

From the Editors

Dear Friends and Readers,

The present issue of the *Polish Journal of English Studies* was originally conceived in the end of September 2016 in Olsztyn during the international conference “The World of E. M. Forster—E. M. Forster and the World” organised by the International E. M. Forster Society. Scholars from ten countries and from three continents gathered together in order to evaluate the presence and legacy of Forster in English literature and social history. The double title of the conference was meant to reflect the duality of our aims—on the one hand, we were interested in Forster’s own works, with a special stress on the less often approached texts. On the other hand, however, we intended to enquire as to the position of Forster, his works, and the values he stood for within British and world culture(s) almost half a century after his demise.

We were interested in all possible aspects of Forster’s oeuvre and life, as perceived by various theories, methodologies, and schools, and we must admit that we were astounded by the variety of response. The presented papers dealt with Forster’s life and works, as well as with those of his contemporaries. They gave us an insight into Forsterian influences in the works of our own contemporaries, such as Alan Hollinghurst and Zadie Smith. They showed Forster’s legacy going over the borders of literature, visible in films, plays, musicals, and operas based on his works. You will find a detailed report from the conference in the final section of the present issue.

It was our intention to publish a selection of papers originating from the conference. We also extended our invitation to submit papers dealing with our topic to the members of the Society who could not participate. As the response was far beyond our expectations, we decided to divide the received texts into two groups. The first part, more closely connected with the topic of the conference, should be available in 2019 as the book entitled *The World of E. M. Forster—E. M. Forster and the World*, edited by Krzysztof Fordoński, Anna Kwiatkowska, and Heiko Zimmermann. The present issue includes four chapters which we felt would be better suited for a special edition of the *Polish Journal of English Studies*. It does not mean that they are in any way inferior; rather, they venture too far beyond the original project. However, at the same time they serve to show the broadness of For-

sterian scholarship, the variety of the writer's influence and the ways readers and scholars respond to his works.

We begin with the paper of Marina Alonso Gómez "Linguistic Variety in the Translations into Spanish of E. M. Forster's *A Passage to India*." The paper discusses the publication history of Forster's best known novel in Spanish translations, but Alonso Gomez moves over and above the topic. The history of three different translations becomes the point of departure for a discussion concerning the relations of power within the sphere of culture and language in the Spanish-speaking world.

Maaz Bin Bilal's paper "The *Journey* beyond *Passage* into the University: The Relevance of E. M. Forster for (Indian) Academia" similarly transcends its original premise: a discussion of the vision of university as presented in Forster's novel *The Longest Journey*. Bin Bilal comments on how the current political situation in India affects the situation of higher education in this country. He turns to Forster, a writer whose preoccupation with India is well known and who is greatly respected there, for advice on the place and the role of university within modern society.

Claudia Stevens in her paper "Page to Stage: A New Opera *Howards End, America*" presents a very different approach to Forster's oeuvre. An active librettist, the author of seven operas, Stevens presents the process of creation of a new opera based on Forster's novel *Howards End*. Although the idea of making an opera of a Forster's novel is hardly a new one (the first such opera, *A Room with a View*, the work of Robert Nelson and Buck Ross, premiered in 1992, while four more operas have been composed since), Stevens offers a rare glimpse into the very creative process which, at the moment of publication, is still ongoing.

Krzysztof Fordoński's paper "The State of E. M. Forster Scholarship after the Year 2000" serves a double purpose in the present issue. It sums up the publications dealing with Forster, his life and oeuvre published recently, but it also introduces our book review section. Fordoński presents Forsterian book publications divided into four sections—Forster's own writings, memoirs and biographies, monograph studies, and edited collected volumes—with brief comments on their contents. The paper is supplemented with a bibliography, a part of a larger project of E. M. Forster critical bibliography that is being prepared for the IEMFS. Two other parts of the project—databases of translations of Forster's works and of film and stage adaptations of his works are available from the website of the Society.

If some of the readers find the comments included in Fordoński's paper too brief and sketchy, they will find much more detailed reviews in the follow-

ing section of the present issue. We asked members of the IEMFS to propose books worthy of inclusion and to submit their own book reviews. The response was truly overwhelming and, consequently, we are able to present over twenty reviews of various Forster-related books ranging from scholarly monograph studies through memoirs to a novel based on Forster's biography.

We would like to end this introduction with an invitation. The International E. M. Forster Society will convene again in April 2018 in Ludwigsburg, Germany. We hope to see you there and we hope to see you also among the members of our Society.

Anna Kwiatkowska
Heiko Zimmermann

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