

# Dissident Ghosts of Queer Language in Hope Mirrlees and E. M. Forster

Maiia Marina

The essay compares *Paris: A Poem* by Hope Mirrlees and *Howards End*, a novel by E. M. Forster. I start by arguing that death is portrayed as a mysterious spectacle resulting in the ghostly presence of the dead among the living in both works. The spectre of Ruth Wilcox in *Howards End* and the dead haunting Paris subvert institutions: they act against the capitalist market resisting commodification of life and death while also opposing the rigid heteronormative timelines mixing past present and future. Ultimately, the ghosts in Forster and Mirrlees's works emphasise the ephemerality of text and language, inventing new ways to talk about queer identity freed from oppressive 'othering'. Escaping through the fractures in the institutions, the ghosts signify the desire for a new language to speak in a non-normative, 'queer' way.

"Emily Dickinson said that 'Art is a house that tries to be haunted.'

Now it doesn't have to try."

-Susan Sontag<sup>1</sup>

A text does not have to be a ghost story to be haunted. For instance, Jean-Michel Rabaté highlights, 'modernism is systematically "haunted" by voices from the past'.<sup>2</sup> Or, as Melissa Boyde suggests, talking about Hope Mirrlees's *Paris* (1920), a text can be filled with the ghostly presence of the author's personally encoded references that require a biographical reading.<sup>3</sup> This paper, however, is concerned with less metaphorical spectres. I am using the framework developed by Simon

<sup>1</sup> Susan Sontag, *As Consciousness is Harnessed to Flesh* (Penguin, 2012 [1964-1980]), 429.

<sup>2</sup> Jean-Michel Rabaté, *The Ghosts of Modernity* (University Press of Florida, 1996), xvi.

<sup>3</sup> Melissa Boyde, 'The Poet and the Ghosts Are Walking the Streets: Hope Mirrlees—Life and Poetry', *Hecate* 35 (2009): 29–42.

Hay to talk about modernist ghosts. For Hay, ‘modernity is characterised by ghostliness, a ghostliness that consists not of the past’s persistence into the present but rather of the insubstantiality of the modern itself’:<sup>4</sup> it is the ‘illusory and displaced [...] nature of the precisely modern institutions of market, technology and home’.<sup>5</sup> I examine the spectral presence in two formally dissimilar works, neither of which is a conventional ghost story: Hope Mirrlees’s long experimental poem *Paris*<sup>6</sup> (1920) and a relatively less experimental yet by no means less radical *Howards End*<sup>7</sup> (1910) by Edward Morgan Foster. Towards the end of the essay, I also make a brief reference to another text by Mirrlees, namely her pioneering fantasy novel *Lud-in-the-Mist*<sup>8</sup> (1926). By reading *Paris* against this example of Mirrlees’s later work, one can see more clearly the development of her radical imagination, and how the metapoetic imagery she only touched upon in the poem became central preoccupation of her future writings. The variety of textual forms this paper covers– a poem, a novel, plus one of the first texts of the fantasy genre - elucidates rather than obscures ghostly themes the works have in common. In Mirrlees and Forster, ghosts fracture restrictive institutions and contribute to the modernist project of redevising the language itself. Destabilising the restrictive systems within both language and society, ghosts underline the texts’ queerness. I use ‘queer’ drawing on Kate Haffey’s definition where text’s queerness is not necessarily a reflection of authors’ and characters’ sexual identities, instead queerness is seen as ‘a peculiar relation to normativity’.<sup>99</sup> The ghosts in the texts are not monstrously othered; they are dissidents whom confining institutions of the capitalist market and patriarchal family cannot contain. By escaping through the gaps in times and places, ghosts embody the modernist desire for a new language to speak in a non-normative ‘queer’ way.

---

<sup>4</sup> Simon Hay, *A History of the Modern British Ghost Story* (Palgrave Macmillan, 2011), 26.

<sup>5</sup> *Ibid.*, 189.

<sup>6</sup> Hope Mirrlees, *Collected Poems* (Carcenet Press, 2011).

<sup>7</sup> Edward Morgan Forster, *Howards End* (Hodder and Stoughton, 2004 [1910]).

<sup>8</sup> Hope Mirrlees, *Lud-in-the-Mist* (Gollancz, 2008 [1926]).

<sup>9</sup> Kate Haffey, *Literary Modernism, Queer Temporality: Eddies in Time* (Springer International Publishing, 2019), 22.

The dead come back to haunt both the narrative of *Howards End* and the lines of Mirrlees's *Paris* rebelling against the commodification of life. Advertisements and various references to urban consumerism are the nodes on Mirrlees's Parisian network-map. The same conspicuous capitalisation links metro stations, night taxis, the advertisements for seasonal spring goods 'PRINTANIERES' (98), 'CHARCUTERIE' (144), with the mournful 'DEUIL EN 24 HEURES' (147) and 'MORT AU CHAMP D'HONNEUR' (186), juxtaposing death and capitalism, suggesting that life can be seen as just one of the many urban commodities. The idea that gets criticised in the line: 'the silence of *la grève*' (263). 'La grève' has a double meaning in French: a shore and a strike. While the first one generally adds to the poem's overarching imagery of the rising tide that makes Paris ghostly 'subaqueous' (227). The second can be read as a more pressing reflection of the poem's immediate historical context: the post-war workers' movement in Paris. As Tyler Stovall points out: 'in 1919 working-class politics assumed a spectacular quality, emphasising public contests over urban space'.<sup>10</sup> However, the dramatic 'public presentation geared to a mass audience',<sup>11</sup> which Stovall associates with the workers' protests of the time, is juxtaposed to the quiet strike captured in the line 'the silence of *la greve*' (263). Furthermore, the French pronunciation of the word 'grève,' when surrounded by English words, evokes associations with a 'grave,' which are only enhanced with the mention of 'silence'. Thus, the strike against the working conditions and unemployment acquires ghostly connotations as if 'the famous dead of Paris' themselves, whom 'Paradise cannot hold for long' (365-366), are filling the streets protesting among the workers against the commodification of life and death.

The ghost in *Howards End* – Mrs Wilcox's haunting presence – similarly rebels against death being a cog in the capitalist system, namely its procedures surrounding inheritance. Following Mrs Wilcox's unexpected death, the question of her will, although initially straightforward – 'trusting her husband, she had left him everything without reserve' (87) – still fills the inner monologues of her son. 'There were no legacies, no annuities, none of the posthumous bustle with which some of the dead

---

<sup>10</sup> Tyler Stovall, *Paris and the Spirit of 1919: Consumer Struggles, Transnationalism and Revolution* (Cambridge University Press, 2012), 143.

<sup>11</sup> *Ibid.*

prolong their activities. [...] She wanted not to vex people. That accomplished, the earth might freeze over her for ever' (87) or rather that was what Charles thought until the letter from the deceased Mrs Wilcox arrived, where she unexpectedly for the family alters her will, asking for Howards End to be left to Margaret Schlegel. The overtly foreshadowed plot twist of the 'vexation' the letter causes creates not a subtle humiliation of Charles, a son who cynically commodifies the death of his mother. For Charles, the duration of Mrs Wilcox's afterlife amounts solely to 'legacies' and 'annuities' while memory of the departed on its own is not enough to cause 'the posthumous bustle,' and the grief for Mrs Wilcox is not nearly as intense as material preoccupations about her will. The image of the letter itself that the Wilcoxes discover reinforces the critical tone that exposes the commodification of death by the deceased's very family. 'That note, scribbled in pencil, sent through the matron, was unbusinesslike as well as cruel, and decreased at once the value of the woman who had written it' (92). In the focalised thoughts of the Wilcoxes, the word choice of 'the value' further highlights the financial connotations that run through the scene. Yet Ruth Wilcox herself, or rather her ghostly presence in the form of the letter left behind, as if ridiculing the very need to attend to matters as commonplace and soulless as the proper legalities of her last wish, creates a "document" - 'No date, no signature' (90) - pencilled with the gravely ironic ephemerality comparable to that of life itself.

Furthermore, in her bequest of the house to Margaret, Mrs Wilcox dissents against the imposed gendered understanding of its space. Margaret was the one who 'discerned that Mrs. Wilcox, though a loving wife and mother, had only one passion in life—her house' (80). In the age when femininity was restrictively associated with the domestic sphere, Mrs. Wilcox's relationship to Howards End was a spiritual, not gendered, one. In contrast to Margaret, the Wilcoxes fail to grasp Ruth's kinship with the place: 'to them Howards End was a house: they could not know that to her it had been a spirit, for which she sought a spiritual heir' (92). In this context, Mrs Wilcox's pencilled note not only criticises the commodification of her death but also acts as a symbolic challenge to the notorious male-centric rules of primogeniture. By leaving Howards End to Margaret, Mrs Wilcox bypasses the restrictions of patriarchal hierarchy, creating alternative ways to define familial kinship, one

determined by the relationship between spirits, not genders. The house itself – a place traditionally associated either with the patriarchal lineage or female domestic realm – is depicted as a place that ‘transcended any similes of sex’, the house ‘was a comrade’ (192). ‘Ever a welcome ghost’ (154) of Mrs. Wilcox, her spiritual presence in *Howards End*, thus asks the readers to reconsider the role the space of a house had in the construction of gender. As Benjamin Kahan highlights, ‘the queerness of queer modernism has as much to do with gender and sex as sexuality’<sup>12</sup>. Redrawing the house as a spiritual, not gendered space, Mrs Wilcox’s ghostly presence within its walls can be read as modernistically queer.

The spectral presence in both works demands a queer reconsideration of the structures of time itself. Kate Haffey points out that ‘in the heart of much work on queer temporality is a desire to question, and perhaps even dismantle, notions of linear time.’<sup>13</sup> The presence of ghosts is often studied in conjunction with queer temporalities:<sup>14</sup> the spectres embody the interflowing past-present-future disrupting the straightforward time flow. Nina Enemark, in turn, writes that *Paris* creates an archaeological artefact, a ‘fly in amber’, of the 24 hours of the year 1919 where past and present intertwine.<sup>15</sup> *Mirrlees* owes her interest in antiquarianism to Jane Harrison (*Mirrlees*’s companion at the time she wrote the poem), who studied Ancient Greek rituals. For Harrison, the ritual was the ‘immediate’, ‘the lived, concrete process’ – it has to be performed, not merely recorded, and only during the performance itself can the essence of ritualistic practice be uncovered.<sup>16</sup> Thus, for *Mirrlees*, ‘the focus in ritual on the immediately palpable, on desire, and on doing [...] [makes] the past suddenly tangible and real [...] one is restoring the past, releasing its ghosts into the present’.<sup>17</sup> *Mirrlees* and Harrison’s ritual is not Apollonian in its essence – it does not reduce the moment to an ‘illusion’ of ‘a pleasing, coherent narrative’ – their ritual is the Dionysian

<sup>12</sup> Benjamin Kahan, “Queer Modernism,” in *A Handbook of Modernism Studies*, ed. J.-M. Rabaté (John Wiley & Sons, 2013), 355.

<sup>13</sup> Kate Haffey, *Literary Modernism, Queer Temporality: Eddies in Time*, 6.

<sup>14</sup> *Ibid.*, 8.

<sup>15</sup> Nina Enemark, “Antiquarian Magic: Jane Harrison’s Ritual Theory and Hope *Mirrlees*’s Antiquarianism in *Paris*,” in *Modernist Women Writers and Spirituality* ed. A. Radford, H. Walton and E. Anderson (Palgrave Macmillan, 2016) 115-116.

<sup>16</sup> *Ibid.*, 118

<sup>17</sup> *Ibid.*, 119

'mystical communion with the dead'.<sup>18</sup> Such spiritualistic interaction arguably disrupts heteronormative, 'coherent', timelines where future follows past and the dead do not walk among the living. One of the instances of such 'releasing [of] ghosts into the present' happens in the poem's concluding phrases. They take place during the liminal time of 'DAWN' (431): 'Verlaine's bed-time...' (432) as the ghost of the poet is returning to sleep with the sunrise. The allusion to the poet's nocturnal lifestyle can be read as a nod to Verlaine's transgressive sexualities, especially given the use of ellipsis '...' as if further details have to be self-censored. Opposite Verlaine's ghost is 'The President of the Republic' who 'lies in bed beside his/ wife, and it may be at this very moment...' (437-438). The transgressive occurs side by side with the exemplary, approved by the head of the state, heteronormative: may it be 'at this very moment...' the President's child is being conceived, the thought also censored. The poem continues with a more concrete reference to a heteronormative timeline of life as 'In the Abbaye of Port-Royal babies are being born' (439). Meanwhile, 'Perhaps someone who cannot sleep is reading *le/Crime et le Châtiment*, (440-441). The image of the dissolved abbey, transformed into a hospital, points to the sacrament of birth linking it, in a darkly satirical fashion, to *Crime and Punishment* as a cure for insomnia (a novel where the main character kills a pregnant woman, Lizaveta) (440-441). Verlaine's past, presidential present and the future of the newly born generation – all are simultaneously merged in an in-between moment (emphasised by 'maybe' and 'perhaps') of sunrise. None of the stories is resolved, all end with uncertain '...' – this is how Mirrlees ritualistically preserves the moment. Enemark highlights such 'lack of closure, central to Harrison's definition of ritual as an expression of desire rather than satisfaction.'<sup>19</sup> Family life, birth and death stop their progression, locked in the eternal moment, echoing Jack Halberstam's argument that 'queer uses of time and space develop, at least in part, in opposition to the institutions of family, heterosexuality, and reproduction.'<sup>20</sup> The ritual temporalities of *Paris* subvert the heteronormative ones, which are progress-oriented and sequential, where birth-marriage-children prescriptively follow one another.<sup>21</sup>

<sup>18</sup> Ibid

<sup>19</sup> Ibid., 124

<sup>20</sup> Jack. J. Halberstam. In a Queer Time and Place: Transgender Bodies, Subcultural Lives (New York University Press, 2005), 12..

<sup>21</sup> Ibid., 14

E. M. Forster similarly allows for the past, present and future to mix and match in *Howards End*. Richard Russel examined the connection between Ruth Wilcox and her ancestors manifested in her attachment to the house, the wych elm tree and the surrounding land.<sup>22</sup> In the novel, beloved objects and places have the power to preserve the ‘true intimacy’ with the deceased<sup>23</sup>, in fact, they ‘display a spectral existence’.<sup>24</sup> This connection between times in *Howards End* is enhanced by the ‘ever a welcome ghost’ (154) of Ruth, whom Margaret frequently evokes. It becomes more explicit in the words of Mrs Avery, who amalgamates past and present in Margaret: ‘Oh! Well, I took you for Ruth Wilcox’ (188). The two women’s connection with the house and surrounding nature, discussed by Russel, may strike as quite essentialist, perpetuating the gendered stereotype of “the angel in the house”. It would have been the case had the novel ended with a happily ever after for every married couple. However, *Howards End* becomes a place that wraps the straightforward timelines of patriarchal family life. Marriage is not followed by children; children do not presuppose marriage, which, stripped of symbolism, becomes just a narrative tool. If Margaret and Helen keep the home, it is the spectral one that traverses normative timelines.

Neither the experimental modes of depicting time nor the subversions of capitalist institutions are uncommon in modernism. So are the texts queer simply because they are modernist? And vice versa: ‘Is queer modernism simply another name for modernism?’.<sup>25</sup> The ghostly destabilisation of institutions and temporalities may not be enough to give a definite “yes” answer. However, Mirrlees and Forster’s ghosts achieve more than that: they subvert the very authority of language and text. Both *Paris* and *Howards End* open in an arguably similar fashion: ‘One may as well begin with Helen’s letters to her sister’ and ‘I want a holophrase’. The dissident quality of Forster’s gambit, which at first glance may appear quite regular, has been pinpointed many times,

---

<sup>22</sup> Richard R. Russell. “The Life of Things in the Place of Howards End”, *Journal of Narrative Theory* 46, no. 2 (2016): 204. .

<sup>23</sup> *Ibid.*

<sup>24</sup> *Ibid.*, 206

<sup>25</sup> Heather Love, “Introduction: Modernism at Night”, *PMLA* 124, no. 3 (2009): 744.

starting with Christopher Isherwood<sup>26</sup>. Why open the novel with such a metafictional emphasis that the novel is self-aware of its own constructedness, of the idea that its text 'may' (or equally may not) begin with the 'letters', if not to highlight that the language will inevitably lapse, leaving something unsaid not purposefully but because of its inadequacies? To start with the 'letters to her sister' is to place a text within a text, further complicating the metatextual layering. The image of a letter itself in Forster's work has been analysed by Peter Childs, who notes that 'the characteristics of letters, deferral and absence, are linked [...] with a truth that cannot be spoken in the present or to those present'<sup>27</sup>. To put it differently, the letters suggest that words are best for masking, not expressing a truth. Additionally, the pun on 'letters' can be read in the novel's opening line. Not only the correspondence between Schlegel's sisters, but also the thrown-together pieces of the alphabet themselves, can only point to what they cannot say. The failure of language and its various letters to communicate is a theme that is carried beyond the opening line through the whole novel. For instance, standing one evening outside Howards End, Margaret notices 'an unexpected love of the island awoke in her [...] It had certainly come through the house and old Miss Avery. Through them: the notion of "through" persisted; her mind trembled towards a conclusion which only the unwise have put into words' (191). Such an expression of frustration towards language dovetails with the pun on letters that can express only what is *not* present. These lines further point to Forster's desire for a new language affecting one 'through', transcending the superficiality of the alphabet. Forster's letters thus turn into the ghostly apparitions of the inexpressible words.

In tandem with Forster's wish comes Mirrlees's 'I want a holophrase' (3), the line that, according to Nina Enemark, signifies 'the desire for this holistic primitive word [...] a rejection of language cluttered with layers of arbitrary convention and a desire to start over - resonating with [...] "make it new"'.<sup>28</sup> The questioning of 'arbitrary convention' transpires through the poem's avant-garde materiality: dramatic capitalisation, use

<sup>26</sup> Peter Childs, "One may as well begin with Helen's letters...": Corresponding but not connecting in the writings of E.M. Forster", *Prose Studies* 19, no. 2 (1996): 209.

<sup>27</sup> *Ibid.*, 208

<sup>28</sup> Enemark, "Antiquarian Magic: Jane Harrison's Ritual Theory and Hope Mirrlees's Antiquarianism in Paris," 120.

of different fonts and white space of the page. The poem pushes the words to signify more than what their entries in the dictionary can suggest, the inexpressible. But to defy the existing convention is not enough. Paris argues for the existence of a language that would be entirely new. The 'holophrase', the word unlike all others, is out there, within one's reach, but to write it down is to destroy its unencumbered newness. Mirrlees's desire for the 'holistic' word, highlighted by Enemark, is evident in the numerous omissions '...' that occur in lines 270, 233, 378, etc. Thus, the poem resorts to silences, the ghostly presence-absence of the language yet to come. The lines 174-178 further continue the theme of language's ghostly elusiveness:

The ghost of Père Lachaise  
Is walking the streets,  
He is draped in a black curtain embroidered with the  
letter H,

In French, the letter H is almost always silent, a spectral letter, whose presence gestures to its absent sound.

The ghostliness of language as a way to express one's desire for a new means of communication becomes more evident if one reads *Paris* against the Mirrlees's later work, such as her novel *Lud-in-the-Mist*. James Gifford highlights that experimental modernism 'seamlessly' connects with the early 20th-century writings of the fantasy genre. The genre could even be seen as high modernism only 'in another form'.<sup>29</sup> The invention of the secondary world appears as a credible extension of the modernist radical imagination, especially in Mirrlees's case. *Lud-in-the-Mist*<sup>30</sup>, according to Jean Mills, 'illustrates a queer social imaginary, a "what-if" world and subversive space of inclusion, embrace, and acceptance of self'.<sup>31</sup> Similarly to *Paris*, yet less metaphorically, the dead return from the fairyland to live in the town of Lud, restructuring its

---

<sup>29</sup> James Gifford, "Goblin Modernism: Modernism, Anarchism, and the Radical Fantastic," *Modernism/Modernity* 27, no. 3 (2020): 552.

<sup>30</sup> Hope Mirrlees, *Lud-in-the-Mist* (Gollancz, 2008 [1926])

<sup>31</sup> Jean Mills, "Obscene, Grotesque, and Carnavalesque: Hope Mirrlees's *Lud-in-the-Mist* as Menippean Satire," in *The Female Fantastic*, ed. L. McCormick, J. Mitchell and R. Soares (Routledge, 2018), .

beliefs and institutions. The novel ends with an ekphrasis of a tombstone that was ‘but another proof that the Written Word is a Fairy, [...] speaking lying words to us in a feigned voice. So let all readers of books take warning!’ (264). Subverting its own authority, the text reiterates the desire for a new language, one that is free from the baggage of convention, better suited for expressing one’s identity.

Is queer modernism simply another name for modernism?’<sup>32</sup> Yes, at least in the case of Forster and Mirrlees. By highlighting the spectrality of language, their writing expresses the desire to question the very foundations of interpersonal communications, in which the power of oppressive institutions resides. The texts propose to liberate words from the histories of institutionally established meanings: to make it new is to make it free. The disruptive ghosts in Mirrlees and Forster are not the terrifying “other”; they are fractures in the order of things. As Simon Hay suggested, modernist ghosts highlight the ephemerality of seemingly imposing structures;<sup>33</sup> what appears as an inescapable power – capitalism, patriarchy, gender essentialism – can be challenged. The dead in both texts protest against defining life by the profit made and death, a great unequaliser, by what material possessions one gets to leave behind. The spectral intervention into an otherwise linear and predictable sequence of life’s milestones subverts their heteronormative ordering. Ultimately, Mirrlees and Forster emphasise that their texts are themselves spectral. Things must be left unsaid; the purpose of letters sometimes is only to materialise what cannot be there. When words are written down, they are infused with the wish for a new, freer language. Thus, in the texts, the ghosts point to the fractures from where the new, queer meanings can emerge. The ghosts are apparitions not of the past but of the future experimental directions.

---

<sup>32</sup> Love, “Introduction: Modernism at Night,” 744.

<sup>33</sup> Hay, *A History of the Modern British Ghost Story*, 189only to materialise.

## Bibliography

Boyde, Melissa. "The Poet and the Ghosts Are Walking the Streets: Hope Mirrlees—Life and Poetry." *Hecate* 35, May (2009): 29–42. <https://link.gale.com/apps/doc/A217244389/AONE?u=anon-d291d657&sid=googleScholar&xid=3aa0ef70>.

Childs, Peter. "One may as well begin with Helen's letters. . . : Corresponding but not connecting in the writings of E.M. Forster." *Prose Studies* 19, no. 2 (1996): 200–210. <https://doi.org/10.1080/01440359608586587>.

Enemark, Nina. "Antiquarian Magic: Jane Harrison's Ritual Theory and Hope Mirrlees's Antiquarianism in Paris." In *Modernist Women Writers and Spirituality*, edited by A. Radford, H. Walton and E. Anderson. Palgrave Macmillan, 2016. <https://ebookcentral.proquest.com/lib/gla/detail.action?docID=4773678>.

Forster, Edward Morgan. *Howards End*. Hodder and Stoughton, [1910] 2004.

Gifford, James. "Goblin Modernism: Modernism, Anarchism, and the Radical Fantastic." *Modernism/Modernity* 27, no. 3 (2020): 551–565. [10.1353/mod.2020.0040](https://doi.org/10.1353/mod.2020.0040).

Haffey, Kate. *Literary Modernism, Queer Temporality: Eddies in Time*. Springer International Publishing, 2019. <https://doi.org/10.1007/978-3-030-17301-2>.

Halberstam, J. Jack. *In a Queer Time and Place: Transgender Bodies, Subcultural Lives*. New York University Press, 2005. <https://ebookcentral.proquest.com/lib/gla/detail.action?docID=2081650>.

Hay, Simon. *A History of the Modern British Ghost Story*. Palgrave Macmillan, 2011.

Kahan, Benjamin. "Queer Modernism." In *A Handbook of Modernism Studies*, edited by J.-M. Rabaté. John Wiley & Sons, 2013. <https://doi.org/10.1002/9781118488638.ch20>.

Love, Heather. "Introduction: Modernism at Night," *PMLA* 124, no.3 (2009): 744–748. <https://www.jstor.org/stable/25614320>.

Mills, Jean. "Obscene, Grotesque, and Carnavalesque: Hope Mirrlees's *Lud-in-the-Mist* as Menippean Satire", in *The Female Fantastic*, edited by L. McCormick, J.

Mitchell and R. Soares. Routledge, 2018. <https://doi-org.ezproxy2.lib.gla.ac.uk/10.4324/9781351107792>.

Mirrlees, Hope. *Lud-in-the-Mist*. Gollancz, [1926] 2008. — *Collected Poems*. Carcanet Press, 2011.

Rabaté, Jean-Michel. *The Ghosts of Modernity*. University Press of Florida, 1996.

Russell, R. Richard. "The Life of Things in the Place of *Howards End*", *Journal of Narrative Theory* 46, no. 2 (2016): 196-222. <http://www.jstor.org/stable/45274867>.

Sontag, Susan. *As Consciousness is Harnessed to Flesh*. Penguin, [1964-1980] 2012.

Stovall, Tyler. *Paris and the Spirit of 1919: Consumer Struggles, Transnationalism and Revolution*. Cambridge University Press, 2012. <https://doi-org.ezproxy1.lib.gla.ac.uk/10.1017/CBO9781139086271>.