



## Sign up for final-paper office hours:

- Go to the course website and sign up for office hours
- Deadline to sign up: Friday, Dec 3, Midnight (Beijing time)
- These office hours are optional, <u>not mandatory</u>
- Review the final paper and final-paper office hours information on the syllabus
  - If you choose, you can review during the class break today and I can take any questions after the break
- Come to the office hours ready to discuss a thesis or brief outline you would like to work on for your final paper
- Each meeting will be 30 minutes

#### Other

"In general terms, the 'other' is anyone who is separate from one's self. The existence of others is crucial in defining what is 'normal' and in locating one's own place in the world. The colonized subject is characterized as 'other' through discourses such as **primitivism** [...], as a means of establishing the **binary** separation of the colonizer and colonized and asserting the naturalness and primacy of the colonizing culture and world view."

#### Tourism and 'Other'

"In general terms, the 'other' is anyone who is separate from one's self. The existence of others is crucial in defining what is 'normal' and in locating one's own place in the world. The local subject, in travel discourse, is characterized as 'other' through discourses such as **primitivism** [...], as a means of establishing the **binary** separation of the Tourist and Local and asserting the naturalness and primacy of the Tourist's culture and world view."

Modified from *Post-Colonial Studies: The Key Concepts, Bill Ashcroft, et al.* 

#### Other

The Post-colonial use of the term 'other' comes out of Freudian and, especially, Lacanian thought.

"Lacan's use of the term involves a distinction between the 'Other' and the 'other'. [...] In Lacan's theory, the other – with the small 'o' – designates the other who resembles the self, which the child discovers when it looks in the mirror and becomes aware of itself as a separate being."

"The Other – with the capital 'O' – has been called the *grande-autre* by Lacan, the great Other, in whose gaze the subject gains identity. The Symbolic Other is not a real interlocuter but can be embodied in other subjects such as the mother or father that may represent it. [...] Fundamentally, the Other is crucial to the subject because the subject exists in its gaze. This Other can be compared to the imperial centre, imperial discourse, or the empire itself. "

#### Other

"The ambivalence of colonial discourse lies in the fact that two processes of 'othering' occur at the same time, the colonial subject being both a 'child' of empire and a primitive and degraded subject of imperial discourse. The construction of the dominant imperial Other occurs in the same process by which the colonial others come into being."

#### Othering

"This term was coined by Gayatri Spivak for the process by which imperial discourse creates its 'others'. Whereas the Other corresponds to the focus of desire or power (the M-Other or Father – or Empire) in relation to which the subject is produced, the other is the excluded or 'mastered' subject created by the discourse of power. Othering describes the various ways in which colonial discourse produces its subjects."

## Tourism and Travel Writing and Othering

• We can consider this the process by which travel discourse creates its 'others'. The other, in this case, is the excluded or 'mastered' subject created by the discourse of power. Othering describes the various ways in which travel discourse produces its subjects.

Modified from *Post-Colonial Studies: The Key Concepts,* Bill Ashcroft, et al.

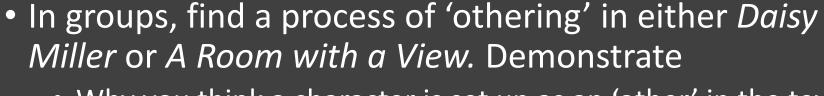
- So, who are the 'subjects' created by American and British travel writing, as we have seen in James and Forster?
- Who is the self (agent/gazer/voiced) and who is the other (non-agent/gazed at/silenced) in this literature?
- What techniques of differentiation are utilized?

#### Tourism and Travel Writing and Othering

- Who is the self (agent/gazer/voiced) and who is the other (non-agent/gazed at/silenced) in this literature?
  - It is worth considering what is gained by being the 'self' in this sort of literature that apparently spans two cultures. In turn, we must consider what is lost when one is produced, through the discourse of travel literature, as the 'other'.
  - The self gains full agency and the other loses agency and is acted upon.
  - The self gains agency largely through the power of his/her gaze and voice. That is, s/he who controls the 'camera' and the 'voiceover', controls that which we (the audience) see and hear. Therefore s/he controls the worldview (both in the sense of that which we are exposed to AND that which we think about what we are exposed to).

## Tourism and Travel Writing and Othering

- What techniques of differentiation are utilized?
  - Forster "indulges in the use of stereotypes and artificially emphatic binaries in characterizing Italian spaces and their inhabitants, bolstering the sense of Italian difference and, sometimes, inferiority." (Roszak 179)
  - BINARY SYSTEMS: The process of othering is a binary process that creates a self and an 'other'. Discourse often uses artificial and subjective binary systems to create this apparently clean and simple differentiations. For example:
    - Masculine vs. Feminine
    - Civilized vs. primitive
    - Well-mannered vs. uncouth
    - Rational vs. Emotional/Passionate



- Why you think a character is set up as an 'other' in the text.
- How that process of 'othering' is accomplished by the narrator.

Reading

Questions

- For simplicity's sake, we will briefly define 'othering' here as the creation of an excluded (disempowered) foreign (Italian) subject (other), through the use of discourse that applies artificial and subjective binary systems to create apparently simple and objective differentiations.
  - N.B.: Binary systems almost always have an inherent and implicit hierarchy among terms.
    - Common binaries in post-colonial studies are: Masculine vs. Feminine; Civilized vs. primitive; Well-mannered vs. uncouth; Rational vs. Emotional/Passionate



## Chapters 8-11

- What happened in these chapters?
- What happened of import in these chapters?

# Discussion Questions

#### • GROUP 1

- Consider the title of Chapter VIII, particularly as it relates to earlier texts we have read (Romantic and Gothic) and their renewed interest in the Medieval (literature, art, and architecture) as opposed to, or together with, the Enlightenment interest in Classical and Renaissance cultural productions.
- Based on the description of Cecil on p. 52 (and 63), why
  do you think Forster chose this as the title of Chapter VIII?
  And what does it have to do with the previous description
  of George Emerson on pp. 27-28?
- Why do you think Forster chooses to distinguish between Cecil and George in this way? How is it, perhaps, relevant to the historical changes we've seen across this course?

Discussion Questions

- GROUP 2
- How does Cecil's (via the narrator) description of Lucy relate to Lucy's own (via the narrator) meditation on womanhood on p. 24?
- Consider the title of Chapter IX in the context of what I have been presenting in class as the relationship between the male tourist's gaze on women and on the landscape in Italy.



- GROUP 3
- What do you make of the conversation between Lucy and Cecil about 'a view' or 'no view', especially as it may connect with the titular reference to a 'view'? (65)
- How does the kiss between Cecil and Lucy and George and Lucy compare? How does it compare in the reality of the story as well as in the discursive choices made to describe (or not describe) it? Why do you think it should be this way?



## Forster's Italy

- Abstract: "I reveal that while the Italian novels use this trope of the non-conformist to stress a foreign culture's power to generate reform at home, they also <u>overemphasize the cultural difference</u> that separates Italy from England, indulging in <u>primitivist</u>, patronizing depictions of Italian spaces and people. The novels also exhibit a problematic narrative impulse to <u>sacrifice their Italian characters for the benefit of their Englishmen and Englishwomen, imagining the lives and especially the deaths of Italians as a tool for enlightening the English tourist. This discontinuity in Forster exemplifies the persistent <u>essentialization</u> of Italy in twentieth-century Anglo-American fiction" 167</u>
- Being a progressive egalitarian in your own nation does not mean you are a necessarily progressive egalitarian when it comes to your nation's relationship with other nations.

## Forster's Italy

- It is worth thinking again about the ideas of 'other' and 'othering' in the terms
  that Roszak lays out in her essay.
- She says Forster's view of Italians is primitive.
- She says it is essentializing.
  - "to portray or explain (a particular type of person or thing) in terms of one or more stereotypical or supposedly intrinsic traits" (OED)
- She says that he creates an overemphasized dichotomy [binaries] between English and Italian culture.
- She says this technique of portraying Italians 'subtly reinforces England's central position within the global order.' 168

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#### CHAPTER XII: TWELFTH CHAPTER

- What do you make of the scene in which Freddy and George are introduced? What do you make of their transformation in the woods?
- On page 81, Cecil responds to seeing Freddy and George in the wood in this way: "'Come this way immediately,' commanded Cecil, who always felt he must lead women, though he knew not whither, and protect them, though he knew not against what."
  - Does his desire in this episode remind you of any other characters we have met?
- Consider the Emersons' feminist and egalitarian views as stated on p. 77 and George's and Lucy's meeting in the woods as the narrator describes George as regarding 'himself as dressed. Barefooted, bare-chested, radiant and personable against the shadowy woods.' 82
  - What connection can you make between the two episodes and why, perhaps, does it matter to this second meeting of the young lovers?

#### CHAPTER XIII: HOW MISS BARTLETT'S BOILER WAS SO TIRESOME

- How does Lucy explain Cecil's unpleasant behavior towards certain things (p. 83)?
  - What light does this attitude put on our previous discussions of 'aesthetic education' and the Grand Tour?
  - How does it relate to the chapter title I asked you to consider "Lucy as a Work of Art?
- The term 'view' appears again. On p. 84. How does this conception of the role of the 'view' relate to previous discussions of it?
- What do you make of the last lines of the chapter? Why are they perhaps relevant?

#### CHAPTER XIV: HOW LUCY FACED THE EXTERNAL SITUATION BRAVELY

- Apostrophes to the reader should be considered moments in which the author wants the reader to take pause and reflect. How does the apostrophe on p. 88 function towards this end? What is so important about it?
- What is the 'slip' the narrator alludes to on p. 91? Why is it important?



- CHAPTER XV: THE DISASTER WITHIN
- In thinking about Cecil's attitude about religion, Lucy thinks "though he exuded tolerance from every pore; somehow the Emersons were different." (92) What do you think this means?
- Again there is a discussion of the significance of a 'view' on pp. 97-98. Is it what you expected from George? Why or why not? What do you think he means?
- Consider the role that literature plays in both kisses between George and Lucy. The second kiss on p. 99 is more heavily influenced by nature and, indeed, we see an interplay between the hierarchy of realities. Lucy's life influences the writing of the book and the book in turn influences Lucy's life. What are we to make of the role and power of literature according to Forster?
- What do you make of the chapter title? Within what precisely?
- CHAPTER XVI: LYING TO GEORGE
- After the altercation between Lucy and Charlotte, the narrator says: "No one will help me. I will speak to him myself.' And immediately she realized that this was what her cousin wanted all along." 102
  - What does she mean that Charlotte wanted this 'all along'? Does this reframe Charlotte in any way? Particularly in light of a previous statement about her on p. 89, "It sometimes seemed as if she planned every word she spoke or caused to be spoken; as if all this worry about cabs and the change had been a ruse to surprise the soul."
- What do you make of George's speech about Cecil on p. 103? Once again I wonder if the portrayal of his attitude towards women (Cecil's) is reminiscent of any characters we have met?
- I know you all haven't probably read the *Divine Comedy*, but it is quite striking how similar George's words, "The book made me do that", are to Francesca's speech about illicit love in Inferno Canto V.
  - Is literature really this powerful? Can it have agency over us?
- What is it about the final words Cecil speaks in this chapter, or is it that at all (?), that makes 'the scales f[a]ll from Lucy's eyes in the last paragraph of the chapter?