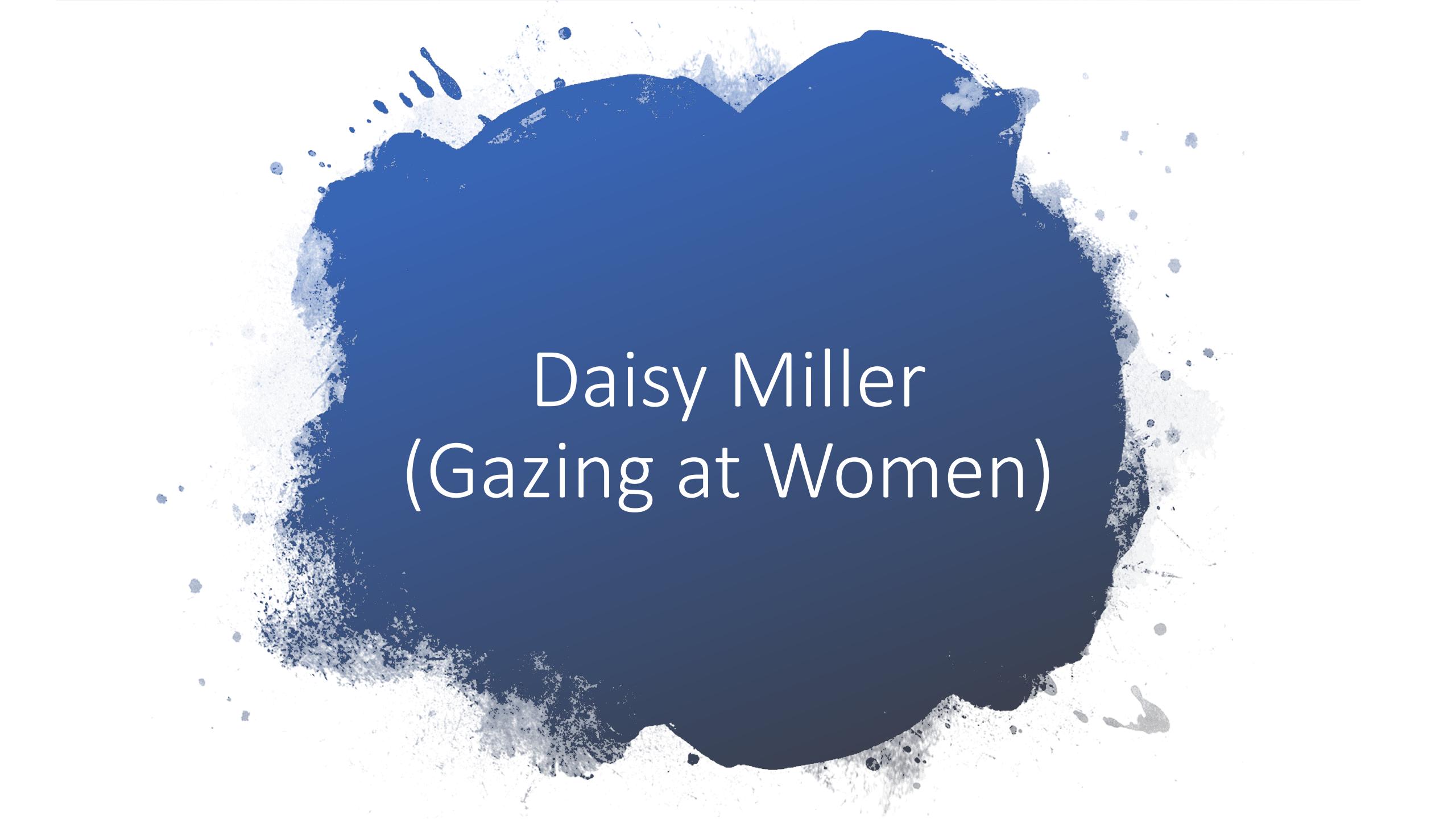


A painting of a man in 18th-century attire, wearing a large grey bowler hat and a white coat over a red waistcoat and white cravat, looking out over a landscape. In the foreground, there are ruins of classical statues and structures. In the background, Mount Vesuvius is visible. The scene represents the early days of tourism in Italy.

# JOURNEY TO ITALY: Mass Tourism, the Victorian Age, & the Modern Novel

November 20, 2020

The background features a large, dark blue circle centered on a white surface. The circle is surrounded by numerous white and light blue splatters of varying sizes, resembling paint or ink droplets. The overall effect is abstract and artistic.

# Daisy Miller (Gazing at Women)



# Daisy Miller (Gazing at Italy)



## Discussion Questions

- How is Italy (how are Italians) on view in *Daisy Miller*?
- How is Eugenio treated by the text?
  - What notable lexical choices are made in descriptions of him?
- How is Mr. Giovanelli treated by the text?
  - What notable lexical choices are made in description of him?
- What do you make of the description of Giovanelli? Why do you think he is described as he is (be careful to distinguish what the narrator's goals are and what the author's goals are, where they intersect or diverge)?
- How does Winterbourne's desire to judge and categorize Giovanelli compare to his attempt to do the same to Daisy?

# Post-colonial keyword: Agency

“**Agency** refers to the ability to act or perform an action. In contemporary theory, it hinges on the question of whether individuals can freely and autonomously initiate action, or whether the things they do are in some sense determined by the ways in which their identity has been constructed. **Agency** is particularly important in post-colonial theory because it refers to the ability of post-colonial subjects to initiate action in engaging or resisting imperial power. The term has become an issue in recent times as a consequence of post-structuralist theories of **subjectivity**. Since human subjectivity is constructed by [...] [for one thing] **discourse** (Foucault), the corollary is that any action performed by that subject must also be to some extent a consequence of those things. [...] [Many theories] suggest that although it may be difficult for subjects to escape the effects of those forces that ‘construct’ them, it is not impossible. The very fact that such forces may be recognized suggests that they may also be countermanaged.”

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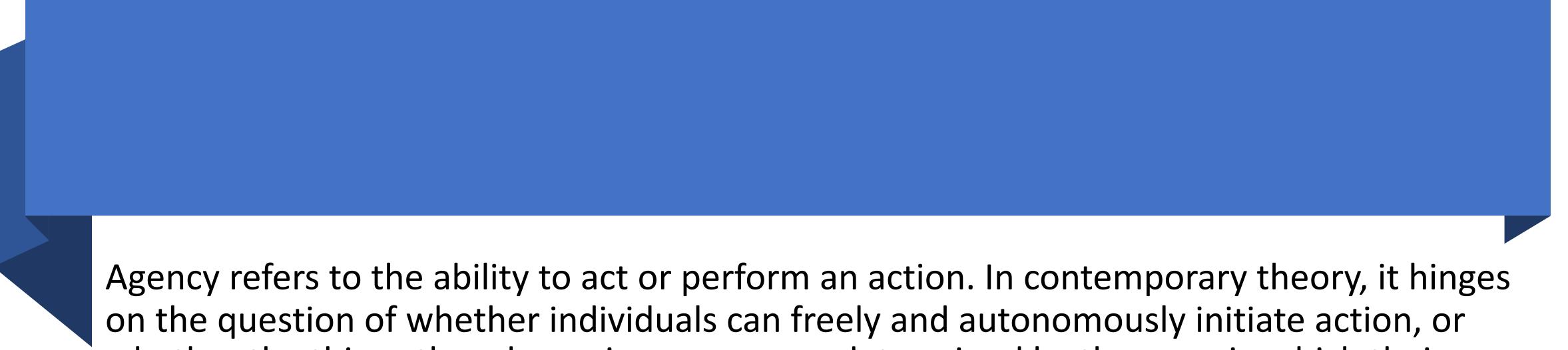
# Tourism studies keyword: Agency

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# E.M. Forster

- Edward Morgan Forster was a British Realist, Symbolist, and Modernist writer (1879 – 1970)



# Symbolism

- Symbolism was a fin de siècle art and literary movement that sought to represent absolute truths through symbols in metaphorical images and language.
- Symbolism in art is correlated to the gothic sub-genre of Romanticism.
- “Symbolism was largely a reaction against naturalism and realism, anti-idealistic styles which were attempts to represent reality in its gritty particularity, and to elevate the humble and the ordinary over the ideal. Symbolism was a reaction in favour of spirituality, the imagination, and dreams.” (Wikipedia)

# Literary Modernism

- Early modernist writers, especially those writing after World War I and the disillusionment that followed, broke the implicit contract with the general public that artists were the reliable interpreters and representatives of mainstream ("bourgeois") culture and ideas, and, instead, developed unreliable narrators, exposing the irrationality at the roots of a supposedly rational world
- Lost faith in the central institutions of Western civilization
- Sherwood Anderson, T.S. Eliot, James Joyce, Gertrude Stein, Ernest Hemingway, Luigi Pirandello, Franz Kafka, William Faulkner, Samuel Beckett

# E.M. Forster

- Edward Morgan Forster was a British Realist, Symbolist, and Modernist writer (1879 – 1970)
- He is most famous for his novels
  - *Where Angels Fear to Tread* (1905)
  - *A Room with a View* (1908)
  - *Howards End* (1910)
  - *A Passage to India* (1924)
- *Where Angels Fear to Tread*, like *A Room with a View*, is set in Italy.
- One of the key themes in Forster's work is class difference and how irreconcilable it seems.





A Room with a View

## Discussion Questions

- **What happens in the first 4 chapters?**
  - **Where are we?**
  - **Who is there?**
  - **What is the culminating event? And what is the most important effect of that event?**

## Discussion Questions

- **GROUP 1**
  - Regarding the opening pages of *A Room with a View*
    - Who is our narrator? How is it similar to or different from *Daisy Miller's* narration?
    - What is notable about the setting in the opening paragraph?
    - What is the tone of the first 4-5 pages? Give an example.
  - Regarding our aesthetic considerations in this course:
    - What do you make of the claim that Prato is described as “That place is too sweetly squalid for words” (4)?
- **GROUP 2**
  - Regarding our considerations of the relationship between guidebooks, travel, and travel fiction in this course, what do you make of the treatment of Baedeker in the first chapters?
    - How does Forster treat guidebooks and tourists' relationships to them?
    - How do you think guidebooks have changed since we saw Stendhal's? And Twain's?
  - When do we first see the titular view? What do you make of it once its described (especially in terms of themes discussed in this course)?
- **GROUP 3**
  - We get a second look at the view out the window at the start of Chapter 2. What does Lucy see? What is notable about what she sees and how it is different?
  - Lucy and Miss Lavish get lost and wander amongst many ‘non-picturesque’ streets and squares. Finally they arrive at Santa Croce, their destination: “It gave them the strength to drift into another Piazza, large and dusty, on the farther side of which rose a black-and-white facade of unsurpassing ugliness. Miss Lavish spoke to it dramatically. It was Santa Croce. The adventure was over.” (12)
    - What do you make of this series of events and description?

## Discussion Questions

- **Compare and Contrast**
  - *Daisy Miller* and *A Room with a View*
  - *Daisy Miller* and Lucy Honeychurch

# *Daisy Miller* and *A Room with a View*

- Setting and characters
  - Similar in that its foreigners in Italy
  - Different in that it's Florence, rather than Rome, and British rather than Americans
- Narration
  - A similar third-person narration that privileges one character
  - Different, however, in that we have insight into more than just Lucy's inner thoughts and motivations, while in *DM* we had insight only into Winterbourne
- Story
  - They are both coming-of-age (Bildungsroman) love stories
  - Both of our stories have women protagonists but *DM* is narrated more from the point of view of Winterbourne, while this is more from Lucy's perspective.
  - *DM* was tragic, will this be?

# Daisy Miller and Lucy Honeychurch

- How are they similar?
  - They are both young, beautiful women on vacation in Italy
  - They are both accompanied by an older family member
  - They are both engaged in the inclusions and exclusions of the small community of travelers abroad in Italy, however, Lucy and Daisy are on different sides including/excluding
  - They are both interested in actively visiting Italy (both desire to walk and see)
- How are they different?
  - Lucy is accepted, while Daisy is eventually excluded
  - They apparently engage differently with Italy as a destination
  - They exercise their individuality and agency differently

# Daisy Miller and Lucy Honeychurch

- They apparently engage differently with Italy as a destination
  - How do they engage differently?
  - Why is this important or meaningful to our reading of the stories?

# Daisy Miller and Lucy Honeychurch

- Page 24
- “She wanted something big [...] Why were most big things unladylike?”
- “If she rushed into the fray herself she would be first censured, then despised, then ignored. Poems had been written to illustrate this point.”
- “There is much that is immortal in this medieval lady. [...] Before the show breaks up she would like to drop the august title of Eternal Woman, and go there as her transitory self.”
- “Here and there restrictions annoyed her particularly, and she would transgress it, and perhaps be sorry that she had done so. This afternoon she was peculiarly restive. She would really like to do something of which her well-wishers disapproved.”

# Daisy Miller and Lucy Honeychurch

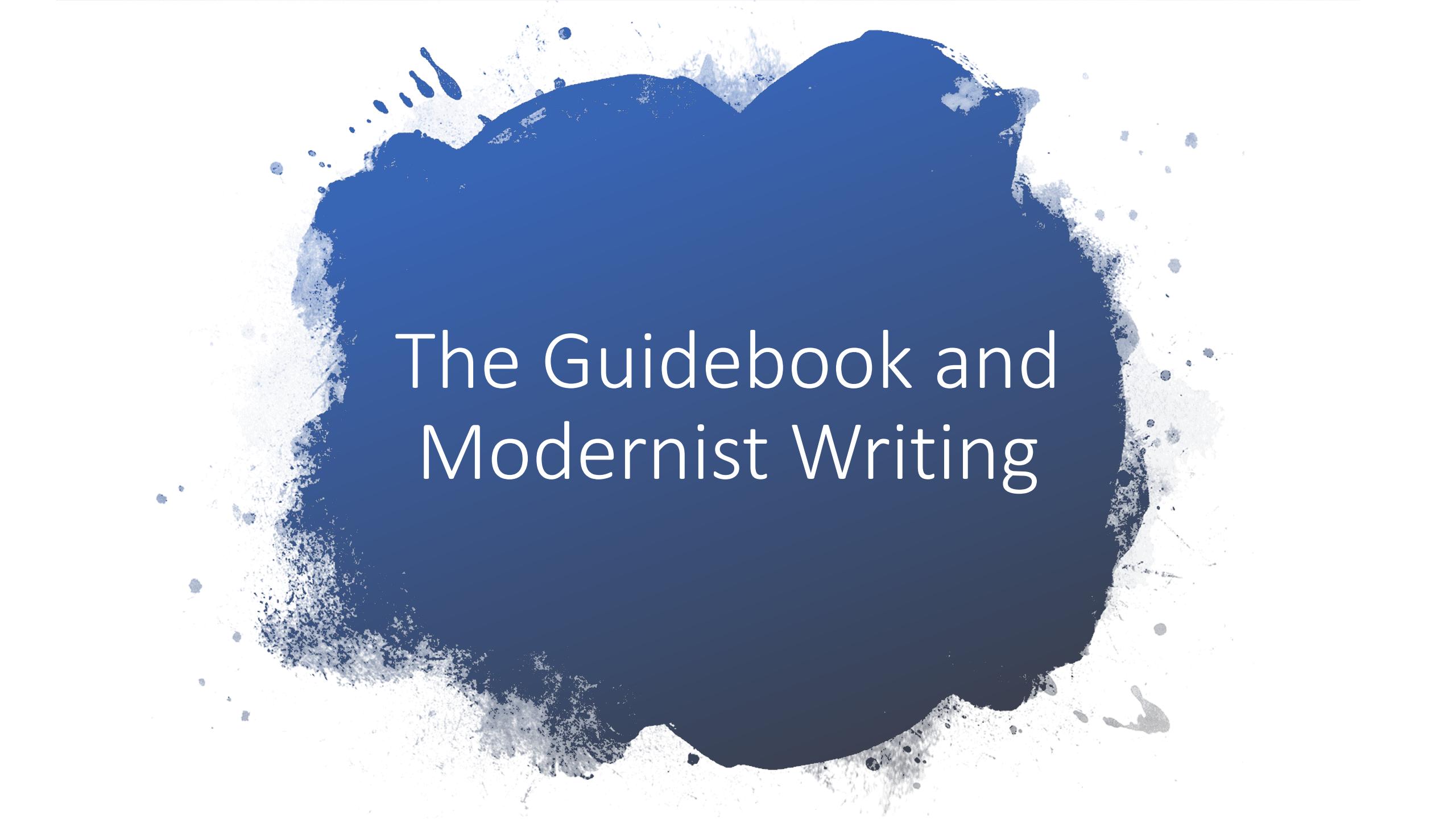
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- What is the ‘medieval lady’ in reference to?
- What does it mean that she wants to be ‘her transient self’ instead of an ‘Eternal Woman’?
- What has made her ‘particularly restive’?
- If she wants her well-wishers to disapprove, what does that say about what her well-wishers want for her?
- If Daisy Miller had had agency in her story to speak her mind, what would she have said about being a woman?
- What would she have said about revolt and transgression?
- What would she have said about her well-wishers? Her desire to walk around the city? Her desire to befriend locals?

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# Particularly Restive

- I would argue that Daisy Miller is much more like the Emersons in this story than like Lucy (at least so far).
- She is the one who does not behave properly and the one who is, like the Emersons, excluded from society for her unwillingness to ‘behave’.
- Yet, both Mr. Beebe and Mr. Emerson see more in Lucy.
  - How/when does Mr. Beebe see more in her?
  - Mr. Emerson encourages Lucy to ‘let yourself go’ (17) in Santa Croce. What does he mean and what effect does it have?



# The Guidebook and Modernist Writing

## Reading Questions 1

- Based on what we have said about Baedeker and Modernism, consider what role tourism plays in *A Room with a View* and the portrayal of each character's (1) inner life (intellect), (2) cultural aptitude (class), (3) likeability (moral).
- The last long paragraph of Chapter IV discusses George Emerson and 'chivalry'. Consider how this meditation (on Lucy's part and the author's part) might clue us in to a change in the expectations of the love story between this tale and one's we've read previously.
- Keeping in mind the treatment of the murder of an Italian in Chapter IV, continue to look at how locals are variously described and/or erased from the landscape and plot.
  - How does this compare or contrast to what we have seen in previous texts?
  - How might this treatment of locals compare or contrast to what you would expect from colonial literature?
- Miss Lavish, we find out (21), is an aspiring novelist whose work, as we will see, is quite wrapped up with the narrative (See, for example, page 29). Her story ends up sending forward the plot of the narrative and vice versa. Keep your eyes out for the mutually effectual relationship between frame narrative and narrative here. Also, keep in mind the hierarchy of the discursively-created (idealist) and physical (materialist) world.
- Consider page 33 and the remark: "For the first time Lucy's rebellious thoughts swept out in words – for the first time in her life."
  - Do you consider what she says to be rebellious? If this is rebellion for a young woman, how must we re-conceive of 'emancipated women' (as Miss Lavish is described (30)) or 'feminists' in 1908?
  - Remember my comparison of Women and Italy (landscape) as inspirations-to-agents (men) and consider the last two paragraphs on page 34 that meditates on the power of Florence.

## Reading Questions 2

- Consider the long name given to Chapter VI. You know what I want you to look at. So tell me, what do you make of this title? What do you make of the order? What is Forster doing here? What is his tone?
- What do you make of the first paragraph of Chapter VI? Who are Phaethon and Persephone here? Why does Forster name them thus? What is Forster's tone and how does the author's tone interact with the characters' various tones vis a vis Phaeton and Persephone across the chapter?
- The narrator states, through Lucy's thought processing, that (regarding the day of the murder): "The real event – whatever it was – had taken place, not in the Loggia, but by the river." (36)
  - Consider this choice of words, 'real event', and how it might relate to the possible 'discursiveness' of the creation of reality. What does this sentence effectively do to the murder of the nameless Italian man?
- Consider Eager's treatment of tourists on pp. 37-38. What do you make of his obsessive preoccupation with differentiating himself and his own experience from those of 'Cook's tourists'?
- I have compared Daisy Miller and the Emasons. Consider this comparison when looking at how the Emasons pass their time (as compared to the other tourists) when they arrive at the destination of their drive (40).
- Consider the narrator's description of the Italian driver on page 41, especially as he is described in the paragraph stating 'Italians are born knowing the way.' What do you make of this portrayal and judgment of the man?
- How does the setting of the trip to the country appear to influence what happens between Lucy and George, at least in Lucy's thinking about it? (Particularly look at p 44.)
  - How is the relationship between Italian landscape and the kiss relevant to that which we've discussed about the discursive creation of Italy thus far?

## Reading Questions 3

What do you think Daisy Miller would think of Lucy Honeychurch's concluding thoughts (presented through the narrator) at the end of the first part of the novel:

- "At the end there was presented to the girl the complete picture f 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, if we may judge from those who have used them most." 49