduard VII. Jeho vláda skončila jeho smrtí v roce 1910, proto se toto období někdy označuje jako přechodným, průměrným desetiletím mezi viktoriánskou dobou a vypuknutím první světové války. Oproti době viktoriánské se doba krále Eduarda VII. vyznačovala jistým uvolněním poměrů ve společnosti. Král sám byl velkým milovníkem zábavy a jeho záliby se tak odrážely na společenské atmosféře. Protikladem k bezstarostnému životu vyšších tříd byly slumy, kde panovaly velmi špatné životní podmínky. Také hnutí sufražetek za volební právo, které vznikalo již v době viktoriánské, sílilo a v roce 1903 byla založena organizace WSPU, která bojovala za volební právo žen.

V podkapitolách teoretické části jsou rozebrány koncepty, se kterými práce pracuje při analýze v části praktické. První podkapitola se zabývá tradicemi. Tradice ke společnosti neodmyslitelně patří. V této podkapitole jsou tradice dle pojetí E. Shilse definovány a následuje rozbor postoje, který lidé k tradicím zaujímají, jak tradice ovlivňují jednotlivce, a potažmo i společnost celkově.

V druhé podkapitole teoretické části je shrnut koncept třídního rozdílu. Vzhledem k tomu, že tato práce se jeho zobrazením zabývá, je nezbytné třídní rozdíl definovat a vysvětlit, z čeho pramení. H.O. Meredith se zasazuje o názor, že hlavním indikátorem rozdílu mezi společenskými třídami je míra majetku. V praktické části poté práce pracuje s tímto úhlem pohledu.

Třetí podkapitola řeší psychologickou teorii Sigmunda Freuda. Podle této teorie dělí Freud osobnost člověka na tři složky. První, nazývaná se id, funguje v oblasti nevědomí a je založena na principu uspokojování potřeb. Druhá složka lidské osobnosti se nazývá ego. Na rozdíl od id funguje v oblasti vědomí, je založena na principu reality a jejím úkolem je usměrňovat potřeby složky id. Třetí složka se nazývá superego a řídí se principem dokonalosti. Tato složka je utvářena působením výchovy, prostředí, ve kterém se člověk narodí, a vnějších vlivů, které na člověka působí. Úkolem superega je tak jednat v souladu s vnitřním přesvědčením, které si člověk během života utváří.

Čtvrtá, a poslední podkapitola teoretické části, pojednává o hodnotách společnosti. V této podkapitole je vysvětlen způsob, jakým si lidé tyto hodnoty vytvářejí a jakým způsobem se odráží na lidské osobnosti. Za tímto účelem je využit akademický článek Edwarda C. Hayese. V něm autor, stejně jako H.O. Meredith, rozebírá otázku významu majetku a jeho dopadu na chování člověka. Mimo majetku Hayes rozděluje hodnoty společnosti do pěti kategorií, fyzických, estetických, intelektuálních, společenských, a na hodnotu osobní spokojenosti. Podle potřeby je toto Hayesovo rozdělení využito k analýze postav v praktické části.

Praktická část je rozdělena do dvou kapitol a každá z nich se zaměřuje na analýzu dvou Forsterových tzv. italských románů *Pokoj s vyhlídkou* a *Kam se bojí vkročit andělé*.

V obou románech panují ve společnosti velmi přísná společenská pravidla a od postav v románech se tudíž očekává, že se jimi budou řídit. Jelikož byli lidé těmito hodnotami ve společnosti na počátku 20. století ovlivněni, jsou analyzovány jejich kladné i záporné rysy. Zatímco hrdinky obou románů se proti viktoriánské morálce a konzervativním tradicím negativně vymezují, vždy je v jejich okolí postava jim blízká, která ty stejné hodnoty opatruje a vyznává. Například v *Kam se bojí vkročit andělé* stojí Lilia, která touží po útěku ze

svazující společnosti, proti rodině svého zemřelého manžela. Podobně v Pokoji s vyhlídkou stojí Lucy proti slečně Bartlettové.

V románu Kam se bojí vkročit andělé jsou nejprve analyzovány negativní rysy vyšší třídy. Zápletkou tohoto románu je spor o dítě, o které usilují strany. Na jedné straně stojí britská rodina vyznávající tradiční hodnoty a na druhé stojí mladý Ital, který se nechce vzdát nároku na dítě své zemřelé manželky, která byla členkou britské rodiny. Pomocí poznatků nabytých v teoretické části je zkoumáno snažení postav z románu získat dítě, ale také přeměna jejich chování a postoje vůči němu, v souladu s nejlepším míněním. Na této analýze je zobrazen střet kultur mezi konzervativní britskou a progresivní italskou společností.

V druhé kapitole praktické části je zkoumána přeměna, kterou prochází hlavní hrdinka románu Pokoj s vyhlídkou slečna Lucy Honeychurch. Pro analýzu prováděnou v této kapitole jsou využity znalosti především z třetí podkapitoly v teoretické části, tj. teorie Sigmunda Freuda. Na základě hrdinčina pobytu ve Florencii je zkoumána změna a zmatek, který zažívá. V románu hraje roli střet společenských konvencí a nekonvenční lásky a vášně, která vychází na povrch během jejího pobytu v Itálii, která v ní vzbuzuje představu něčeho nového a nezažitého.

V závěru práce jsou popsány výsledky analýzy. Na základě prozkoumání chování postav došlo ke zjištění, že v obou knihách postavy vykazují stejné rysy a řeší podobné problémy.

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