

reiterated as “the evil symbolized in the caves” (91), is essentially different from the Western philosophical concept of “nihilism” or “apathy”.

Sharma’s exploration of Forster’s conception, or “implicit derision” (106), of Hinduism is carried out, with great passion for her own culture, by the careful analysis of “methods of his rhetoric and a comparison of his account with other accounts of the novel” (106), such as in *The Hill of Devi* (1953). Sharma’s argument suggests, especially to non-Hindu readers, that a more in-depth understanding of India and its underlying values is necessary in order to evaluate the novel without prejudice. Her argument, however, would have been more persuasive and clarified further on the theme of reconciliation if it included a more thorough analysis of Mrs. Moore as a Hindu goddess, or if it proposed a possible go-between the two sides.

Works Cited

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Only Connect: E. M. Forster’s Legacies in British Fiction
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The collection of essays *Only Connect: E. M. Forster’s Legacies in British Fiction* edited by Elsa Cavalié and Laurent Mellet was conceived as the result of the conference “E. M. Forster’s legacy: ‘Only connect’ over a century

of British arts", held in December 2015 at the French University Toulouse Jean Jaurès. The importance of the conference was primarily in the fact that it was the first Forsterian conference in years, at least since 2012, when the "E. M. Forster's *Maurice*" was held at the University of St Andrews. It was, perhaps, the first one on such a scale in the 21st century exclusively concentrated on Forster. The volume, published recently by Peter Lang, seems to have succeeded in bringing to a much larger audience the idea and the spirit of the conference, an attempt at defining the place of Forster and his oeuvre in contemporary scholarship and culture, theorizing his values and ethics almost half a century after the writer's death.

The collection opens with "Introduction: Forster and After", the work of the editors of the volume, Cavalié and Mellet, which serves a double purpose. The text not only introduces the contents of the volume with brief notes on the nineteen chapters; it does much more, making it something of an obligatory reading for any scholar interested in Forster studies in 2017. The authors attempt to present the scope of contemporary Forster studies, pointing out important recent publications, trends and approaches, many of which are further developed in individual chapters. They indicate how the scholarly attitudes towards Forster's oeuvre have changed over time, where we are now, and what directions we can choose. In their analysis of Forster's influences, however, they transcend the sphere of scholarship and include in their presentation also original literary works inspired by Forster, such as the novels of Zadie Smith or Alan Hollinghurst.

The essays are divided into four sections, the first of which is entitled "New perspectives on Forster: personal legacies" and concentrates mostly on the relations between Forster and his predecessors as well as contemporaries. Jeremy Tambling in his chapter "Civilization and Natural Depravity: On Forster, Melville, Lawrence, and Britten" traces the connections between these writers, concentrating on how they brought about the creation of Benjamin Britten's opera *Billy Budd*. Tim Mackin somewhat departs from the general topic of the section, as he primarily discusses the ways of reconstructing knowledge in the novel *A Passage to India*. The two other authors included in this section concentrate on the relations between Forster and his fellow-writers (as well as fellow homosexuals) from younger generations. Aude Haffen in her chapter "'Well, my England is E. M.' Christopher Isherwood and E. M. Forster's Alliance through their Correspondence" offers an analysis of the forty year long friendship of the two writers, based predominantly on the recent edition

of their correspondence prepared by Richard Zeikowitz (2008). Jean-Christopher Murat's "The Issues of Liberal Humanism and the Condition of England from E. M. Forster to Angus Wilson" focuses mainly on the works of the latter writer, presenting a reading of a selection of Wilson's novels in the context of influence of (or opposition to) the works of Forster.

The second section of the collection, "Ethical legacies: from Forster to contemporary British fiction", moves on to more contemporary British fiction. The three discussed writers are Ian McEwan (Jean-Michel Ganteau in "He Cared: Forster, McEwan, and the Ethics of Attentiveness"), Kazuo Ishiguro (Yi-Chuang E. Lin and "The Subject/Object Commodity: From Forster's *Howards End* to Ishiguro's *Never Let Me Go*") and Robert Macfarlane (Christina Root and "'Her Way of Walking': Explorations of Nature and the Unseen in Forster's *Howards End* and Robert Macfarlane's *The Old Ways*"). The three scholars prove in their papers that the ethical concerns raised by Forster in the first decades of the 20th century have remained a vital element of English literature at the turn of the 21st century.

Marie Laniel ("Tracing 'the Heart's Imagination' in Contemporary British Fiction") chooses a different approach and discusses how Forsterian creed in personal relationships, formulated in the essay "What I Believe" but recognisable in a number of his other, earlier works, reverberates over seventy years later in the works of such British authors as Zadie Smith, Kazuo Ishiguro, and Jeanette Winterson. In his chapter "E. M. Forster's Place in the Long Discourse of Friendship", Maaz Bin Bilal refrains from dealing directly with contemporary British writers (although he does mention briefly Smith and Damon Galgut), instead attempting to locate Forster's vision of friendship, as it is presented in his novels, within the various discourses and considerations on friendship starting from the Antiquity. Perhaps the volume's structure would gain in clarity in this particular instance if Laniel's chapter was placed after that of Bin Bilal, as the latter offers a more general and historic introduction to some of the considerations present in the former.

The third section entitled "Aesthetic legacies: 'Only connect?'" moves on to the lasting influence of Forster in the sphere of aesthetics. Catherine Lانونe ("'Common Garden Variety' or 'Rare Bird': The Persistence of E. M. Forster's Singular Song") opens that section with her discussion of the ways in which Zadie Smith "revisits" Forster's fiction, predominantly *Howards End*, in her own novels *On Beauty* and *NW* through a variety of allusions, borrowings, and intertextual references. N. Cyril Fischer ("In Timeless

Company: E. M. Forster and J. M. Coetzee") performs a somewhat similar analysis, concentrating on Coetzee's novel *Elisabeth Costello* (2003) and seeking connections with Forster's work of literary criticism *Aspects of the Novel*. Nour Dakkak ("Walking, Strolling and Trailing: Ivory's Adaptation of Movement in Forster's *Howards End*") departs from the interest of her fellow authors in literature, offering an insightful and detailed analysis of the importance of walking in the film adaptation of Forster's novel directed by James Ivory and produced by Ismail Merchant.

The two remaining chapters of the section both refer to Forster's own concept of rhythm, also defined in *Aspects of the Novel*. Susan Reid ("The Muddling of the Arts': Modernist Rites and Rhythms in Forster, Woolf and McEwan") discusses the similarities and dissimilarities of the understanding of that concept, touching upon the presence of modernist music and ballet in Forster's works. Her analysis points to the instances of a similar approach which she discovers in the recent works of Ian McEwan, such as *Amsterdam* and, most notably, *The Children Act*. For Julie Chevaux ("E. M. Forster and the Obsession for Rhythm: Rewriting 'The Story of Panic' with 'The Life to Come'"), the concept of rhythm is a starting point for a contrastive analysis of the two short stories mentioned in the title. She moves on beyond structural issues, indicating how the two stories, written at two different stages of the author's life, reflect Forster's continuous concern with the shortcomings of colonial reality, and how his literary technique allowed him to deal with these issues with a "typically modernist ambivalence".

The final section, "Gay legacies: 'Only disconnect'?", opens with the chapter written by Alberto Fernandez Carbajal ("The Postcolonial Queer and the Legacies of Colonial Homoeroticism: Of Queer Lenses and Phenomenology in E. M. Forster, David Lean and Hanif Kureishi"), which offers a truly enlightening reading of the movie *My Beautiful Laundrette* (director Stephen Frears, screenplay Hanif Kureishi) through the lens of the two versions of *A Passage to India*—Forster's novel and David Lean's film. Fernandez Carbajal convincingly demonstrates similarities between the works, proving that Kureishi and Frears created their movie as a multidimensional response to *A Passage to India*—both to Forster's anti-colonialism and to the latently homoerotic textuality of the novel.

The following three chapters in this section are connected by the reference to the same contemporary novelist: Alan Hollinghurst and his literary relations with Forster. Nicolas Pierre Boileau ("Coupling: the 'Lost Form' of 20th-Century

Literature—Or Only *Disconnect*”) looks at the similarities and dissimilarities between the writings of Forster and Hollinghurst’s less known novel *The Spell* through the framework of Lacanian philosophy. Xavier Giudicelli (“Creative Criticism/Critical Creation: E. M. Forster and Alan Hollinghurst”) seeks to establish the precise relationship between two writers, the ways in which “Forsterian intertext is ‘creatively used’ by Hollinghurst” (292). Giudicelli goes on to state that “Hollinghurst’s whole production provides a form of ‘creative criticism’ of Forster’s text and proves in his chapter that it is indeed, although naturally not exclusively, the case. Jose Maria Yebra (“Forster’s Pastoral Legacy in Trauma Poetics: The Melancholy Neo-Pastoral in Hollinghurst’s *The Swimming-Pool Library* and *The Folding Star*”) completes the sequence of Forster–Hollinghurst chapters with an analysis of the first two novels of the latter in the light of trauma studies. Interestingly enough, both Giudicelli and Yebra include in their considerations Hollinghurst’s unpublished and seldom discussed M.Phil. thesis, in which he analysed the works of Forster, Firbank, and Hartley. The section ends with Celia Cruz-Rus’s chapter “Damon Galgut’s *Arctic Summer* (2014) in Context”, in which Forster himself is limited to the role of a literary character. Cruz-Rus presents the early 21st-century developments of the neo-historical biofiction in a commendable way; however, the attempt at an analysis of Galgut’s novel is rather brief and sketchy, and it leaves a number of potentially important issues untouched.

The book edited by Elsa Cavalié and Laurent Mellet is extremely broad and varied. It unites the works of seasoned Forsterians with those of young scholars embarking on their academic careers, as well as an impressive variety of critical approaches and fields in which Forster’s legacies can still be felt. Although apparently addressed primarily to Forsterian scholars, it should be, at least in part, equally interesting for scholars interested e.g. in contemporary gay fiction or adaptation studies, as well as in the writers indebted to Forster.