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İSTANBUL AYDIN UNIVERSITY

INSTITUTE OF GRADUATE STUDIES

GENDER BLURRING IN E. M. FORSTER'S NOVELS

Ph.D. DISSERTATION

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MAY, 2021

DECLARATION

I hereby declare that all information in this thesis entitled "Gender Blurring in E. M. Forster's Novels" has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results, which are not original to this thesis.

Dilek TÜFEKÇİ CAN

FOREWORD

The journey that leads to my PhD studies would seem to be an incredible one for many candidates. My story is also an unusual one. I have been wandering around for a long time. After I earned my MA degree in English Language and Literature Department at Atatürk University in 2001 and was appointed as an English lecturer at Balıkesir University, I realized that there would be a heroic struggle with pursuing my academic studies. The nearest university that I could attend to earn a PhD was at least six hundred kilometres away. Even if I committedly wanted to continue my academic career, everything was against me, including my new-born daughter. Not only the distance and my daughter, but also it seemed the laws were against me as well. Weirdly enough, university members were legally not allowed to pursue a doctorate degree in different cities from where they reside. Indeed, I was in a desperate situation. While I was trying to obtain a PhD in English Language and Literature, there were many obstacles placed in my path. That is until suddenly, it occurred to me secretly apply for a PhD at Ege University in the department of Turkic World Literatures, seemingly similar department to English Literature that offered a course of study in Turkic World Literatures. Between the years 2006-2012, I was a student at the Turkic World Literatures program. In 2012, I completed my PhD with a thesis entitled "A Study on Children Literature: Definitions, Genres and Theories" with my supervisor Prof. Dr. Metin EKİCİ. I remember that time with great enthusiasm. I was busy with satisfying my hunger for literature. However, just as the poet Anne Sexton roughly says, "writing poems did not prevent me from committing suicide; but it only delayed", writing a thesis in Turkish World Literatures did not prevent me from writing another thesis on English Language and Literature; but it only delayed! Thanks to writing my first thesis, writing the second one feels like home now! Luckily, I feel that the poem by Robert Frost, "The road not taken" is not about me since I have taken both paths! This is the whole story of how this thesis emerged after a long journey. Yet, this thesis is not the result of my own background knowledge. Without my supervisor, Prof. Dr. Günseli SÖNMEZ İŞÇİ, whom I have always adored, this thesis would lack the soul it inhabits. Honestly, I must say that Prof. Dr. Günseli SÖNMEZ İŞÇİ is the only supervisor whom I have made every endeavour to accept me as a PhD student. Thus, I'd like to thank and express my deepest gratitude to my supervisor, Prof. Dr. Günseli SÖNMEZ İŞÇİ, who has always been available for me even in the mist of the COVID-19 pandemic. Thanks to her relentless support and guidance, every major and minor details of this thesis have been improved.

I will forever be appreciative to Assoc. Prof. Dr. Gillian Mary Elizabeth ALBAN for replying to my endless e-mails and generously sharing her publications with me. Unbelievably, the contents of each e-mail, which served as a roadmap to the success of this thesis has been received as invaluable critiques on literature. I also wish to express my deepest gratitude to her for giving me support and helpful advice for the improvement of this study. I also appreciate Assist. Prof. Dr. Gamze SABANCI UZUN, who has been a role model for me, particularly on delivering lectures. Her constructive criticism has meant so much to my development.

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ABBREVIATIONS

WAFT	:	*Where Angels Fear to Tread*
HE	:	*Howards End*
M	:	*Maurice*

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E. M. FORSTER'IN ROMANLARINDA TOPLUMSAL CİNSİYET BULANIKLIĞI

ÖZET

Bu tez, Edward Morgan Forster'ın *Where Angels Fear to Tread* (1905), *Howards End* (1910) ve *Maurice* (1913'te yazılan ve 1971'de yayınlanan) adlı üç romanındaki karakterlerin toplumsal cinsiyet kimliklerini cinsiyet eleştirisi ışığında mimetik eleştiri bağlamında çözümlemeyi amaçlar. Forster romanlarında Edward dönemindeki cinsiyet sorunlarını ele almak için Viktorya dönemi etkisi altındaki geleneksel Viktoryan stereotipleri ile çağdaş Edward dönemi karakterlerini karşılaştırır. Bu tezin amacı, Forster'ın adı geçen romanlarında cinsiyetin nasıl betimlendiğini ortaya çıkarmak ve cinsiyet rollerinin ne şekilde tasvir edildiğini belirlemektir. Ayrıca, E. M. Forster'ın romanlarında yeni bir kadınlık ve erkeklik anlayışı sunup sunmadığını ve/veya değerleri Viktorya döneminde yerleşmiş olan Edward döneminin toplumunda önceden belirlenmiş cinsiyet rollerine meydan okuyup okumadığını, ya da tam tersine, daha değişken bir cinsiyet perspektifi ortaya koyup koymadığını araştırmayı amaçlar. Tez aynı zamanda toplumsal cinsiyet konumlandırmasının karşılıklı etkileşimini çözümleyerek değişen cinsiyet rollerini ortaya çıkarmaya çalışmaktadır. Bu tezde, çağdaş Edward karakterlerinin modernizmin ve Yeni Kadın hareketinin bir sonucu olarak güçlü cinsel tutkularının peşinde koştukları, geleneksel Viktorya karakterlerinin ise önceden belirlenmiş cinsiyet rollerine uygun bir biçimde hareket ettikleri iddia edilmektedir. Çözümlemede, romanlarda kronolojik olarak kadınlık ve erkeklik kavramları arasındaki sınırların gittikçe muğlaklaştığı ve bu nedenle, karakterlerin bağlama göre yeni cinsiyet kimlikleri edindikleri ortaya çıkarılmıştır. Ayrıca, çağdaş Edward dönemi karakterlerinin ister heteroseksüel ister homoseksüel olsun, cinsel yönelimlerini gizlemek yerine açık bir şekilde ortaya koydukları ortaya çıkarılmıştır. Bununla birlikte, bu tezde söz konusu kadın ise özellikle aldatmalar, sınır dışı evlikler, evlilik dışı ilişkiler ve/veya evlilik dışı çocuk sahibi olma gibi konularda Edward döneminde de kadına karşı cinsiyet ayrımcılığı yapıldığı sonucuna varılmıştır. Sonuç olarak bu tez, Forster'ın Edward dönemindeki cinsiyet kimliği kavramını erken, orta ve son dönem romanlarında kadın, erkek ve eşcinsel karakterler üzerinden sorguladığını ortaya koymaktadır. Ayrıca, bu tezde, Forster'ın romanlarında geleneksel ve önceden belirlenmiş cinsiyet rollerine meydan okuduğu, cinsiyet rollerinin değişkenliğini vurguladığı ve yeni cinsiyet kimlikleri sunduğu sonucuna varılmıştır.

Anahtar Sözcükler: *E. M. Forster, Toplumsal Cinsiyet Bulanıklığı, Meleklerin Uğramadığı Yer, Howards End, Maurice, Yeni Kadınlık, Modernizm*

GENDER BLURRING IN THE NOVELS OF E. M. FORSTER

ABSTRACT

This thesis analyses the gender identities of characters in Edward Morgan Forster's three novels entitled *Where Angels Fear to Tread* (1905), *Howards End* (1910) and *Maurice* (written in 1913 and published in 1971) in the light of gender criticism within the context of mimetic theory. In these novels, Forster juxtaposes the traditional Victorian stereotypes with contemporary Edwardian characters in order to unveil gender issues of the Edwardian period. The purpose of this thesis is to unearth how gender is portrayed and to determine how gender roles are depicted in Forster's aforementioned novels. This thesis aims to explore whether E. M. Forster presents a new form of femininity and masculinity, and/or challenges the pre-determined gender roles in Edwardian society whose values were entrenched in the Victorian period or, on the contrary, he maintains a more fluid gender perspective in the Edwardian period. It also attempts to uncover shifting gender roles by analysing the interplay of gender positioning. This thesis argues that whereas contemporary Edwardian characters have a strong sexual desire as a result of modernism and the New Womanhood movement, traditional Victorian stereotypes act in accordance with pre-determined gender roles. The analysis explores how the demarcation between the concepts of femininity and masculinity in the novels seem to be blurred chronologically and, thereby, characters acquire new forms of gender identities depending upon the context. Additionally, contemporary Edwardian characters, whether they be heterosexual or homosexual, are found to reveal their sexual orientations explicitly rather than masquerading them. Yet, it is also concluded that there still exists gender discrimination against women in Edwardian society, particularly where the main concern is on adultery, extraterritorial marriages, extramarital affairs, and/or having a child out of wedlock. In conclusion, this thesis concludes that Forster questions the concept of gender identity in the Edwardian period through female, male and homosexual characters in his early, middle and latest phase novels. This thesis also concludes that Forster challenges traditional and fixed gender roles, highlights the fluidity of gender roles, and presents new forms of gender identities in his novels.

Keywords: *E. M. Forster, Gender Blurring, Where Angels Fear to Tread, Howards End, Maurice, New Womanhood, Modernism*

1. INTRODUCTION

Henry James contributes to the theoretical classification of characters with his interrogation on the nature of fictional characters in his critical essay entitled "The Art of Fiction" (1884) in *Longman's Magazine*. James disagrees with Sir Walter Besant's assertion that plot is more important than characterization.[1] To James, the characters should be good, appropriate, real and consistent. Furthermore, William Kenney contributes to criticism on characters in novels with a concept named "characterization", a term which he coined to refer to a method of presenting characters (1966, p. 34). In his earlier work *How to Analyze Fiction* (1966), Kenney divides methods of characterization into five: discursive method, dramatic method, characters on character method, contextual and mixing method. In the discursive method, the author presents characters in the story straightforwardly through narrative statements. In the dramatic method, the author allows characters to describe themselves in their own words and actions. In the third method, the characters on character method, a character describes another character in the story. Additionally, the contextual method is used for presenting a character through description of settings and conditions, and, finally, the mixing method uses more than one method to present a character.

The work entitled *The Art of Dramatic Writing* by Egri Lajos also contributes to the theoretical aspects of characterization. In his work, Lajos explains the types of characterization process. To him, "Every object has three dimensions: depth, height, width. Human beings have an additional three dimensions: physiology, sociology, psychology. Without a knowledge of these three dimensions, we cannot appraise a human being" (2004, p. 34). Moreover, Lajos emphasizes the significance of justifications in determining the identities of characters in the following quotation:

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[1] The prototype of this assertion is Aristotle. In his *Poetics* (BC. 335), he too thinks that plot comes before character. While identifying the parts of tragedy, he mainly reveals the significance of plot (mythos) rather than character (ethos). To him, plot, which is regarded as the organization of the incidents in general sense, involves reversals, recognitions, sufferings, mistakes, violent situations, tragic emotions such as threat and ignorance, etc. As for character, he asserts the idea that characters simply support the plot.

It is not enough, in your study of a man, to know if he is rude, polite, religious, atheistic, moral, degenerate. You must know why. We want to know why man is as he is, why his character is constantly changing, and why it must change whether he wishes it or no (2004, p. 34).

In his aforementioned work, Lajos acknowledges the significance of physical aspects of characters and maintains that "A lame, a blind, a deaf, an ugly, a beautiful, a tall, a short person – each of these sees everything differently from the other" (2004, p. 34). Apart from physiology, to him, sociology, the second dimension of the characterization process, is related to a number of issues. For instance, "If you were born in a basement, and your playground was the dirty city street, your reactions would differ from those of the boy who was born in a mansion and played in beautiful and antiseptic surroundings" (2004, p. 34). In other words, sociology is also related to the social aspects of a character such as social status, job and education, etc. As for the third dimension, he suggests that "psychology is the product of the other two [physiology and sociology]" whose "combined influence gives life to ambition, frustration, temperament, attitudes, complexes" (2004, p. 35). In other words, psychology deals with the behaviour, emotions, and thoughts of a character. In short, these three dimensions form the characters in novels.

One may ask several questions about who exactly fictional characters are, what kind of ontological qualities they have, how all these fabricated characters are created, what the natures of these characters are, whether they have any relation to their counterparts in real life and so on. Although these questions, among many others, have been the main focus of many critics since the classical period, there is no specific explanation for the character and characterization process. It is still a debatable subject for many. For instance, in his study, Barış Mete (2017) questions Forster's classifications of the characters, seeing them as flat and round. He thinks that none of them are suitable for this classification because of the fact that, for example, Samsa in Franz Kafka's novella *Metamorphosis* (1915) turns into an insect, and Mister Mars in Irish Murdoch's *Under the Net* (1954) is both an animal and a celebrity. However, such a supernatural change is not to do with the novels analysed in this thesis, as they are all realistic novels.

Another scholar, John Hospers, classifies characters into two: type characters and major characters. For him, type characters "have few or no characteristics which distinguish them from other members of the same class", while it is major characters who are central to the plot and the conflicts (1980, p. 6). Aristotle classifies the four

aspects of type and major characters[2] as goodness, appropriateness, genuineness and consistency (1925, p. 19) respectively. Among many other classifications, mimetic theory comes within the context of characterization. Mimesis as a term makes its initial appearance in Plato's *Republic* ([375 BC] 1978, pp. 630-661). Yet, it is Aristotle who introduce the term in relation to mimetic theory. In *Poetics*, Aristotle explains the representation of mimesis as the use of imitation to compare and contrast tragedy with comedy.

In the course of time, concepts such as imitation, reflection, representation, copy, image, counterfeiting have become the very centre of Western aesthetic tradition, as well as literature, language, painting music, sculpture, and so on because of the fact that mimesis is used as an umbrella term which covers all these equivalents. Concerning mimetic theory,[3] human beings can be said to have imitated each other (Girard, 2008) throughout history. Thus, according to this theory, fictional characters are similar to human beings. In other words, readers develop an empathy or identify themselves with fictional characters as they are created through realistic settings and are generally considered to be life-like entities (Gu, 2005). Correspondingly, mimetic theory assumes that characters in fiction are the (re)generated productions or prototypes of actual human beings who existed or who still exist in their historical context. Additionally, the context where the fictional characters exist is called fictional reality. In other words, the fictional place where fictional characters are "supposed to be living" and "where the events are supposed to take place" (Rimmon-Kenan, 1983, p. 7) gives readers a sense of genuineness. Conversely, non-mimetic theory accepts

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[2] Aristotle's work reveals that "In the Characters there are four points to aim at. First and foremost, that they shall be good. There will be an element of character in the play, if (as has been observed) what a personage says or does reveals a certain moral purpose; and a good element of character, if the purpose so revealed is good. Such goodness is possible in every type of personage, even in a woman or a slave, though the one is perhaps an inferior, and the other a wholly worthless being. The second point is to make them appropriate. The Character before us may be, say, manly; but it is not appropriate in a female character to be manly, or clever. The third is to make them like the reality, which is not the same as their being good and appropriate, in our sense of the term. The fourth is to make them consistent and the same throughout; even if inconsistency be part of the man before one for imitation as presenting that form of character, he should still be consistently inconsistent" (1925, p. 19). For further information see Aristotle. (1925). *On the Art of Poetry*. Ingram, B. (trans.) & Murray, G. (with a preface). Oxford: Clarendon Press.

[3] For further information about mimesis, see Auerbach, Erich (2003). *Mimesis: The Representation of Reality in Western Literature*. USA: Princeton University Press. The book was first written in Istanbul between May 1942 and April 1945 and first published in Berne Switzerland in 1946, by A. Francke Ltd. Co.

fictional characters or entities merely as textual beings whose life is inescapably restricted to the pages written by the author. Therefore, as Mete states, "historical reality has been replaced by the textual existence" (2017, p. 72) in non-mimetic theory.

In fiction, characters imitate real people and nearly all characters commonly hold a particular identity in carrying out their roles. For instance, in the *Wounded Odysseus* (414 BC), a lost play by an Athenian dramatist Sophocles, Telegonus, the son of Odysseus and Circe, fatally wounds his father without knowing his identity. In this classical work, the term identity, which has been interpreted in many ways in literary studies since then, is used in the sense of a physical quality because Odysseus can, ingeniously, only be recognized by his nurse by his scar. So, he shows his scar to the swineherds in the 'bath scene' as proof of his identity. Another example showing how identity is included in the works of literature comes from *Heraclius, empereur d'Orient,* (1647), a tragedy by Corneille, which deals with complicated identities such as near-incest and mistaken identity.[4]

In *Aspects of the Novel*, E. M. Forster is seen to have been occupied with characters' relation to actual life, namely reality in novels. He asks a thought-provoking question with a focus on the real-like characters in novels: "What is the difference between people in a novel and people like the novelist or like you, or like me, or Queen Victoria?" (1927, p. 34). To him, "it is the function of the novelist to reveal the hidden life at its source: to tell us more about Queen Victoria than could be known, and thus to produce a character who is not the Queen Victoria of history" (1927, p. 34). As Forster indicates, the hidden aspects of life are revealed through the external signs produced by the characters in the realm of action.

The twentieth century critic Northrop Frye, in his *Anatomy of Criticism*, makes reference to the concept of identity by exemplifying the shorter poems in *Prelude* (1798) by William Wordsworth. According to Frye, "the thematic poet of this period" commonly "confronts nature directly as an individual, and, in contrast to most of his

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[4] In Aristotle's *Poetics*, anagnorisis, a term originally meaning recognition in its Greek usage, is used to denote the discovery of one's actual identity. The change is explained with these words: "A Discovery is, as the very word implies, a change from ignorance to knowledge, and thus to either love or hate, in the personages marked for good or evil fortune. The finest form of Discovery is one attended by Peripeties, like that which goes with the Discovery in Oedipus" (1925, p. 16). For further information, see Aristotle. (1925). *On the Art of Poetry*. Ingram, B. (trans.) & Murray, G. (with a preface). Oxford: Clarendon Press.

predecessors, is apt to think of literary tradition as a second-hand substitute for personal experience" (1957, p. 60). As for Lacanian explanation, language operates on individual as much as individual operates on language because of the splits between conscious and unconscious mind. Correspondingly, Lacan rewrites the self-identity of Descartes's motto "I think, therefore I am" as a mysterious self-estrangement: "I think where I am not, therefore I am where I do not think" (cited in Leitch, 2001, p. 1282). As these limited examples illustrate, the concept of identity has to do with the characters themselves and has witnessed momentous changes throughout history.

The reason the novelist E. M. Forster is selected for analysis in this dissertation deserves a brief explanation. Firstly, unlike many other Victorian and Edwardian novelists, Forster is not easily affiliated with a particular literary movement, specifically, "it has taken so long for him to be acknowledged as the writer of […] nascent modernism" (Medalie, 2002, p. 2). Moreover, he is a novelist who is mostly concerned with both the inner and outer formation of his characters rather than the incidents around them. In other words, "His characters do not discover a place within the community but remain outside of it […]. The plots establish the validity of instinct, passion, and inner life" (Schwarz, 1983, p. 624). In addition, even though he is impatient with realism, he never seeks to "overthrow its conventions as many modernists did" including in "texts like W*here Angels Fear to Tread* (1905) and *Howards End* (1910)" which "exacerbate without resolving the tension between different perspectives" (Barber, 2014, p. 196). Secondly, "in the guise of writing objective novels, he wrote personal, subjective ones" which are the "history of his soul, metaphors of the self" (Schwarz, 1983, pp. 623-624). Thus, Forster's novels include characters who display unique personalities and individual differences. In other words, these novels are the products of life-like characters whose characteristics are similar to those of real people in real life. Thirdly, Forster creates his characters with all their aspects and reflects a wide range of issues related to real life incidents. According to Schwarz, Forster is unique in the way he deals with the structure of his novels because he sees the novel form as "a continuous process by which values are presented, tested, preserved, or discarded rather than as the conclusion of a series that clarifies and reorders everything that precedes" (1983, p. 624). In particular, Forster focuses on his characters' emotional reactions. For Schwarz, what makes Forster unique among his colleagues is to leave "the issues raised in the novel[s] remain unsolved" and to allow

the future of his characters "open to speculation" (1983, p. 624) because Forster believes that the element of "surprise or mystery […] is of great importance in a plot. It occurs through a suspension of time-sequence" (1927, pp. 61-62). Furthermore, Forster is distinctive in expanding the setting of English novels from restricted drawing rooms to more distant settings such as Germany, Italy, India and so on (Schwarz, 1983). It is for these rationales that E. M. Forster, as an author, was deliberately chosen for the analysis of this dissertation.

Forster penned six novels: in chronological order these are *Where Angels Fear to Tread* (1905), *The Longest Journey* (1907), *A Room with a View* (1908), *Howards End* (1910), *A Passage to India* (1924) and lastly, *Maurice* (written in 1913 and published in 1971). This thesis examines the gender identities of characters in *Where Angels Fear to Tread* (1905), *Howards End* (1910) and *Maurice* (written in 1913 and published in 1971) through gender criticism. In order to do this, all the characters in these novels are taken as prototypes of actual human beings because of the fact that Forster's novels are considered to be realistic literature. With regard to realistic literature, Erich Auerbach, in his work entitled *Mimesis: The Representation of Reality in Western Literature* (2003), reveals that realistic literature is "the imitation of real life and living" (2003, p. 119) and "the direct imitation of contemporary reality" (2003, p. 258). If so, any character in Forster's novels may be considered a life-like entity as they each represent real life in terms of mimetic theory.

The reason why specifically, three novels *Where Angels Fear to Tread*, *Howards End* and *Maurice* are selected for gender analysis requires a brief explanation. Firstly, all of his novels, including those selected, include characters representative of the Edwardian Period. However, the three selected works differ from the others, particularly in revealing the characters' gender identities through their distinguishable aspects. Moreover, the characters' gender identities are wisely drawn by Forster to juxtapose traditional Victorian stereotypes with contemporary Edwardian characters. Furthermore, in the selected novels, Forster presents the characters' gender identities with their physiological, sociological and psychological depths.

The second reason these works are selected is because they each represent the three main phases of his work (Sugate, 2012): "Early Novels of E. M. Forster" (in some studies, the early novels are his first two novels whereas in others it is his first three novels); "Middle Novels of E. M. Forster" (in most studies *A Room with a View* and

Howards End) and the "Latest Novels of E. M. Forster" (in most studies *A Passage to India* and *Maurice*). Forster's first three novels are generally regarded as constituting a series because of their similarities, mainly regarding character development and the themes they employ. Regarding the first three novels, Simon states that "By rearranging the same basic elements of setting, plot, and character, thereby altering the pattern and rhythm of the story, Forster set up a series of texts and counter-texts" (1985, p. 203). Thus, the first novel entitled *Where Angels Fear to Tread* is chosen for gender analysis in this thesis. As previously suggested, this novel uses real-live characters with their own strengths and weaknesses. Moreover, the characters' gender identities are narrated more explicitly than those of the other two early novels, *The Longest Journey* and *A Room with A View*. Furthermore, in *Where Angels Fear to Tread*, Forster employs a range of characters whose nationalities are other than English. Thus, a wide variety of characters serving very different roles paves the way for a richer gender analysis. In other words, English born and bred families of the Edwardian period being contrasted with those of Italian background helps in identifying the gender identities of the characters.

Thirdly, from his middle phase novels, *Howards End* is used in the analysis as it distinguishes from the first novel. In addition, the inclusion of not only English but also German origin characters in *Howards End* distinguishes this novel from his other novels. Moreover, the inclusion of characters from different nationalities gives valuable insights into characters' gender identities. And lastly, *Maurice*, as a *bildungsroman*, is selected for the analysis since it also unveils the deepest psychological aspects of homosexual characters. Unlike the other two novels selected for analysis, *Maurice* employs homosexual themes. Accordingly, the characters' identities in *Maurice* are also analysed through gender and queer criticism with a focus on Lacanian psychoanalytic criticism. As indicated, the three novels, namely *Where Angels Fear to Tread*, *Howards End* and *Maurice*, are purposefully selected for gender analysis in this thesis.

One of the other main reasons for selecting Forster's aforementioned novels for gender analysis is to include three dissimilar novels, each of which is representative of Italian, German and English novels. According to Peter E. Firchow's explanation of Forster's novels, the subjects and settings are mainly non-English and, therefore in the case of *Where Angels Fear to Tread* and *A Room with a View*, they are "Italian" novels, while

A Passage to India, which is concerned with the impact of another culture on English values, is an "Indian" novel. The "English" novels, *The Longest Journey* and *Howards End*, are unique as they are set almost entirely in England, but their subjects and characters are not entirely English (1981, p. 50). Additionally, *Maurice* is purely an English novel with English characters.

As the main focus of this thesis is on exploring the gender identities of the characters, it is important to give some brief information about the terms and concepts such as identity, gender, sex, gender identity, feminist criticism, gender criticism, and queer criticism. The term "identity" comes from Latin word "identitas", the stem of the word, namely *idem* means 'the same'. The word identitas can be translated as being the same and/or being identical. Accordingly, identity indicates a kind of relationship in which a being, a concept or a characteristic is identical to itself. In other words, the term itself applies to all creatures, things, substances and humans in the universe. Likewise, three basic meanings are suggested for the term "identity". The first meaning is "who or what somebody or something is"; the second is "the characteristics, feelings or beliefs that distinguish people from others"; and the last is "the state or feeling of being very similar to and able to understand somebody/something" (*Oxford Learners Dictionary*, 2020, identity entry).

The term identity, which has a reciprocal contact between self and society, is commonly used in the sense of the power of self over society and the power of society over the self. In the identity formation process, self is considered an indispensable entity. Yet, the two terms, identity and self, are used interchangeably. However, while identifying the demarcations between the two terms, both terms are defined in relation to the disciplines they involve. For instance, in the field of social psychology, self is defined with its reflexive aspect, as such self is "reflexive in that it can take itself as an object and can categorize, classify, or name itself in particular ways in relation to other social categories or classifications" (Stets and Burke, 2000b, p. 224). Self, as a conscious and dynamic entity, is effective in individuals' interpreting and reinterpreting the phenomenon in their own surroundings. In the event that individuals transform all these things into something new or of their own, a new term emerges, this is identity rather than self. Self can comprise different identities. But identity itself is not a concrete thing. In other words, identities can change through the influences of

other identities in similar or different environmental, contextual, cultural and societal circumstances. Thus, this thesis employs the term "identity" rather than "self".

The term identity offers a unique opportunity to explore philosophy, psychology, sociology, religion, history, politics and so on. Thus, a deeper understanding of what is meant by identity is the starting point for this thesis. Identity is basically related to human capacity, particularly knowing "who is who". In other words, it includes knowing who you are and who others are and also knowing who they think we are. Indeed, it is a kind of multi-dimensional fact to state your own existence as a human being. Appropriately, it is an identification process. However, such an identification process leads to classification that is naturally organized in a hierarchical structure. As far as hierarchy is concerned, collective identification may conflict with individual identification (Jenkins, 2008). Thus, the role of identity has continued as a fierce debate among chiefly two scholars who have influential perspectives on identity. Firstly, Fredrick Barth (1928-2016) with his work entitled *Ethnic Groups and Boundaries: The Social Organization of Cultural Difference* (1969) and, secondly, Henri Tajfel (1919-1982) with his work entitled *Human Groups and Social Categories* (1981) have contributed to social anthropology and social psychology.

As this thesis examines the portrayal of gender identities, the interplay of gender positioning and the shifting gender roles of characters in the Edwardian period, the concept of identity is also used in a literal sense, namely, the capability of appreciating and identifying inner lives, thoughts and spirits of the others as well because fictional characters' gender identities are a source of information given that the characters mutually affect each other. When the characters communicate with other parties, a new term, namely "counter identity" is introduced, which is mainly used by Peter Burke (1980). Counter-identity does not necessarily mean that it is a kind of conflicting identity opposite to the identity being interacted. It is rather the counterpart of the identity. Counter identity's main function is to give the identity a chance to perceive, identify, assess and synthesize itself, as stated in Cooley's (1902) looking-glass theory, which highlights how counter identities enable the identity to adjust and regulate it to the mutual advantage of society and itself. If so, then it can be concluded that, in the novels under analysis, the characters' gender identities are formed through the counter identities in Edwardian society.

The term "gender", in its broadest sense, refers to "the cultural meanings ascribed to male and female social categories in societies" whereas gender identity refers to "these masculine and feminine self-definitions" (Wood & Eagly, 2009, p. 109). According to Diekman and Eagly (2008), gender identity is to do with the placement of men and women into different societal roles. Correspondingly, these representative roles produce gender roles, which are commonly defined as socially and culturally shared expectations of men's and women's behaviour. As far as the concept of gender is concerned, gender can be said to be a cultural and historical construct. Butler explains the changing nature of gender representations within a given context with these statements: "As a shifting and contextual phenomenon, gender does not denote a substantive being, but a relative point of convergence among culturally and historically specific sets of relations" (Butler, 1999, p. 13) because gender is not something one has, rather it is something that can enact differently in diverse contexts. Thus, individuals learn or acquire cultural codes and societal norms regarding their sexed and gendered bodies in a particular society, and culture perform attitudes or manners appropriate to their gender. Thus, gender is considered "the repeated stylization of the body, a set of repeated acts within a highly rigid regulatory frame that congeal over time [...]" (Butler, 1999, p. 43). In short, gender identity is not determined by assigned sex or gender, rather it is something that changes over time.

One of the most remarkable characteristics of the 20th century was the women's movement. Thanks to this movement, women won the right to vote, secured their reproductive freedom through the legalization of birth control and abortion, and gained access to education and employment, particularly in Western cultures. Then, the long-held beliefs, assumptions, and norms about women and the place of women in society were redefined, reinterpreted and reread. Thus, the study of gender and gender roles in sociology, psychology, anthropology, education and literature has been the focus of many scholars, not only during the last half of the 20th century but also in the first two decades of the 21st century.

In gender criticism[5] making a clear distinction between two terms, namely, gender and sex, may seem to be a must as they are frequently used interchangeably. Whereas "sex"

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[5] With regard to the study of gender roles, there are six main schools of thought: biological, structural-functional, social learning, cognitive development, gender schema, and symbolic interaction, all of which include theoretical background and elucidate the roles of men and women ascribed within a given culture and society. As can be inferred from its name, biological theory simply proposes that the

is used in the sense that determines whether a person is a male or female through the means of biological, hormonal, and chromosomal differences (Lindsey, 1997), "gender" refers to "meanings that societies and individuals ascribe to male and female categories" (Eagly, 1987, p. 4). What is more, "gender role" is defined as the prescribed manners that are deemed appropriate for women and men (Lipman-Blumer, 1984) in a given culture and society. In other words, gender roles can be said to be results of social and cultural constructs.

Concerning gender criticism, sex and gender are typically different terms. Judith Butler, in her work entitled *Gender Trouble* (1999), explains the distinctions between "sex" and "gender". For her, sex indicates a phenomenological condition because "sex is an analytic attribute of the human; there is no human who is not sexed; sex qualifies the human as a necessary attribute", on the other hand, "sex does not cause gender, and gender cannot be understood to reflect or express sex" (Butler, 1999, p. 142). As indicated, every human has a sex, but it does not mean that sex is adequate to determine one's gender. Since "Gender is not exactly what one 'is' nor is it precisely what one 'has" (Butler, 2004, p. 42). In a broader sense, it does not mean that to be a given sex is to become a given gender, namely, "'woman' need not be the cultural constructions of the female body, and 'man' need not interpret male bodies" (Butler, 1999, p. 142).

In her other work *Undoing Gender*, Judith Butler explicitly defines what gender is in these words: "Gender is the apparatus by which the production and normalization of masculine and feminine take place along with the interstitial forms of hormonal, chromosomal, psychic, and performative that gender assumes" (Butler, 2004, p. 42). In other words, gender is the process which includes production and normalization of masculine and feminine attributes assumed by society. Contrariwise, according to Monique Wittig, "gender seems to belong primarily to philosophy" as it is "an ontological concept that deals with the nature of Being" (1985, p. 4). By emphasizing the nature of socially enforced gender roles, Wittig claims that "the concept of

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differences between men and women stem from inherent biological differences (Maccoby, 1966). Structural-functional theory suggests that each sex must have roles and occupations that will keep society functioning resourcefully (Parson & Bales, 1955). Both cognitive development (Kolberg, 1966) and social learning theory (Mischel, 1966) reveal that gender roles are acquired by children in stages; yet they differ in interpreting rewards and learning. Gender schema theory reveals that people develop schemas to learn and understand gender roles (Bem, 1988). Lastly, symbolic interaction theory proposes that gender is a social construction. It places importance on the definitions of masculinity and femininity by the society itself as differing gender roles are maintained, sustained and relinquished by different agencies in the society (Mead, 1964).

difference between the sexes ontologically constitutes women into different/others" (1980, p. 108). Obviously, gender difference begins with othering of women, particularly in heterosexual societies, since gender is used to refer to the role of a male or a female in society. So, gender does not only designate persons but also qualifies them by constituting a conceptual epistemology and universalizing gender binary (Wittig, 1984). As the quotes indicate, the definitions of gender and sex reveal the general similarities and differences between the terms.

Historically, throughout the 19th and early 20th centuries, the women's rights and women's suffrage movements were commonly regarded as two important determinants in shaping the first wave of feminist criticism. In its historical context, firstly, through the first wave feminism, which dated back to the 1700's and early 1900's, feminist criticism emphasized the inequalities between the sexes by one of the milestones works of Mary Wollstonecraft entitled *A Vindication of the Rights of Women* (1792) and then, after a long period, by another work entitled *A Room of One's Own* (1929) and later another, *Three Guineas* (1938) by Virginia Woolf (1882-1941). Woolf was concerned with women's material disadvantages compared to men. Moreover, she makes one of the greatest contributions to feminism by proposing that gender identity is socially constructed and can be challenged and, therefore, can be transformed. In this respect, as a woman who has faced social and economic obstacles and received restricted education (she was taught no Greek unlike her brothers), she struggles to achieve "a balance between 'a male' self-realization and 'female' self-annihilation" (Selden, Widdowson & Brooker, 2005, p. 119).

Simone de Beauvoir (1908-1986), French feminist, activist, lifelong partner of Jean-Paul Sartre, marks the moment when first wave feminism begins to overlap the second wave. Through her influential work *The Second Sex* (1949), Beauvoir reveals the difference between the interests of the two sexes by emphasizing men's biological, psychological, economic and social discrimination against women. Second wave feminism can roughly be said to have begun with Betty Friedan's landmark book, *The Feminine Mystique* (1963), which reveals the frustration of white, heterosexual, middle-class American women who are trapped in domesticity.

In the second wave, Selden, Widdowson and Brooker (2005) reveal that there are mainly five subjects concerning sexual difference: biology, experience, discourse, the unconscious and, social and economic conditions (2005, pp. 121-123). Arguments

regarding "biology" generally revolve around the old Latin saying, "Tota mulier in utero" (Women is nothing but a womb), a statement that is used in order to keep women in their place and to make them realize that "a woman's body is her destiny" (Selden, Widdowson & Brooker, 2005, p. 121). The arguments regarding "experience" are about the life-experiences of the females such as ovulation, menstruation and parturition rather than perceptual and emotional life. Accordingly, Elaine Showalter (1941-) focuses on the literary representation of sexual differences in women's writing and coins the term "gynocritics" to describe literary criticism made through the female perspective. In her work *A Literature of Their Own* (1977), she recognizes that there is a profound difference between men and women's writing even though there is no innate female sexuality or female imagination. The third one "discourse" is used to reveal the position of women who have been oppressed by a male dominated language. Michel Foucault (1926-1984), in *The History of Sexuality* (1976), explores the emergence of sexuality whereas Robin Lakoff (1975) proposes the view that women's language is inferior as it includes weakness and uncertainty with a focus on the trivial, the frivolous, and the unserious. Through the contributions of the psychoanalytic theories of Lacan and Kristeva, arguments on "the unconscious" are included in feminist theory. The last one about the arguments on social and economic conditions have led to the emergence of Marxist feminists who advocate that changing economic and social conditions pave the way for changing the balance of power between the sexes. As a last remark, certain subjects such as "the omnipresence of patriarchy, the inadequacy for women of existing political organization, and the celebration of women's difference" (Selden, Widdowson & Brooker, 2005, p. 122) are commonly regarded as arguments of second wave feminism. The major second wave critics, such as Kate Millett, Adrianne Rich, Helen Cixous and Luce Irigaray, have all contributed to feminism from a wide variety of perspectives. For instance, in *Sexual Politics* (1970), Kate Millett (1934-2017) argues that both ideological indoctrination and economic inequality are the causes of women's oppression, and gender roles are defined as culturally acquired sexual identity. Additionally, *The Madwoman in the Attic* (1979) by Sandra Gilbert and Susan Gubar analyses Victorian literature through the feminist perspective by examining female stereotypes of "angel" and "monster" (or madwoman) in the works of Jane Austen, Mary Shelley, Emily Brontë, George Eliot, Emily Dickinson and the others. Second wave feminism originating in France derives its idea from Simone de Beauvoir's perception of woman as 'the Other' to

man. French feminist theoreticians seek to break down "the conventional male-dominated stereotypes of sexual difference" by focusing on "language as at once the domain in which such stereotypes are structured", and also by "liberating sexual difference which may be described in specifically women's language" (Selden, Widdowson & Brooker, 2005, p. 129). French feminism has been deeply influenced by Jacques Lacan's psychoanalysis.

Third wave feminism[6] emerged in the mid-1990s and, led by the generation born in the 1960s and 1970s, criticized the incomplete work of second wave feminism even though it had the advantage of the legal rights gained by first- and second-wave feminists. Third wave feminism transgresses boundaries through "deconstructing the presumption of a gender binary or the conventional ways of doing politics" (Alldred & Dennison 2000, p. 126). Moreover, to Leslie Heywood, third-wave feminism "respects not only differences between women based on race, ethnicity, religion, and economic standing but also makes allowance for different identities within a single person" (2006, xx). In short, the term feminism refers to political, cultural, social, and economic movements that claim equal rights and legal protections for women.

Gender criticism is mainly considered an extension of feminist literary criticism that focuses not only on women but also on the construction of gender and sexuality including LGBTQ issues, which gives rise to queer theory. Gender criticism indicates that power is not patriarchal in its simplest sense. Rather, power is multifaceted. For instance, in the 19th century while many women struggled for suffrage, at the same time they exerted power over the women of the debased culture. Moreover, in the same century, whereas many white women were considered angels in the houses, ideal housewives, they could, at the same time, treat others sadistically and barbarically. Evidence can be found in diaries and other historical documents. Accordingly, identity as a complicated structure involving race, class, sexuality, nationality, place, and gender. Thus, gender as a socially constructed variable in a given culture becomes the result of many components such as politics, society, economy, education and religion.

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[6] For more information about third wave feminism, see the lists of studies suggested in the work of Snyder, R. C. (2008). "What is third-wave feminism? A new direction's essay." *Signs: Journal of Women in Culture and Society*, *34*(1), pp. 175-196.

Additionally, gender can be said to have been coded in the language used.[7] Just like feminism, gender criticism examines how gender is caught between the views of "essentialism" and "constructionism". The essentialist view focuses on the idea that women are naturally and inherently different from men based on their biological sex, whereas the constructionist view agrees that gender is constructed through culture rather than biology. On the one hand, critics, such as Adrianne Rich in her work entitled *Compulsory Heterosexuality and Lesbian Existence* (1993) assert the idea that compulsory heterosexuality shapes individuals' sexual socialization and reminds them their only choice is to be straight. On the other hand, queer critic Eve Kosofsky Sedgwick (1985) reveals that culture itself makes heterosexuality a norm, namely "heteronormative", by rendering the affection between men in literature invisible and, thus, by rerouting the affection of a character to an opposite gender, making it acceptable. By coining the term "homosocial desire", Sedgwick refers to the relationships between men that are not explicitly sexual but can have some erotic implications.

In this thesis, the second chapter entitled "Historical and Cultural Background" presents historical and cultural aspects of the Victorian and Edwardian periods with an emphasis on representation of gender identity, including a brief information about E. M. Forster. The third chapter entitled *Where Angels Fear to Tread* includes "(Un)earthing (Fe)male Identity" with four sections such as "Masculinity and Femininity", "Gender Stereotypes", "Gender-Based-Violence" and "Gender Blurring", all of which attempt to uncover gender identities of the characters. The fourth chapter entitled *Howards End* also includes "(Un)earthing (Fe)male Identity" with four sections such as "Gender Discrimination", "Sexual Double Standards", "Sexual Desire" and "Gender Fluidity" to expose gender identities of the characters. The fifth chapter entitled *Maurice* includes "(Un)earthing (Fe)male and/or Homosexual Identity" with four sections such as "From Homosexuality to Compulsory Heterosexuality", "Uncontrollable Pederastic Desire", "Homosexuality through the Lenses of Lacanian Mirror" and "From Compulsory Heterosexuality to Homosexuality" in order to reveal gender identities of the characters in the novel.

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[7] For instance, as an offensive word, "queer" was not associated with homosexuality until 1894, particularly as a result of the sodomy trial of Oscar Wilde, who was convicted of being a homosexual and sentenced to prison.

In conclusion, this thesis employs gender perspectives from the critics such as Simone de Beauvoir, Michel Foucault, Judith Butler, Kate Millett, Adrianne Rich, Elaine Showalter, Eve Kosofsky Sedgwick and Monique Wittig among many others to unearth how gender and gender roles are depicted in the aforementioned novels of E. M. Forster. Moreover, it also attempts to unearth gender identities of the characters through the lenses of Jacques Lacan. Furthermore, it argues that whether Forster presents a new form of femininity and masculinity, and/or he challenges the pre-determined gender roles in Edwardian society whose values were entrenched in the Victorian period or, on the contrary, he maintains a more fluid gender perspective in the Edwardian period. It also argues that the traditional Victorian characters act in accordance with the pre-determined gender roles whereas the contemporary Edwardian characters have a strong drive for sexual desire as a result of modernism and New Womanhood.

2. HISTORICAL AND CULTURAL BACKGROUND

This chapter presents historical and cultural background of the Victorian and Edwardian periods to give some insights into the gender identities of characters in E. M. Forster's aforementioned novels. The first part presents a brief account of E. M. Forster's life and works. The second part provides an overview of the Victorian and Edwardian periods, with a focus on the innovations and advances in science, technology and politics, all of which are significant in the (re)formation of gender identity. The third part provides a representation of gender identity in the Victorian and Edwardian periods.

2.1. Edward Morgan Forster

Edward Morgan Forster (1 January, 1879-7 June, 1970), English novelist, essayist, librettist, social and literary critic, was born into a middle-class, Anglo-Irish/Welsh family in London. Forster's identity was greatly affected by both his father's evangelical beliefs involving a high sense of moral responsibility and his mother's impotency and liberal mindedness. The early life of E. M. Forster has a profound impact in his novels. For instance, his moving to a large, old, remote but pleasant Rooks Nest House in Hertfordshire with his mother at the age of three provided a model for his novel *Howards End* (Furbank, 1978, p. 16). The death of his father when he was only an infant makes the protective women in his environment a source of information for creating his characters such as Mrs. Moore, Mrs. Wilcox, Mrs. Honeychurch and Mrs. Failing. At the age of eleven, he was sent to Kent House Preparatory School in Eastbourne. When the lease for Rooks Nest House came to an end in 1893, the family moved to Tonbridge. He attended Tonbridge School as a day student. This school is depicted in *The Longest Journey* (Furbank, 1978, p. 41) in the narration of the overpowering and disgusting atmosphere of stiffness and barrenness that characterizes Dunwood House.

Forster's entry to King's College, Cambridge at the age of eighteen changed his life radically. He was deeply concerned with issues in classics and history while at university. Here, he had unusual experiences not only in the courses and subjects taught but also in the informal social and intellectual intercourse in which he became involved. P. N. Furbank describes Forster's Cambridge years in his biographical work *E. M. Forster: A Life*. Forster met a number of prominent figures such as G. M. Trevelyan, H. O. Meredith, John Maynard Keynes, Lytton Strachey, Goldsworthy Lowes Dickinson, Bertrand Russell, G. E. Moore, Roger Fry and Leonard Woolf. He was accepted as a member of an exclusive club called "the Apostles", a forerunner of the Bloomsbury Group. The members of the group agreed on individuality and intensely opposed the traditional snobbery of English society, namely, class inequality, politics of religious ethnicity and the ramifications of sexual convention. The Bloomsbury Group played a pivotal role in the development of Forster's character, particularly his interest in music, books and painting and his friendships (Furbank, 1978, pp. 49-80). The ideas and beliefs of this period were later expressed in his novels. However, Bloomsbury was not always a cohesive group of like-minded people; but disputes arose between them. Therefore, having been a member of the Bloomsbury Group helped Forster throughout his life to see the other side of an argument.

In 1901, when Forster left Cambridge, he had a comfortable life thanks to a legacy he received. While the legacy was not large, it was sufficient for a modest life. He went on a tour of Italy with his mother to experience that country's relaxing atmosphere. In 1902, he penned short stories, for example, *The Story of Panic* and *The Road from Colonus*. Later, he lectured in London but continued travelling Europe. In 1905, he worked as a tutor to the children of the Countess von Arnim in Germany. Forster's literary work, which began with short stories, gave further impetus to his contributions to the *Independent Review* in 1904 and then to writing novels. His strong sense of identifying similarities and differences, particularly in the lifestyles of the two nations, Italian and English, found its depiction in two of his novels, *Where Angels Fear to Tread* (1905) and *A Room with A View*. In *The Longest Journey* (1907), he criticizes English mores rather than Italian ones. In both of the novels, Forster "portrayed with irony the insensitivity, self-repression, and philistinism of the English middle classes" (Luebering, 2011, p. 142). *The Longest Journey* was succeeded in 1910 by *Howards End*, a novel in which Forster as an experienced novelist attempted to focus on the

condition of England. At the age of thirty-one, *Howards End* brought him great success. And a year later, *Celestial Omnibus*, a collection of short stories, was published. Yet, fourteen years passed before his next novel appeared.

In 1906, Forster fell in love with the young Indian Syed Ross Masood, whom he lectured in Latin to prepare him for Oxford University. This encounter and friendship influenced him so much that he visited India in 1912 with Lowes Dickinson. In the company of his beloved friend Masood, he met Maharajas of Dewas. His experience in India at that time gave him the raw material for the basic parts of his novel *A Passage to India*. After returning to England, Forster met Edward Carpenter and George Merrill. Merrill was such a source of inspiration for him that he stopped writing *A Passage to India*, which he had begun on his return, and began writing *Maurice*.

Forster was by nature a pacifist and journeyed to Egypt to help the needy in the name of the Red Cross. In Alexandria, Forster engaged in homosexual relationships with a freedom he had never experienced before. He found an ever-lasting love in his relationship with a tram conductor, Mohammed el Ad. His experiences in this period in India are apparent in his works *The Hill of Devi* (1921) and *Alexandria: A History and A Guide* (1922). After the war, he returned to England and, in 1921, accepted an offer as private secretary to the Maharajah of Dewas. This invitation not only afforded him a great opportunity to meet Masood again but also to continue his work on *A Passage to India*.

In 1924, *A Passage to India* was published. Forster continued to write and publish books on a wide range of subjects: *Aspects of the Novel* (1928), a record of his lectures at Cambridge; *Eternal Moment* (1928), a collection of stories; *Pharos and Pharillon* (1923), *Abinger Harvest* (1936), *Two Cheers for Democracy* (1951), all of which are miscellaneous essays. The works he produced such as *Goldsworthy Lowes Dickinson* (1934), *Virginia Woolf* (the Rede lecture of 1941 published in 1942) and *Marianne Thornton, 1797-1887: A Domestic Biography* (1956) can be commonly considered biographical. At that time, he was seen as a public figure, giving radio broadcasts and working as president of the National Council for Civil Liberties. Moreover, he visited America to give two lectures and received the Companion of Honour (1953) and Order of Merit (1969) awards. Remarkably, he continued writing articles unceasingly until into his eighties.

Forster himself achieved a degree of solidity and serenity in his life. In the year 1945, Forster began a life as Honorary Fellow of King's at Cambridge; he had lost his mother by then and remained at the College for most of the rest of his life. He frequently toured Europe, visited America twice and India three times. In 1929, he met a young policeman and his wife whose friendship he enjoyed most. The couple looked after him in Coventry until 1970. The life of E. M. Forster extends over quite a long period, from 1879 to 1970. Thus, over his lifetime as a man of letters, he witnessed a number of social, political and historical changes and challenges. As a distinguished British author, Forster is remarkable for his use of humanism, liberalism, and intellectualism in his writings, which are the foremost qualities of the 20th century. On the aspects of Forster, Jacques Heurgon states that

> Forster takes his place at the end of that line of English novelists who, from Fielding to Wells, Galsworthy and Arnold Bennett, have insisted on the rights of the individual in the face of a tyrannical society, opposing nature to conventionality, and sincerity to puritan hypocrisy (1927, p. 299).

Throughout his life and in his works, Forster strongly advocated the significance of individuals despite all their defects and unheroic virtues such as tolerance, sympathy, love, pleasure, ordinariness, and good temper. Apart from *A Passage to India* (1924) and *Maurice* (written in 1913 and published in 1971), all of Forster's novels were written in the reign of Edward VII, from 1901 to 1910, a period referred to as the Edwardian era. Even though not all his novels were written in the Edwardian period, they are all considered Edwardian novels and Forster an Edwardian writer; as Hynes puts it: "Forster's novels are Edwardian, not in terms of publication dates alone, but in their atmosphere and in their values; they speak from that curious decade between the death of Victoria and the First World War […]" (1972, p. 4). Brander, like Hynes, claims that Forster's novels are Edwardian, including *A Passage to India*, saying: "Forster's novels are Edwardian, even the Indian one, and they describe a world which existed before the breaking of Europe and which has altogether gone" (1968, p. 11).

As well as *A Passage to India*, the last novel he penned, *Maurice* (1913), which was revised in 1932 and again in 1959-1960 and lastly published in 1971 after Forster's death, is not an Edwardian novel. Even so, to some, all of his novels are considered Edwardian novels because of their themes, characters, settings, plots and styles, the first four novels written between 1905 and 1910 are commonly accepted as Edwardian

novels (Kermode, 2009, p. 79). To some others like Sidorsky, he is an "Edwardian novelist of modernism" (2007, p. 250) and all of his novels are identifiably Edwardian because of their distinctive qualities which indicate characteristics of the period.

E. M. Forster's novels reveal his own experiences of the people and places in his own life. For instance, *The Longest Journey* (1907) depicts his life as a student at Cambridge University. Additionally, two of his novels, *Where Angels Fear to Tread* (1905) and *Howards End* (1910), seem to have emerged after Forster's first visit to Italy from 1901 to 1902. *Howards End* (1910) reveals Germany where Forster himself worked at least ten years as a tutor. *A Passage to India* (1924) is the result of his two separate visits to India: the first from 1912 to 1913 and the second from 1921 to 1922. Moreover, the names of almost all his novels refer to places, books and journeys. *Where Angels Fear to Tread* quotes Alexander Pope's *An Essay on Criticism*: "For fools rush in where angels fear to tread". On the one hand, *The Longest Journey* is a title he took from a poem by Shelley, *Epipsychidion.* On the other hand, *A Passage to India* (1871), commemorating the opening of the Suez Canal, is a poem of the same name by Walt Whitman (1819-1892). These three novels have titles referring to travel. *A Room with a View* denotes choices in life or individuals' decision-making process. *Howards End*, a title which refers to a house, implies a goal or a death. Given the titles of his novels, it can be inferred that travel more or less has either psychological or geographical significance. Moreover, according to Luebering, Forster's novels include "an acute observation of middle-class" because Forster is deeply interested "in Mediterranean paganism," which suggests that "if men and women were to achieve a satisfactory life, they needed to keep contact with the earth and to cultivate their imaginations" (2011, p. 180).

Forster, as an "advocate of reason, intelligence, culture, tolerance and civilization against barbarity and provincialism", explicitly "speaks out against the manners and morals of the British middle-class in his novels" (Sugate, 2012, p. 36). As an author, he is acutely interested in human beings and their actual lives. He creates his characters by developing their thoughts and feelings and also by following the 19th century conventional style. As Edwards puts it:

> [Forster] does not attempt to persuade us [readers] that they are real,
> merely that they might be: he suggests that they behave in ways familiar
> to real people. He also suggests that we may learn something from the

way they behave: he feels free to comment on the moral or psychological implications of their behaviour (2002, p. 93).

In sum, E. M. Forster witnessed a number of multi-faceted issues in his own lifetime, which spanned the 19ᵗʰ and 20ᵗʰ centuries. Though grew up in a period of imperialism, his maturity coincides with the late-Victorian and Edwardian periods. Furthermore, he witnessed two world wars along with economic crisis in 1929, the decline of the British Empire and the partition of India, all of which are effective in creating his characters from life-like individuals.

The succeeding part of this thesis reveals the political, cultural and social aspects of the Victorian period (1832-1901) as well as those of the Edwardian period (1901-1910), both of which had a profound impact on the reformation of gender identity in society, and, similarly, on the characters created in Forster's novels.

2.2. An Overview: Victorian and Edwardian Periods

The Victorian period of British Empire, namely the period of Queen Victoria's reign from 20 June 1837 until her death on 22 January 1901, is generally regarded as a period of dramatic changes. One of those fundamental changes involved the electoral system. The First Reform Act, commonly known as the 1832 Reform Act or Great Reform Act, gave property-owning males the right to vote, introducing wide-ranging changes to the electoral system of England and Wales (Frawley, 2008).

Forster's long life (1879-1970) spanned the late-Victorian period and over the Edwardian period and more. Therefore, firstly, the most important characteristics of the Victorian period and then those of the Edwardian period are briefly given in order to present a conceptual background for the discussion on gender identity in Forster's above-mentioned novels in the subsequent parts of this thesis. The general characteristics of the Victorian period are described by Frawley as:

> The evolution of industrial society, the rise of great towns and cities, and dramatic increase in population enabled, may be even forced, government activities to expand exponentially; literacy rates increased, print culture proliferated, information abounded, the circulating library took hold, and a mass reading public was born; the franchise was extended through a series of key parliamentary reform measures; technological developments broadened and quickened opportunities for travel and communication; uncharted lands were explored and mapped, and, for much of the century Britain enjoyed an expansion of commerce with the wider world … (2008, p. 403).

Victorian Britain encountered great challenges, most dramatically in terms of public health, but also in international and domestic politics, religion and finance. As well as the 1832 Reform Act, Victoria's reign witnessed two additional reforms, the Second Reform Act (1867) and the Third Reform Act (1884). Whereas the Second Reform Act gave the impression that Parliament would be more representative, increasing the number of urban-male-working class who could vote in elections for the first time, the Third Reform Act extended the vote to agricultural workers. Relatively, these two acts together paved the way for universal male suffrage. Yet, all women and 40% of adult males were still without the vote at that time. In the light of all these dramatic changes, reforms made in the electoral system of England and Wales can be said to have reshaped gender identity in the Victorian period. Individuals who vote believe they were citizens, but this excluded women.

The continuing influence of the French Revolution, a period of radical, social and political disorder in France from 1789 to 1799, the decline of great monarchies and mighty churches, and the rise of democracy and nationalism through the Victorian period need to be taken into serious consideration as they all had an impact on the reformation of gender identity. The establishment of free trade and legislation on trade unions, the repeal of the Corn Laws,[8] the passage of the Poor Law Amendment Act,[9] gradual improvements in the position of the working classes and conditions of factory life,[10] and the passage of the Education Act of 1870[11] all dated back to the reforms of French Revolution.

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[8] The Corn Laws, which were introduced by the 1815 Importation Act and repealed by the 1846 Importation Act, became at the focus of a dispute between landowners and the new class of manufacturers and industrial workers at that time. While the former, whose members were represented in Parliament, wanted to maximize their profits from agriculture by keeping the price at which they could sell their grain high, the latter wanted to maximise their profits from manufacture by reducing the wages of their factory workers.

[9] The Poor Law Amendment Act of 1834, which propelled by utilitarianism, aimed at reducing the expense of providing relief to the poor by rehabilitating those able to work. It was one of several acts of legislation that indicate just how central social and economic problems were to the early and middle years of Victoria's reign.

[10] In 1833, Parliament passed its first significant Factory Reform Act which restricted the working week of a child under thirteen years of age to forty-eight hours and mandated that those children also attend school for at least two hours a day. It also made it illegal for any child under the age of nine to work in textile factories with the exception of silk.

[11] The Elementary Education Act 1870, commonly known as *Forster's Education Act*, emphasized the importance of schooling of all children, particularly between the ages of 5 and 13 in England and Wales.

In the Victorian period, Chartism, the name given to the working-class support for a petition known as the People's Charter, existed from 1838 to 1858 as a national protest movement. Chartism was designed to redress the social, political and economic injustices of the working classes by proposing six primary goals[12] for making the political system more democratic (Frawley, 2008, p. 414). Accordingly, additional legislative measures taken by Parliament in 1855 and 1862 helped improve the plight of the working classes and alleviate tensions that had peaked during the Chartist years. Among the other reform initiatives were the improvement of sanitary conditions in response to four major epidemics of cholera, caused by the inadequate supply of safe water, in the years 1831, 1848, 1853 and 1866 that spread among working-class communities.

In this period, women were often at the forefront of Victorian Britain's most visible public movements. The passage of the Divorce and Matrimonial Causes Act in 1857, which protected women from assault, cruelty and desertion, saw the creation of a civil divorce court in London. Moreover, the Married Women's Property Acts of 1870 and 1882, which provided women with the right to possess their own wages once they were married, were also among the most important achievements of the period at a time when women encountered enormous obstacles in achieving their rights.

This was also a time when religion and science underwent dramatic changes. The idea of one simple and unchanging relationship between science and religion was unusual at the time and the 19th century debates indicate that both science and religion had a growing sense of influence on people's lives. For instance, at the beginning of the 19th century, religion and science were regarded as two separate entities, which serving the needs of the people in Britain. Yet, the belief on the close connection between science and faith continued to be important for men of science right up to the 1860s. However, it came under threat with the emergence of working-class radicals, who realised they could use science for political means, especially in the 1820s and 1830s.

In this period, some form of sciences originally taken from France appeared to offer a relatively restricted role for God and, thus, to have destabilized nearly all Anglican

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[12] Annual parliaments; universal suffrage for men; the abolition of the property qualification for members of the House of Commons; a secret ballot; equal electoral districts and salaries for members of Parliament.

politico-religious foundations. What is more, the explorations of British scientists, particularly geologists, threatened the literal meaning of Genesis. Accordingly, clerical geologists attempted to reinterpret Genesis in the light of innovations in science.

The Victorian zest for scientific discovery[13] was a milestone in the reinterpretation of identity in a general sense. Apart from science and religion, technological advancements reached their peak in this period. First, the opening of railway lines gave rise to the construction of a national transportation system. The movement of people and materials from one place to another quickly created a sense of accessibility and credibility among people because the railways, as faster and safer modes of communication, played an important role on a worldwide scale. Thanks to the developments in travel services, men had the opportunity to move beyond their own territories and discover new places throughout this period. The innovations in transportations gave new opportunities to the people to find out about new places and people. Such close relationships among the people of different nations paved the way for understanding "the other", particularly on gender issues.

As well as improvements in transportation, the Victorian period also witnessed the discovery of telegraph and telephone, which enhanced telecommunication. In the early 1860s, following improvements in the steam-engine, Britain invented iron-hulled ships and by 1888, London had its first electric power station. The increase in technological developments had numerous implications, specifically in economy and commerce, since the innovations in technology made possible Britain's trade with China, Australia, India and the United States, creating a connection between nation and culture.

According to Maria Frawley, "Victorian imperialism did not see its heyday until the latter third of the century", even though "the expansion of the Empire occurred gradually" throughout the 19th century (2008, p. 422). She also adds that "by the end of the century, Britain's colonies took up more than a quarter of the world's land" (2008, p. 422). Thus, Britain's supremacy over the world markets and its leadership in

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[13] In the 19th century, the production of photographic negatives was among the noteworthy inventions since it facilitated the development of important forms of medical technology such as the stethoscope and microscope, which also improved the practice of anaesthesia and surgery. Furthermore, the study of Louise Pasteur, particularly on germ theory, was influential in the identification of organisms that cause tuberculosis.

technology gave her a sense of inspiration, leading to exploration and settlement in many parts of the world and by the end of the Victorian period, Britain had colonies not only in India and Africa but also in the Caribbean, New Zealand, Australia, Hong Kong, Newfoundland and Canada. Due to the effects of imperialism, British gender identity can be said to have been founded on the concept of British superiority throughout the world.

Through developments in transportation and communication throughout this period and rapid urbanization and capitalism came an increase in literacy. Literary markets and the periodical press emerged as new forms of industry and became the *sine qua non* of Victorian culture. Furthermore, urban centres offered readership markets for publishers, bookshops, libraries and newsagents. Additionally, publishers attempted to develop ways to make various types of reading material affordable for a broader spectrum of people. As a result, a totally new sector emerged: advertising. Thus, papers and magazines were often filled with advertisements, from medicinal treatments and cures, soap and other cleaners, to books, writing utensils, baby equipment, clothing, inventions and gadgets. These commodities were of course all essential for the society, but they triggered the emergence of a consumer culture in British society and help create middle-class aspirations.

The Victorian period marked a period of great transition in many aspects of human life. At the beginning of the Victorian period, the influence of the French Revolution had already been felt in British society. Developments in some spheres of science and technology also had great impacts on the formation of a new gender identity in society. In this period, thinkers such as Charles Darwin, Karl Marx, Albert Einstein and Sigmund Freud and many others had an unusual impact on people's way of thinking.

Firstly, the publication of *On the Origin of Species by Means of Natural Selection* (1859), Charles Darwin (1809-1882), who asserted the idea that all living things on earth were derived from a common ancestor and that the ancestors of both men and apes were the same kind, was devastating for deterministic beliefs and led to the questioning of the teachings of the Bible. Moreover, Darwin's theory of evolution, which is related with the concepts of natural selection and chance in the continuation of generations, shattered the beliefs of man in relation to the orderly, deterministic and purposeful universe. Thus, man found himself to be living in a disorderly, indeterministic and chaotic world, which contradicted the notions of the previous

century. Accordingly, the world's divergence from security to insecurity, from definite to indefinite, and from coherent to incoherent shattered the beliefs of common man in that period.

Secondly, in *The Communist Manifesto* (1848), Karl Marx (1813-1883) and Friedrich Engels (1820-1895) argued that class struggles in the newly industrialized cities would lead unavoidably to the overthrow of the ruling class (bourgeoise) by the working class (proletariat) and declared that capitalism would be replaced by socialism and eventually communism. Then, with the publication of *Das Kapital* (1867), Karl Marx questioned capitalist society and the class struggle between labour and the capital. Undoubtedly, through the doctrines of Marx himself, people began to question their existence in the new social order, which had a great influence on the way people thought about culture and society.

Thirdly, with the introduction of Max Planck's (1858-1947) quantum theory and Albert Einstein's (1879-1955) theory of relativity, the general beliefs in science, particularly regarding the universe, which had been stable for a long time, began to change rapidly. These changes had a profound influence on people. In addition, in *Die fröhliche Wissenschaft* (*Gay Science*) published in 1882, the German philosopher Nietzsche (1844-1900) questioned the concept of religion, that is to say, the very existence of God, with his metaphorical declaration "God is dead". Just like Darwin's theory, Nietzsche's interpretations of relativity and uncertainty shattered common beliefs. As well as Nietzsche, Freud's works on psychoanalysis, including works such as *Studies in Hysteria* (1895) co-authored with Josef Breuer, also had a great impact on people as they claimed that sexual repression was reflected in dreams, jokes and language. In sum, the people in the Victorian period were under the heavy influence of radical changes and rapid innovations, which led, in turn, to the emergence of a newly shaped gender identity in the Edwardian period.

The Edwardian Period was substantially shorter than that of the Victorian. The period spanned the reign of King Edward VII from 1901 to 1910, though it is sometimes extended to the start of the 1st World War. Yet, the death of Queen Victoria in 1901 marked the end of the Victorian period. Her son and successor Edward VII came to the throne and during his reign, the people below the upper classes, such as labourers, servants and workers, witnessed radical changes in politics. Moreover, women became

the focus of political reforms as they started to play a leading role in forming the politics of English society.

The Edwardian period is generally considered a transition period between the great accomplishments of the former Victorian period and the tragedy of the succeeding World War I. According to C. F. G. Masterman, the writer of *The Condition of England* (1909), it was a period of "a troubled nation, spiritually empty and socially divided, with a greedy, insensitive plutocracy at the top exploiting a discontented proletariat at the bottom, and a vacuous, valueless middle class in between" (cited in Hynes, 2011). Moreover, with Britain's accrual of more colonial power, the British saw themselves as "the finest race" and believed "the more of the world we inhabit the better it is for the human race", as declared by Cecil Rhodes in 1877 (cited in Frawley, 2008, p. 476). These reflections may only be regarded as those of the Victorian period because, with the emergence of Industrial Revolution (1760-1840), which helped the British Empire accrue such great wealth from the colonies, in the 20th century, there emerged a visible social and moral change in British society. Wilfred Stone states that between the years 1880 and 1910, England changed from being the leading industrial power in Europe to becoming the leading financial power, leading to a gradual change in the country's ethics from Victorian "work values" to Edwardian "money values" (1966, p. 250).

The first decade of the 20th century, that is, the Edwardian period, witnessed a transition towards technologically advanced modernity, a mass-democratic and mass-consumerist society. At that time, Britain was "irreversibly an urban, and increasingly a suburban nation" with its continual rise of "organised labour and of socialism and feminism" (Poplawski, 2008, p. 519). On the one hand, Britain witnessed "a continuing reaction against what were perceived (rightly or wrongly) as deeply entrenched Victorian values and attitudes, especially in religion and morality" (Poplawski, 2008, p. 527), while on the other, it saw a continuation of the dominant features of mid- to late-Victorian period, such as widespread poverty, unemployment, and inequalities between rich and poor, carried over into the Edwardian period.

The Edwardian period (1901-1910), however, witnessed radical changes in British society and culture. Remarkably, the people at that time believed that British progress would continue, and the United Kingdom would become even more powerful than in previous years. However, these high expectations led to deep disappointments as the period ended with the 1st World War. In the United Kingdom, the inequality in society,

the gap between the rich and the poor, and the attempts of suffragettes for the right to vote were considered among the most important issues of the times.

In short, all the innovations in science, religion, technology and industry as well as the (im)practicable policy of the government regarding the colonies in the Edwardian period helped reform a new type of gender identity in British society that reflected the historical, cultural, social and political background of the country. The changes in the perceptions and values of modern man caused chaos in the re-evaluation of gender identity, with its disintegrated and renewed qualities that underwent a complete transformation because of the social, cultural and scientific progress within British society.

2.3. Representation of Gender Identity in the Victorian and Edwardian Periods

Robin Gilmour classifies the Victorian period into three: the early-Victorian (1830-1850), the mid-Victorian (1850-1870) and the late-Victorian period (1870-1890). He states that the general characteristics of the period were "predominantly middle-class, masculine and metropolitan" (1993, p. 1). Thus, Victorian society was regarded as a patriarchal, conventional and sex-conscious society. Queen Victoria, one of the longest reigning British monarchs (1837-1901) with a reign of nearly 64 years, idealized the spread of the notion of women as the "angel in the house". Paradoxically, in this period of rule by a woman, women in general were feeling manipulated, abused, and emotionally vulnerable. On the issue of gender discrimination, John Stuart Mill reveals that "there remain no legal slaves, except the mistress of every house" (1984, p. 323), emphasizing the unprivileged positions of women in patriarchal Victorian families in his essay entitled "The Subjection of Women". Women were expected to play the role of "angel[s] in the house" (Gilbert & Gubar, 2000, p. 20). Thus, the concept of womanhood was placed within the borders of family. On the other hand, men were enjoying their lives due to the unrestricted power they inherently had within their family.

The notion of family underwent remarkable change in the Victorian period. As already discussed, the Victorian period can be distinguished from earlier periods because of the great changes in society, economy, politics and intellectual spheres associated with the Industrial Revolution. By the year 1850, Britain had become an industrial nation. Due to the growing effects of the Industrial Revolution, and thereby, the growth of

large industrial cities and factory towns, a new social phenomenon, industrial working class, emerged for the first time in British history. Such a drastic change led to the reformation of English family life and thus, society. For instance, all family members, including young girls, worked in the factories to earn money. According to Gilmour, the inhumane working conditions such as working for low wages in filthy and dangerous factories and the poor housing conditions of the workers were two seemingly insoluble problems that the Victorians confronted in those years (1993, pp. 4-6).

In patriarchal Victorian society, men were expected to protect women, whose image was characterized by weakness, fragility and sensitivity. According to Showalter, the notion on the biological inferiority of women in the Victorian period mainly stems from the belief of anthropologists who argued that "the frontal lobes of the male brain were heavier and more developed than female lobes and thus that women were inferior in intelligence" (Showalter, 1980, p. 17). Women were also considered inferior to men due to their physical lack of phallus. Moreover, women were accepted as "mysterious, taboo, or dangerous" (Kolmar & Bartkowski, 2005, p. 43) because of their reproductive capabilities. Also, the female body, a body which represents virginity, was something to be gazed on in society. Thus, the female body was seen as an entity which had to be placed within the borders of private spheres rather than public. According to Kolmar and Bartkowski, women's "access to employment, education, and civic life" were prevented and, thus, they were excluded from the "processes of knowledge production", condemned to "public silence" (2005, pp. 43- 51). As indicated, women were seen as unfit for any public role in society.

Silenced women, the "angels in the house[s]", remained submissive due to oppressive patriarchal values. These women's legal rights were very limited at that time, particularly those concerning their bodies, property and children. Thus, 19th century Britain witnessed the emergence of middle-class women who were advised to work inside the house and to prepare a stress-free atmosphere for their husbands. Marilyn French highlights the injustices of the period with these statements: "A new gender ideology pervaded the English-speaking world in the mid-nineteenth century. As ideas of rights and social justice spread more widely, ideas about women *narrowed*"[14] (2008, p. 128). With regard to new gender ideology, a middle-class woman's role was to work

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[14] The italic words are in the original work, not mine throughout this thesis.

at home, care for her husband and give birth to children, who would adopt that ideology and pass it on to the next generation. Nevertheless, the Victorian "angel[s] in the house[s]" were redefined by post-Victorian critics as the symbols of "oppressed women trapped in the gilded cage of Victorian male domination" (Peterson, 1984, p. 678).

As indicated, notions about the expected role of the women in society as virtuous wives and mothers were idealized in the patriarchal society. Moreover, women were "systematically excluded from the public sphere" because of their "maternal role" (Snaith, 2003, p. 8). Virtues such as "piety, purity, submissiveness, and domesticity" as listed by French (2008, p. 129) reveal the domestic ideology of the Victorian period that restricted women's existence to purely domestic spheres. Thus, the notion of home as "the place of Peace; the shelter, not only from all injury, but from all terror, doubt, and division" (Ruskin, 2007, p. 44) became also for women a symbol of peace and comfort for the men when they returned from work. Within the domestic sphere, what was expected from the women was to look after their children, satisfy their fathers and/or husbands, arrange the servants, pay the bills and write letters etc., all of which requires little intellect. Interestingly enough, the interior spaces were also divided into "masculine and feminine". According to Elizabeth Langland, whereas the drawing or sitting rooms were seen as the "female domain", the spaces like smoking rooms or billiard rooms were as the "male domain" (1992, p. 295). Since women were associated with the private sphere, the "middle- and upper-middle class, nineteenth century, British women [were] trapped in the private home" (Snaith, 2003, p. 8), and they sacrificed themselves for their fathers, husbands, and children.

In this period, women were expected to be physically healthy so as to give birth and to satisfy their husbands. The different roles of women, mother, widow and single, were also expected to have different characteristics. For instance, as a mother, a woman was expected to educate her children with a focus on ethics and religion. Mothers trained their daughters to become angels in the houses and to carry out their maternal responsibilities in the future. In this period, marriage was presented "as not only desirable, but also necessary", because it was seen "as a means of achieving true womanhood and assuring women of a life of security and respectability" (Baber & Allen, 1992, p. 31). Owing to the perspectives of middle-class ideology on marriage, which sees the family "as a pillar of stability and as a fundamental to social order"

(Walby, 1990, p. 61), women were exploited and thereby, confined to the home. As for extra-marital affairs, they were seen as a menace to the social order. However, it was women and not men who were punished for such affairs by exclusion from social occasions (Walby, 1990). On the other side, while middle-class women were "icon[s] to be desired and emulated" and "protected from the harshness of life" (French, 2008, p. 129), middle-class men used their bodies physically to earn money and, thus, support their families. Women working outside their home, however, were commonly found "to be morally bankrupt" (Armstrong, 1987, p. 78) in this period.

The domestic ideology of the middle-class is to do with patriarchy, that is, "a historic creation formed by men and women in a process which took nearly 2,500 years to its completion" (Lerner, 1986, p. 212). In other words, the maintenance of patriarchy could only be sustained in the Victorian period through the means of a gendered differentiation that places women in private domains and men in public. The women who provided men's comforts at home actually paved the way for the maintenance of patriarchy throughout history. Lerner argues that men's superiority over women due to women's physical weakness is historically described either by "biological deterministic" perspectives (1986, p. 17) or Freudian "penis envy", and/or the psychological subordination of women who "internalize the idea of their own inferiority" (1986, p. 218). Throughout the history, women have been made to believe they are inferior because of patriarchal societies.

Concerning the Victorian gender identity, women can be said to have denied their own sexuality, maintaining a masquerade of childish manners. Thus, Victorian mothers were deeply concerned about the ethical and religious training of their young girls. To Ruskin, a mother must be "enduringly, incorruptly good; instinctively, infallibly wise" but "not that she may set herself above her husband, but that she may never fail from his side" (Ruskin, 2007, pp. 146-147). As indicated, a woman was supposed to sacrifice herself for the wellbeing of others in the family. As for the single women, women "without heterosexual desire, or a domestic space shared with a husband and children" were commonly "stigmatized as abnormal, perverted, unnatural" (Liggins, 2014, p. 1). Yet, when it came to property rights, however, single women of over twenty-one were recognised as independent individuals capable of holding and administering property to any amount, and including this, a single woman's father had no power over her or her property. Married women, on the other hand, were considered

infants regardless of their age (Bodichon, 1854) and their property was commonly merged with that of her husband.

At this time, "fallen women" were considered "as sexual seductress or as victim of the male sexual predator" and the "symbolic opposite of the pure and purifying angel in the house" (Frawley, 2008, p. 483). Fallen women were intimidated through sermons, newspapers, literary and the visual arts because they were believed to be immoral. As far as gender discrimination is concerned, "Victorian men of the middle and upper classes certainly had the advantage of sexual double standard and experienced little political and legal disadvantage compared to women" (Frawley, 2008, p. 485). The functions of men and women in society were divided according to notions of masculinity and femininity. As John Ruskin notes,

> The man's power is active, progressive, defensive. He is eminently the doer, the creator, the discoverer, the defender. His intellect is for speculation and invention; his energy for adventure, for war, and for conquest, wherever war is just, wherever conquest necessary. But the woman's power is for rule, not for battle, - and her intellect is not for invention or creation, but for sweet ordering, arrangement, and decision (1902, p. 32).

The quote above clearly determines the place of man and woman in the society. As inferred, Victorian masculinity was commonly associated with heterosexuality. However, this does not mean that homosexuality did not exist as a form of sexuality. "Although homosexuality came, over the course of the century, to be pathologized as sexual deviation and eventually to be criminalised, homoerotic friendship flourished before that point" (Frawley, 2008, p. 486). Yet, it must be noted that sodomy was a capital offence until the 1860s, and in 1885 the Labouchere Amendment defined "acts of gross indecency between men as illegal" (Frawley, 2008, p. 486). Homosexuality between women, however, was not prosecuted as it was not "deemed as socially dangerous as male homosexuals" because of the fact of "their relative invisibility" (Tucker, 1999, p. 40).

By the late 1800s, the appearance of rural England had changed with rapid urban growth. Yet, the sharp distinctions between the urban and the rural, the rich and the poor, the male and the female remarkably constituted the background of Victorian literature. The writers of the period were mainly concerned with the insurmountable problems of rapid industrialization and the changing nature of societal relationships. Thus, concepts including the societal norms and cultural codes by which the Victorian

period was depicted were redefined in view of the social changes remarked on in literary works, particularly concepts regarding gender roles, as stated by Carol H. Mackay: "the period was a highly reactionary one: the very boundaries and self-definitions were reaffirmed again and again, especially those related to the gender roles" (2001, p. 2). Accordingly, the roles of men and women were redefined "for it was an age of debate, it was natural that the already changed definitions would themselves be open to change again, be challenged and redefined by breaking the boundaries and fixed definitions of the society" (Kemaloğlu, 2007, p. 19). Indeed, not only gender roles but also the cultural values, attitudes and practices of the preceding Victorian period were charged with hypocrisy and narrow-mindedness. Thus, after Queen Victoria's death, all the assumed Victorian verities were challenged and questioned. Such a questioning spirit was one of the outstanding characteristics of the early 20th century as well.

In view of Robin Gilmour's classification of the late-Victorian period encompassing the period from 1870 to 1890, it is no coincidence that Sarah Grand coined the term "New Woman" in the year 1894. The social phenomenon of the New Woman movement was used to refer to the liberation of the Victorian women from oppressive Victorian societal norms and cultural codes, and to suggest a woman "who does not in the least intend to sacrifice the privileges she enjoys… especially to the kind which man seems to think she must aspire to as so much more desirable" (Grand, 1894, p. 273). Thus, the end of the Victorian period and subsequently the beginning of the Edwardian period underwent radical change regarding the place of women in society. The concept of womanhood was reinterpreted in society as a result of nearly a century of women's struggle. Unambiguously, since the definition of "masculine woman" suggesting "the imitation of manly virtues" in Mary Wollstonecraft's *A Vindication of the Rights of Woman*, it had taken nearly a century to replace the traditional views with modern ones, partly due to the emergence of the New Woman movement. Between those years, women struggled for reforms in social, politics, economics and cultural spheres that would give them an opportunity to have equal liberties to their male counterparts.

In Victorian literature, there seems to be some reflections paving the way for the birth of the New Woman in novels such as *Wuthering Heights* (1847) and *Jude the Obscure* (1895), both of which reveal women's silent struggle and display women's masculine

natures. Whereas there was "a severe stratification of the sexes with rigid rules and social constructs pinning both men and women into tight corners" (Merrick, 2019, p. 30) in Victorian society, this inclination seems to have changed in the Edwardian period due to the effects of modernism and the New Woman movement. The role of women in the Edwardian period was not as passive and submissive as it was used to be because the struggle of women in the Victorian period in many respects led to the emergence of New Woman. For instance, Queen's College, the first institution in the world to give academic grants to women, opened in 1848 with the intention of legitimizing the education of women. Thanks to the Married Women's Act of 1882, women had the right to own property in their name, an act which gave women the freedom to make their own decisions and not to rely on their husbands' support. These reforms in education and civil code concerning property owning concluded near the end of the Victorian period by leaving their place to the ideology of "New Woman" in literature, as indicated in the following quotation by Merrick:

> This journey taken by real women in Victorian society towards liberation is reflected in and preserved by the active and thus masculine, fictionalized women in Victorian novels who attempt to achieve their desires through means other than and outside of marriage (2019, p. 31).

This indicates that Victorian novels are thought to have reflected the struggle of women for more liberation in many spheres of life because "Victorian women were in particular were saturated with prescriptive literature filled with social instruction on the duties of womanhood and proper feminine behaviour" (Frawley, 2008, p. 481). The late-Victorian New Woman was also characterized by her refusal to obey social norms, particularly with regard to marriage and conventional gender roles. In her article entitled "The New Woman in Embryo: Masculine Women in Victorian Novels", Kayla Merrick (2019) reveals that the New Women were free to develop any sexual relationship, to pursue alternatives to marriage and motherhood, and to discuss sexual issues such as contraception and venereal disease. The New Woman acted like a man when initiating close relationships with whoever she pleased. Rather than being submissive, as was expected, the New Woman acted as she wanted, as a representative of the new women's movement. Yet, traditionalists saw this movement freeing women from restrictive marriages as a threat. Conversely, "True womanliness is not in danger, and the sacred duties of wife and mother will be all the more honorably performed" (Grand, 1894, p. 274), because, as Grand notes, any act which requires a personal

commitment deserves much more respect than any commitment made under the guise of mother or wife.

The shifting roles of women sparked an unparalleled revolution in the Edwardian period. It led to legal, political, and economic amendments that had significant results, predominantly on property ownership, higher education and marriage for women. As indicated, women obtained more freedom in the Edwardian and post-Edwardian periods thanks to the Married Woman Property Act of 1870, which gave women more opportunity to control their own property and, thereby, their own lives.

In the Edwardian period (1901-1910), a set of societal norms still dictated what types of behaviour were generally considered appropriate and acceptable for a particular gender identity in society. Thus, the role of women in the Edwardian period was still restricted to childbearing and child nursing. Women were still regarded as angels in the houses. In other words, "women were expected to serve; this was seen as 'natural', and 'femininity' was socially defined in terms of dependency, self-sacrifice and service" (Dyhouse, 2013, p. 30). Additionally, they still regulated domestic life as submissive daughters, wives and mothers. However, according to Nancy F. Cott, "Women had learned that gender prescribed their talents, needs, outlooks, inclinations; their best chance to escape their stated inferiority in the world of men was on a raft of gender 'difference'" (1997, p. 190). As stated, women realized that their so-called inferiority asserted by men was the result of huge gender differences in society. "Although increasingly challenged, particularly from the 1870s, the notion of profound sexual difference was still dominant in the Edwardian period" (Bruley, 1999, p. 13). Nevertheless, women continued challenging the conservative Victorian standards, particularly regarding sexual issues.

Through a variety of social changes, "the new woman worked, sought education and fought for legal and political rights" by enlarging her sphere of action (Vicinus, 1972, p. IX). Intellectual women opposed the idea that marriage and motherhood were the only goals for women (Bruley, 1999). In matters of sexuality, a double standard for men and women was still unavoidable in the Edwardian period. According to Lucy Bland, "unchastity for men was understandable and necessary for health, but for women it was unforgivable" (cited in Bruley, 1999, p. 13). Nonetheless, Edwardian women were trying to break down the earlier Victorian standards, particularly

regarding sexuality. Sexual relationships outside of marriage were tolerated and accepted in society only if they were held privately and kept behind closed doors.

Attitudes towards sexuality in the Edwardian period were nearly identical to the Victorian period. Before marriage, a young girl was raised "to be perfectly innocent and sexually ignorant" in a family where "family affection and desire for motherhood were considered innate" unquestionably "under the watchful eye of her mother in her father's home" (Vicinus, 1972, p. IX). Yet, women can be said to have challenged the established norms of society by leaving their secure places to experience their independence. In the last quarter of the 19th century, "[m]arried women's work – for a wage, outside the home – was decidedly *not* respectable" for the simple reason that "[a] working wife endangered a husband's status and self-respect, bringing into question both his class position and somehow, his manhood" (Dyhouse, 2013, p. 6). On the other hand, "a 'respectable' working man aimed to support his wife and children in some degree of comfort" (Dyhouse, 2013, p. 6). Yet, all these notions were increasingly challenged in Edwardian society.

With regard to traditional gender roles, the roles of women and men were sharply defined in the Edwardian period. Whereas the role of men was to guide the family and make the final decisions about the family, the role of women was to do all household chores. The men were not responsible for any household duties or childcare. What is more, they feigned emotional refrain. Women were treated unfairly compared to men, commonly experiencing inequality within their marriage as far as their social status was concerned.

Sexuality found its depiction in contemporary literature as a newly emerging theme, that is, for independent women in society. As Bruley notes:

> Women were not expected to exhibit any form of independent sexual desire. The wife's role was to endure rather than enjoy sex. Although not yet expressed in the working classes, the idea of an independent women's sexuality was slowly emerging and found expression in contemporary fiction around the theme of 'new woman', the most well-known example being that of H. G. Wells' *Ann Veronica* (1909) (1999, p. 14).

Similarly, Forster also disrupts the gender-role expectations of the Edwardian period by rejecting the pre-determined gender roles in his three novels. Rather, he proposes a progressive perspective on gender by creating protagonists who are ahead of their

times. Thus, in his novels, he challenges the stereotypical notions of masculinity, femininity and homosexuality.

In conclusion, British society underwent a remarkable change in the Edwardian period, which also signifies the arrival of a new century. Paul Poplawski describes the idealism of "new" ascribed to nearly all social phenomena in the following quotation:

> Consonant with the 1890's rebellious insistence on all things 'new' (the New Woman, the New Unionism, the New Realism, the New Spirit), the new century saw a continuing reaction against what were perceived (rightly or wrongly) as deeply entranced Victorian values and attitudes, especially in religion and morality (2008, p. 527).

Accordingly, gender roles in the Edwardian period were destabilized due to the growing effects of New Woman and modernism. It was asserted at this time that "women were different from but not lesser than – perhaps better than – men" (Cott, 1997, p. 190). Besides, the twentieth century feminism that "equates the Edwardian period with suffragism and a 'liberal feminist' struggle for equality" also engages itself with "self-consciously 'modern' explorations of the self" (Delap, 2004, p. 103). In short, gender roles were challenged, reinterpreted, and dislocated in the Edwardian period even though the gender inequalities that pervaded every stratum of society, the root of which dated back to Victorian cultural codes and societal norms, were not commonly seen as a major problem by the traditionalists.

3. *WHERE ANGELS FEAR TO TREAD*

E. M. Forster's first novel, entitled *Where Angels Fear to Tread* (1905), demonstrates his innate capacity as an author and his distinctive writing technique when dealing with even the slightest and most monotonous of scenes. Some aspects of *Where Angels Fear to Tread* can be said to be similar to those of Henry James's *The Ambassadors* (1903), which was published two years earlier, as the themes of both novels revolve around the protagonists' encounters with foreign cultures, their captivation by the charm of the cities they newly met, and, in the end, their return to their homelands with a highly developed moral sense (Rosenbaum, 1985, pp. 183-184). Forster's reply to the question whether his novel in any way was influenced by James's *The Ambassadors* was definite: "I felt no conscious influence from the *Ambassadors*. That plot was a late nineteenth-century formula" (Stone, 1997, p. 73). Specifically, the novel deals with the theme of disillusionment, which is commonly regarded as a general characteristic of the Edwardian period. At that time, people who were not satisfied with the customs, mores and ethics of the society in which they were living attempted to find solutions to their overall disillusionment. Many found journey an effective remedy. In other words, Edwardian people sought salvation in their search for more liberty in travel, as is the case in this novel.

In *Where Angels Fear to Tread* (WAFT), Forster employs his characters, from Sawston, England and Monteriano, Italy, to expose the effects of unfamiliar settings and values in the formation of gender identity. The landscapes of Sawston and Monteriano, which serve as the physical setting and contrasting elements of cultural values and sensibilities, are influential in forming the novel's female and male identities. The characters in Sawston are portrayed as conventional and narrow-minded. Moreover, "they are more worried about prestige, fastidious manners and puritanic ideals" (Sehgal, 1973, p. 79). On the other hand, the characters in Monteriano are depicted as open-minded and natural. Just like Sawston, Monteriano is narrated as a male-oriented city, a city in which the male characters regard each other either as equals or as brothers, and the female characters are generally excluded from the male

public sphere. Additionally, the men unreservedly discuss everything personal and private in their mannish world. Furthermore, the characters in Sawston, who are bourgeoisie and conventional, are commonly dominated by the Anglo-Saxon middle-class ethos. Wilde explains the manners of the British society through the lens of Lilia, who recognizes the habitual actions of people in Sawston. To her, "… appearances are essentially more important than the realities behind them, and life is a kind of mechanized game with seemingly important but actually trivial encounters moving constantly in a meaningless round" (1961, p. 208). Indeed, life in Sawston seems to have a mechanical routine where the realities are hidden but the appearances are revealed.

By presenting the cynicism of the contemporary society, Forster displays similarities and differences between two cultures regarding gender issues. In the novel, British characters are juxtaposed with Italian. By bringing the gender issues between the English and Italian characters to the fore, Forster challenges the stereotypical norms of gender identity. The encounters of the characters with "the other" in the novel, where the national and cultural disparities between England and Italy are vividly presented, provide readers with a sense of reality, particularly about gender identity. According to Sehgal, in Sawston, "The English characters are born into a way of life based on hypocrisy and petty morality" (1973, pp. 71-72) due to its repressive and conservative society. Thus, Italy becomes a place for the English characters to escape as it is a country of freedom. The English characters are motivated to explore Italy, a most favoured destination at that time, with their "Baedekers" (guidebooks) because of its monuments, antique museums and paintings as well as its art, culture and tradition. Italy "affords an escape from the realities of daily life [in Britain] into a life embodying fable and fact, concrete existence and romance, necessity and imagination" (Sehgal, 1973, pp. 69-70) for the English characters.

Forster, as an intuitive author, creatively exposes the gender identities of the characters in this novel. In the introduction, the manners of English and Italian characters along with their inherited weaknesses and strengths are portrayed and in the final part, the effect of their experiential knowledge of Italy on the English characters is portrayed. As Sugate puts it, Forster "intertwines the themes of familial linkages, crises, self-revelation, capital accumulation, purification through passion, English versus Italian culture, man versus nature, West versus East and themes like sexuality, love and death"

(2012, p. 36) by comparing and contrasting two distinguishable cultures. Explicitly, the inherited values of the English characters are seen to clash with those of the indigenous Italian culture.

Where Angels Fear to Tread depends upon "the possibility of integration" (Wilde, 1976, p. 114) and the probability of concession among male and female characters. According to Urano, Forster is always inclined to express "the contradictory elements such as thoughts and action, the ideal and the mundane, and the soul and the body" in his novel and, motivated to find "a connection between them in a least conflicting way possible" (2010, p. 53). Similarly, Sehgal finds Forster's novel beyond the boundaries of British nation as Forster "… uses settings, mores and characters in such a way that national boundaries are transcended and contradictions, inconsistencies and moral ambiguities in human nature are explored" (1973, p. 101). In *Where Angels Fear to Tread*, Forster weaves his characters in the context of Edwardian society where gender roles are strictly demarcated between females and males. He also displays females and males' desperate struggles in a society where gender issues are pre-determined in Edwardian society.

By penning such a novel as his first experience, Forster intuitively presents the universal aspects of inequality between man and woman, not only in British culture but also in other cultures. What he has captured as a theme for his novel in the 20th century may still be a subject of debate in nearly all socio-cultural settings in the 21st century. What makes Forster a foresighted novelist is the universality of his thought. The issues regarding gender that Forster raises, for example, are not only congruent with his own period but also that of our own. In this part of the thesis, the narratives on gender issues in *Where Angels Fear to Tread* are examined through gender criticism with a focus on the gradual effects of modernism and New Womanhood.

3.1. (Un)earthing Fe(male) Identity

Where Angels Fear to Tread revolves around the story of the Herriton family, whose members represent traditional Victorian stereotypes. Mrs. Herriton, an aristocrat and orthodox widow, brings up her son Charles Herriton with the customs of Victorian society. When Charles, "a formidable, arrogant, orthodoxy and cold man" who belongs to the "artificial, materialistic middle class" (Sugate, 2012, p. 73), marries Lilia, a girl from the lower class, rejecting his mother's disapproval of the marriage, serious

trouble between mother and son appears. As a mother, "For six months, she schemed to prevent the match [marriage]" (WAFT, p. 4), but in vain. Charles, being a decisive man, shows no empathy with his mother's desires and marries Lilia as "Charles had fallen in love with Lilia Theobald because she was pretty" (WAFT, p. 4). Charles resolves to travel abroad to rid himself of his overall disillusionments. Thanks to his adventurous travel, he expects to reach salvation, a common custom among the English in the Edwardian period. But his expectation turns out to be a total disaster because he dies on his journey immediately after the birth of his daughter, Irma. In this novel, Forster juxtaposes traditional Victorian stereotypes, namely, the Herritons and the contemporary Edwardian characters, through the female character of Lilia Theobald. Lilia gradually changes throughout the novel and finally presents a new form of femininity.

In the novel, after the death of Charles, "A house was finally taken for her [Lilia] at Sawston, and there for three years she lives with Irma, continually subject to the refining influences of her late husband's family" (WAFT, p. 4). In the years following her husband's death, nothing remains the same for Lilia as a female in Edwardian society. The death of her husband ushers in disastrous years for Lilia as a young widow with a baby. And she vulnerably tries to endure the dominant influence of the Herritons on her life. Mrs. Herriton, who builds an unusual matriarchy that thrives on establishing a social network among her daughter, son, and daughter-in law, is portrayed as an exemplary matriarch whose commands are strictly obeyed by her children at all costs. Alban states that "[m]atriarchs exercise tough control through their maternal duties, and can only at times share this task with other mothers or surrogates, as well as fathers" (2017, p. 6). Similarly, Mrs. Herriton, Lilia's mother-in-law, predominantly controls her daughter-in law. And, if she is not there to exercise her power on Lilia, she employs either her son Philip or her daughter Harriet as surrogates. Through the lens of Lilia, the Herritons are, without hesitation, fervently eager to expose their dominant roles in her life. For instance, Lilia is not allowed to choose her own house for herself; one is taken for her. Moreover, she is always criticized for being "a bad housekeeper" (WAFT, p. 5) as the Herritons believe that she is unable to manage the house properly. As previously pointed out, in the Edwardian period, keeping house was regarded to be the women's primary responsibility as well as supervising servants for household chores. The Herritons,

representative of traditional Victorian families in the Edwardian period, believe that Lilia should be the "angel in the house" (Gilbert & Gubar, 2000, p. 20) even though her husband has died. Because the Herritons think that womanhood and motherhood exist within the borders of the family, which was a Victorian value. Even though the notions of family underwent remarkable changes in the Victorian period and, thereby, in the Edwardian period, the Herritons idealize society's expectations of Lilia as a virtuous wife and mother.

Lilia Herriton, having experienced one of the severest events of her life when she lost her husband at a very young age and being left with a new-born baby, Irma, is unable to make a decision about her own life because of the Herritons. Even after ten years since Charles's death, Lilia is shown as a woman who is still under the constant surveillance of her ex-husband's family. For example, when she is about to start a love affair with Mr. Kingcroft, who "has the knack of being absurd in public" (WAFT, p. 3) and is a regular visitor of the Herriton family, the Herritons prevent her. Yet, Lilia's interests in men explicitly shows that she feels herself as a woman. However, she is a woman whose sexual and psychological needs are not satisfied having lost her husband at a very young age. According to Beauvoir, any "woman is a female to the extent that she feels herself as such" (1961, p. 60). Explicitly, oestrogen, namely a female sex hormone, plays a vital role in Lilia's relations with men. Before her husband's death, it may be inferred that both Lilia and Charles experienced regular sexual intercourse, - their daughter Irma is proof of their sexual affair - meaning that she knows her sexual female identity very well. However, she is unable to satisfy her sexual desires after her husband's death.

At the very beginning of the novel, Lilia acts in conformity with the societal norms and cultural codes of the society. For instance, whenever she comes close to a man, she is accused of flirtation by Mrs. Herriton because, as a traditional woman, Mrs. Herriton, whose values are embedded in the Victorian period, never credits a relationship between a man and woman with innocence. Moreover, she believes that these relationships are carried out only for the sake of sexual intercourses rather than as social gatherings. Thus, Lilia is always prevented from attending any social occasions by the Herritons because, as a representative of the traditional Victorian family, the Herritons believe that women's position in society is within the private sphere rather than the public. According to them, Lilia should be restricted to "the

private home" as were "middle-and upper-middle class nineteenth century, British women" (Snaith, 2003, p. 8). Thus, the Herritons prevent both of Lilia's attempts to develop a relationship with men, first Mr. Kingcroft and then Gino Carella.

At the very beginning of the novel, Lilia is depicted as a widow making every endeavour to conform with the gender specific attributes of her own age. Remarkably, her willingness to form close relations with men indicates that she is satisfied with her sexual orientation, namely heterosexuality, which she has already experienced in her earlier marriage. At the same time, she must be well aware of the functional roles of "two distinct erotic systems: one the clitoral, which develops in childhood, the other vaginal, which develops only after puberty" while "passing through a narcissistic phase" which means "woman's libido" (Beauvoir, 1961, p. 62). Specifically, Lilia's behaviour, which implies she has led a more liberal sexual life, has do with her female libido, as indicated by Beauvoir, "sexuality most certainly plays a considerable role in human life; it can be said to pervade life throughout" (1961, p. 67). Apparently, Lilia, as a young woman of only thirty-three, experiences a high sex drive after her husband's death both physiologically and psychologically. Yet, every attempt she makes to get to know a man is interrupted by the Herritons.

When the family hear of Lilia's first intercourse with Mr. Kingcroft, Mrs. Herriton and Philip disapprove of her relationship in order to save their family name and prevent her from marrying someone from the lower class, both of which are commonly considered improper acts in the Victorian period. The Herritons, representative of traditional Victorian values, believe that extra-marital affairs are a threat to the social order and that if Lilia were to be involved in such an affair, she would be punished by exclusion from social occasions (Walby, 1990). Furthermore, she would dirt their family name. On hearing that Lilia "like[d] a Mr. Kingcroft extremely" (WAFT, p. 4), Mrs. Herriton decisively exerts her authority: "Lilia must either be engaged or not, since no intermediate state existed" (WAFT, p. 5). Then, Lilia obeys her mother-in-law, and immediately leaves "Mr. Kingcroft without even the pressure of a rescue-party" (WAFT, p. 5). According to Womack, "Lilia's incipient romantic relationship with Mr. Kingcroft - an unacceptable association in the eyes of Mrs. Herriton because of Mr. Kingcroft's poor social status - prompts her stepfamily to arrange an Italian journey for her" for the fear of "avoiding any public embarrassment" (2000, p. 134). As indicated, a woman's romantic relationship with a man could never be an

acceptable gender-specific attribute for traditional Victorian stereotypes. Rather, such emotional closeness means public embarrassment.

Lilia leaves Mr. Kingcroft crying, that is, a gender-specific attribute common to women. She ultimately understands that she has had to listen once more to Mrs. Herriton, who "took the opportunity of speaking more seriously about the duties of widowhood and motherhood than she had ever done before" (WAFT, p. 5). Lilia's submissiveness to the authoritative manner of Mrs. Herriton denotes a concept *Ersatz*, which is commonly related to therapeutics. In a general sense, *Ersatz* refers to "a substitute, for morality – the concept of normality" in order to devise "solutions of diverse values in the ethical scale" by "[r]eplacing value with authority, choice with drive" (Beauvoir, 1961, p. 72). Accordingly, Lilia substitutes Mr. Kingcroft for Gino, an Italian boy, due to the fact that Gino is not from England because she believes that her relationship with an Italian boy has nothing to do about the "ethical scale" of the British and because she will live a secluded life almost entirely out of the public gaze of Edwardian society. So, to her, such a substitution facilitates her manners, which are assumed to be in conformity with the Edwardian standards.

In the course of the novel, Lilia is found to be in the midst of complete delusion. As a remedy for her disillusionment, she decides not to marry Mr. Kingcroft but to undertake a journey to Italy. In order to depersonalize herself from the environment in which she is living, "she gave up her house, sold half her furniture, left the other half and Irma with Mrs. Herriton, and had now departed, amid universal approval, for a change of scene" (WAFT, p. 5). According to Sharma, "At Lilia's departure, the Herritons heave a sigh of relief; she [Lilia] has been separated from Kingcroft, whose relationships with her has become an embarrassment" (2002, p. 22). Besides, Lilia thinks that only when she goes to Italy and soothes her anxiety will she feel safe and free because being a widow in an orthodox society gradually becomes more difficult for her in Sawston. Furthermore, she believes her intended journey will allow her to feel better as a woman as the journey itself represents a kind of challenge to the established norms of society and a transition from the ideal self to the actual self, or, in a sense, from the materialistic, insecure and vulnerable society to the naturalistic, secure and realistic world.

Among many other characters, Lilia is in conflict with the society in which she lives, most probably, because of the alienating effects of modernism. On the concept of

alienation, Eric Josephson lists varying degrees of alienation modes that are depicted in novels of all periods: "… including loss of self, anxiety states, anomie, despair, depersonalization, rootlessness, apathy, social organization, loneliness, atomization, powerlessness, meaningless, isolation, pessimism, and the loss of beliefs or values" (1962, pp. 12, 13). Indeed, Lilia seems to be a lonely and isolated character in the Herriton's house. In Sawston, she feels alone in the crowd and struggles desperately to find personal connections. When she realises that she is unable to develop any personal relationships in Sawston because of the dominant role of her ex-husband's family, she decides to go abroad. Once Lilia is in Italy, in other words, when the context changes, she feels free to behave according to her own gender identity. In other words, she challenges the pre-determined gender roles of Edwardian society, which were entrenched in the Victorian period. She employs a new form of female identity. Explicitly, as a woman of exemplary character, she demonstrates that she is a follower of the New Womanhood movement, she believes that any "[d]eviation from the accepted pattern of feminine behaviour need no longer be regarded as 'unnatural' – it could just be called 'spontaneous' development" (Cunningham, 1978, p. 8). Thus, in Monteriano, she behaves as a woman aware of her sexual identity and her sexual needs and desires. There, she finds herself fully alert and awake of sexual issues. Moreover, she wants all her deviations to be accepted as spontaneous occurrences rather than as unnatural acts.

The widowed Lilia's falling in love with a man named Gino immediately after she reaches Italy cannot be considered a coincidence because she has travelled there not only to challenge the established values of Edwardian society but also to satisfy her sexual desires as a woman. The manifestation of her love for an Italian man who is twelve years younger than herself demonstrates both her salvation from the burdens of the Herritons and her irreducible sexual passion. Indeed, Lilia is overwhelmed by the feelings of Italian charisma, manly openness, and emotional responses, that is, the gender roles that indicate masculinity and sexuality of Italian men. By narrating the role of sexual passion in the life of Lilia as a woman in the Edwardian period, "Forster begins the process of turning the English novel of manners upside down. He recognizes the role of sexual passion in human behavior and eschews moral judgment about such passions" (Schwarz, 1983, p. 628) in *Where Angels Fear to Tread*. Lilia's attraction to Gino and arousal by his energy suggests her libido is high. Still, Lilia's manners can

never be degraded purely to sexual incentive, or partly to a sexual organism. Rather, her manners imply many different interpretations, which are dealt in the forthcoming parts of this thesis.

Lilia's confrontation with foreign cultures, her interest and curiosity about what her mother country does not possess and her growing sense of disenchantment with the foreign culture ultimately result in a new form of female identity, namely a newly acquired consciousness. In other words, of all the female characters, it is only Lilia who changes throughout her life. For instance, she is able to adjust to new living conditions both at home and abroad. As for the other characters, Philip and Caroline are more tolerant and optimistic in the new situations that confront them. On the other hand, Mrs. Herriton and Harriet are stable and unchanging throughout the novel. Urano explains how both Philip and Caroline adopt a new identity as they are open to connect with other cultures whereas Mrs. Herriton and Harriet deny doing so:

> In *Where Angels Fear to Tread*, salvation is available only to those who have maintained a pliancy of mind, which of course includes an ability to appreciate beautiful things, in spite of this atmosphere. While this possibility is denied to Mrs. Herriton and Harriet, who are utterly indifferent to the beauty of Italy, Philip and Caroline also achieve moral improvement through their lively response to it (2010, p. 49).

As a thirty-three-year-old widow living in the Edwardian period, Lilia is unable to undertake a journey to Italy without the proposal of her brother-in-law Philip and the approval of her mother-in-law Mrs. Herriton. Specifically, after Philip suggests to his mother that Lilia would be a more compatible widow following a vacation in Italy, Mrs. Herriton agrees, and only then can Lilia's journey from Sawston to Monteriano commence, in the company of a chaperon named Miss Caroline Abbott, who is ten years younger than Lilia. Only under these circumstances is it possible for her to visit Italy. At the very beginning of the novel, Lilia never questions her situation, and she takes everything for granted because of the fact that she "[…] acquires this consciousness under circumstances dependent upon the society of which she is a member" (Beauvoir, 1961, p. 71). Forster deliberately portrays Lilia as a victim of her own society. For instance, the Herritons thoroughly despise her for her manners, which they believe improper for the standards of society. Lilia as a representative of the lower class believes that she has never belonged to the class of her in-laws. In other words, she has always been disparaged by her dead husband's family, with whom she never identifies herself. In the course of the novel, she gradually challenges traditional belief

because, as a representative of New Woman, "if what she [the New Woman] saw led to the conclusion that accepted standards were unjust or inadequate then she would try to go her own way according to her own principles" (Cunningham, 1978, p. 10). Accordingly, when Lilia recognizes that the culturally and socially accepted standards for her are unjust and inadequate, she dares to do what she believes in.

In his own interpretation, Frederick Williams notes that "the Tuscan city of Monteriano had cast its spell over its English visitors, the silly, love-starved Lilia, the conventional Caroline, and the stuffy, confused Philip, causing them all to act in surprising ways" (2005, p. 179) in *Where Angels Fear to Tread*. The English characters who connect with "the other", namely the Italian Gino including the other Italians, more or less transform from their conventional manners into more sociable, tolerant and sincere ones. All the characters, whether female or male, try to maintain their relationships in accordance with the gender-specific attributes of their own culture as they are, in some way or another, under the strong influence of their society. In other words, while the characters display their female and male identities on minor or major incidents, they exhibit either some aspects of femininity or masculinity, which commonly reflect the general thoughts, beliefs, emotions and mores of their own society.

Nearly all the characters, except Lilia and Charles, obey without hesitation the established cultural norms and societal codes in the Edwardian period. Of the characters, it is Charles who challenges the mores of society by marrying a girl from the lower class first and Lilia is another who challenges society by attempting to maintain her feminine persona. Regrettably, even though Lilia ignores the established mores of Edwardian society by leading her own life and marrying in a foreign country, rejecting Edwardian family ties, in the end she fails. In reality, she pays with her life. What she attempts to do is to explore herself by leaving her micro-cosmic family life in Sawston and passing into the macro-cosmic universe of Monteriano. But all her endeavours to follow her sexual passions in a society strictly bound by the principles of Edwardian customs result in complete failure. Just as fairy-tales begin with the utterance, "Once upon a time, there was a girl named" Lilia, whose life ends desperately for the sake of sexual desires commonly regarded as improper for that society, the novel ends with Lilia's death.

In *Where Angels Fear to Tread*, Forster turns the themes of English novels upside down by overtly displaying the sexual passions of a woman such as Lilia. What is expected from Lilia in Sawston is to obey the established rules of patriarchal Edwardian society, the roots of which date back to the Victorian manners and customs such as protecting the family name, leading a moral life, bringing up children, doing the chores and so on. All these expectations are to do with the Victorian values that idealize the position of the women and characterize them as weak, fragile and sensitive. Yet, from the very beginning of the novel, Lilia seems to be an explicit exemplar of a new phenomenon called New Womanhood. In other words, Lilia, as a representative of modernism and New Woman, attempts to live her life as she likes throughout the novel. However, the gender-specific attributes concerning what a woman can and cannot do determine her roles in society. According to this concept, New Woman departed from the stereotypical Victorian woman by becoming a cultural manifestation of *the fin de siècle* since woman became much more intelligent, educated, and independent than the previous decades.

This part argues that, in his first novel, E. M. Forster juxtaposes traditional Victorian stereotypes with contemporary Edwardian characters. While comparing and contrasting two distinguishing gender characteristics in the Edwardian period, he commonly refers to the characters' female and male identities. Through Lilia, Forster portrays a new form of femininity in this novel. As a representative of New Woman, Lilia courageously challenges the pre-determined gender roles and attempts to satisfy her sexual passions.

This part attempts to uncover the attributes of female and male characters through the perspectives of gender criticism. The following sections, all of which are functional in unearthing female and male identities of the characters, examine how masculinity and femininity are portrayed in the novel. Moreover, issues concerning gender such as gender stereotypes, gender-based violence and gender blurring are uncovered through gender criticism in order to discern how the characters' gender identities are shaped and depicted in the Edwardian period.

3.1.1. Masculinity and Femininity

Undoubtedly, the end of the 19th century witnessed the emergence of New Womanhood[15] ideology, which heavily dealt with the pre-determined gender roles. This ideology played a considerably important role in cementing women's rights and overcoming masculine supremacy among many others. The novel form was also affected by this new phenomenon and as a reflection, a new type of woman was portrayed in novels. Female heroines fought against the conventional Victorian male perception of the woman as "angel in the house", as is the case in *Where Angels Fear to Tread*. By challenging the old codes of conduct and morality, the female representatives of New Womanhood were generally concerned about the (re)negotiation between the sexes and gender behaviours. The changes in women around the year 1910 is narrated by Caughie with these words: on the one hand, the "women were advocating for equal rights and access to the professions and universities" and on the other hand, "the 'new woman,' a cultural icon of this era, was cutting her hair, wearing pants, smoking in public, playing sports, and traveling alone, challenging notions of femininity" (2010, p. 202). Indeed, all these challenging acts can be taken as a reaction to the position of the women in society.

It can be inferred that all these historical accounts explicitly reveal that Lilia's main intention of visiting Italy is much more than a quest for passage to a more meaningful and natural life. Rather, she is showing resistance to pre-determined notions of femininity. Lilia attempts to show her independence by travelling to a distant country as a woman even though she is accompanied by a chaperon. Thanks to this journey, Lilia's experiential knowledge of cultural and social differences between England and Italy commences a gradual change in her actual identity, beginning on the very first day she arrives. However, she tries to accommodate herself to the newly adopted circumstances and she assumes all these differences as natural rather than artificial. Undeniably, these differences do not make any sense for her and she falls in love with Gino Carella, a "macho" Italian peasant. Briefly, the term macho derives from the

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[15] Particularly in the Age of Transition, the period between 1880 and 1920, the dominant and coherent ideas and attitudes associated with the Victorian period declined. The majority of novelists during the Age of Transformation or Transitional Period commonly reacted against the institutions and the established rules of society, policy and religion. In this period, free and sincere discussions on sex, which was once a taboo by the bourgeois Victorians, was gaining favour. The concept of "New Woman" or "New Womanhood" emerged accordingly, and the New Woman asserted her independence by dispelling the myth that women were subservient to men in this world.

Latin "masculas" and the Spanish term "macho" referring to the "male sex" (Cornwall & Lindisfarne, 1994, p. 12) whereas the term is defined as "exaggeratedly or aggressively manly; virile in a very conspicuous or forced way" in the Chambers Dictionary.

Gino uses his macho, virile sexuality to catch the attention of Lilia. It can be said that men use their sexuality to attract the attention of female tourists, particularly in touristic settings. Similarly, Sofka Zinovieff (1991) reveals that sexuality is considered a weapon commonly used by men in a kind of Kulturkampf. In the novel, Gino's sexuality is narrated as such: "it was there she [Lilia] had first seen him sitting on the mud wall that faced the Volterra gate. She remembered how the evening sun had struck his hair, and how he had smiled down at her, and being both sentimental and unrefined …" (WAFT, p. 26). The masculine attributes of Gino uncover his sexuality, which affects Lilia deeply. This phenomenon is proposed by Zinovieff (1991) as 'spear-fishing' (kamaki) in Greece and in some other Mediterranean countries, whereby men pursue female tourists for sexual conquest and is a socially and elaborately organized business. It may still be a question of debate whether Gino makes the female tourist affected by his sexuality or not. But it is what happens in the story. In his work on the issue of female tourist hunting, Peter Loizos states that "First, the men tend to be lower-class; secondly, they often hunt in pairs; and thirdly, *kamaki* is a competitive game being played among men and to impress men" (1994, p. 74). In the novel, as far as Loizos classification is concerned, firstly, Gino can be said to be a man of lower class. However, on the second point, he hunts Lilia by himself rather than in a pair. And, lastly, as the following dialogue suggests, he does attempt to impress his friends, just like in the example of *kamaki*. Explicitly, after Gino marries, he encounters his friend Spiridione Tesi and the other three men in the custom house at Chiassio. The conversation below, given as a reference to the concept of kamaki, illustrates how Gino seems to be successful through the eyes of his Italian friends in deceiving a rich and blonde English woman into marrying him:

> "They all do it," he [Spiridione Tesi] exclaimed, "myself excepted." He was not quite twenty-three. "But tell me more. She is English. That is good, very good. An English wife is very good indeed. And she is rich?"
> "Immensely rich."
> "Blonde or dark?"
> "Blonde."

"Is it possible!"

"It pleases me very much," said Gino simply. "If you remember, I always desired a blonde." Three or four men had collected, and were listening.

"We all desire one," said Spiridione. "But you, Gino, deserve your good fortune, for you are a good son, a brave man, and a true friend, and from the very first moment I saw you I wished you well."

"No compliments, I beg," said Gino, standing with his hands crossed on his chest and a smile of pleasure on his face. Spiridione addressed the other men, none of whom he had ever seen before. "Is it not true? Does not he deserve this wealthy blonde?"

"He does deserve her," said all the men (WAFT, p. 31).

The quotation above is of a conversation among the men that revolves around firstly Lilia's nationality, then her wealth and, last of all, her physical appearance. The last question is a suggestive remark which signifies, in a general sense, the supremacy of the average man over women. Indeed, all the men believe that they each deserve a blonde, rich English woman. The conversation continues as the men chat about the woman's age:

"Tell me," said Spiridione - "I forgot to ask - is she young?"

"Thirty-three."

"Ah, well, we cannot have everything."

"But you would be surprised. Had she told me twenty-eight, I should not have disbelieved her."

"Is she SIMPATICA?" (Nothing will translate that word.)

Gino dabbed at the sugar and said after a silence,

"Sufficiently so."

"It is a most important thing."

"She is rich, she is generous, she is affable, she addresses her inferiors without haughtiness" (WAFT, pp. 31-32).

Undeniably, Spiridone's exclamation "Ah, well, we cannot have everything" also implies a masculine attribute that is, men's expectation of having a younger wife. However, when they weigh the pros and cons of having an older wife with money, they all agree that having a rich woman makes up for any other shortages, as indicated in the conversation. As both of the quotations above suggest, Gino expects confirmation about his wife from his friends. In other words, as a male member of society, Gino knows he is marrying the Other, namely Lilia, "not only to possess her but also to be ratified by her; to be ratified by other men, his peers" and, as is the case above, "hence he wishes consideration from outside to confer an absolute value upon his life, his enterprises, and himself" (Beauvoir, 1961, p. 208) because only after his friends' approval of his marriage is he revealed as an individual and can then place

complete value upon himself. If his marriage to the English woman had not been confirmed by his friends, he could never have felt satisfied with his marriage. Additionally, in reference to the concept of *kamaki*, it is clear all the men are greatly impressed by Gino's marriage.

In the very beginning, the marriage between Lilia and Gino does represent mutual love and respect, but it then turns out to be a complete failure. At first, Lilia not only ignores the socio-cultural differences between the two countries but also the real means of communication. Lilia unwarily falling in love with Gino and immediately marrying him results in despair as Gino does not speak English and nor does Lilia speak Italian throughout the course of their relationship. However, what is interesting is that misunderstandings between Lilia and Gino do not only stem from language but also from Gino's machoistic attitudes. In other words, their disagreement does not arise due to their lack of a common language. Rather, it arises due to the lack of true communication between a man and a woman. Remarkably, at the very beginning of their relationship, Lilia and Gino seem to communicate better than they do at in later stages of their marriages even though language gradually ceases to be a problem for them. One reason could be that Gino begins to feel superior as a man and asserts the idea that "there should be one master in that house – himself" (WAFT, p. 26). Gino's notion simply suggests masculinist perspective, acknowledgement that men and women are not equal.

In its historical context, Simone de Beauvoir explains how gender discrimination reveals itself in many different forms and emphasizes the desperate condition of women in these words: "The actual condition of woman has not been affected by the type of filiation (mode of tracing descent) that prevails in the society to which she belongs; whether the system be patrilineal, matrilineal, bilateral, or non-differentiated […]" because of the fact that "she is always under the guardianship of the males" by asking a universal question about "whether the woman after marriage will remain subject to the authority of her father or of her older brother – an authority that will extend also to her children – or whether she will become subject to that of her husband" (1961, p. 95). This quotation explicitly suggests, Lilia has become the subject of her husband Gino. She is treated unequally by him throughout her marriage. However, before her marriage with Gino, she might presumably have been subjected to the authority of her ex-husband, Charles. After Charles's death, she was under the constant

surveillance of her brother-in-law Philip. Interestingly, even though Lilia becomes the wife of a man twelve years her younger and from a lower class than herself, she is still subject to her husband's superiority. As emphasized by Beauvoir, the interplay between Lilia and the three men suggests she has, throughout her life, always been subjected to the authority of men.

With these premises in mind, the hegemonic masculinity of Gino is clearly displayed through a number of incidents since it has to do with the power of man. Gino as a man eager to show his masculinity and is rather pleased, particularly when Lilia subordinates to him. In the following quotation, he appears to be concerned about his wife but, in reality, he is exposed as an intolerable man pondering about his wife's awkward manners. Moreover, he gradually begins to understand that it is rather difficult living with such a wife such as her. In other words, his marriage becomes unendurable for him because of her temperament, as demonstrated in the following quotation:

> Lilia took solitary walks too, and only that week a tramp had grabbed at her watch - an episode which is supposed to be indigenous in Italy, though really less frequent there than in Bond Street. Now that he knew her better, he was inevitably losing his awe: no one could live with her and keep it, especially when she had been so silly as to lose a gold watch and chain (WAFT, p. 30).

As far as gender issues are concerned, Gino's hegemonic masculinity reveals itself under the pretext of a gentleman apparently showing compassion for his wife:

> "You [Lilia] must not go out alone," he [Gino] said gently. "It is not safe. If you want to walk, Perfetta shall accompany you." Perfetta was a widowed cousin, too humble for social aspirations, who was living with them as factotum" (WAFT, p. 30).

As the quotation above indicates, the characters' gender roles are clearly demarcated in terms of cultural codes and societal norms. For instance, if you are a woman in Italy, you are not allowed to walk freely in the streets without a companion. Moreover, hegemonic masculinity determines what a woman should and should not do because the notion of gender visibly divides the sexes into socially and culturally pre-determined roles as females and males. As Rubin states, "gender is a socially imposed division of the sexes [which transforms] males and females into 'men' and 'women', each an incomplete half which can only find wholeness when united with each other" (1975, p. 200). Accordingly, Gino believes that Lilia going out alone without a male

or older companion is considered a dangerous act for a woman because women are relegated to the private sphere not the public in patriarchal societies. Additionally, after Lilia loses her golden watch and chain while strolling in street, Gino feels he must display some aspects of masculinity to save her from all kinds of extrinsic dangers, as narrated in the following part:

> As he [Gino] lay thoughtful along the parapet, he realized for the first time the responsibilities of monied life. He must save her from dangers, physical and social, for after all she was a woman. "And I," he reflected, "though I am young, am at all events a man, and know what is right" (WAFT, p. 30).

The narration above explicitly exemplifies how gender is acquired through the practices of the cultural codes. Before Gino becomes a husband, he never in the least considers the idea of saving a woman from the dangers of society. However, immediately after he gets married and experiences what is required of being a husband culturally and socially, he adopts a male identity which is slightly constituted in time. On this issue, Butler (1999) exhibits a relatively radical stance regarding the gender issue and argues that the ideas on oppressive binaries between men and women act as regulative agents which produce inequalities. In the situation of Gino and Lilia, it is "regulative acts" that restrict Lilia from going out alone and "produce inequalities" between the sexes. Additionally, for Butler "gender is an identity tenuously constituted in time, instituted in an exterior space through a stylised repetition of acts" (1999, p. 140). In this sense, Gino's identity is not to do with his stable identity. Rather, as Butler says, his gender identity is formed "in time" and founded in "an exterior space" through the "repetition of acts". In other words, Gino's gender identity is formed in time through the repetitive acts that he witnesses in his own society. He adopts a socio-culturally determined role as a husband whose requirements are predefined. Finally, he distinguishes between what it is to be a woman and what it is to be a man. To him, a man protects his wife from the evils of society and knows what right is for her. On the other hand, to him, a woman needs the protection or shelter of a man. This perspective clearly indicates that gender-based differences are institutionalized in the exteriority rather than in the interiority.

Harriet Wilcox is a single woman who has only visited the Protestant parts of the world as a tourist in accordance with her religious and educational background: "She [Harriet] was curiously virulent about Italy, which she had never visited, her only

experience of the continent being an occasional six weeks in the Protestant part of Switzerland" (WAFT, p. 6). As a strict follower of the disciplines of upper-middle-class Anglo-Saxon Protestant tenets, Harriet is unsettled by everything Lilia has so far done. Moreover, Harriet's gender-specific attributes are deeply rooted in Victorian mores. For instance, Harriet is unsympathetic towards Lilia first in her flirtations with Mr. Kingcroft and then her marriage to an Italian. Concerning Harriet's beliefs regarding traditional womanhood, as a strict follower of Protestantism, she thinks she has the right to interfere in any issue related to the Herriton's honour. So, Harriet shows no mercy or sympathy towards Lilia and criticizes her morality. In this scene, a woman can be an object of hatred by another woman because of the established patriarchal views throughout history. Helene Cixous, in her work entitled *The Laugh of Medusa*, narrates how women have gradually become victim of men, or, in a sense, how men make women an object of hatred: "Men have committed the greatest crime against women. Insidiously, violently, they have led them to hate women, to be their own enemies, to mobilize their immense strength against themselves, to be the executants of their virile needs" (1975, p. 2042). As indicated, the overreactions of Mrs. Herriton and Harriet display that women become their own enemies in patriarchal societies where men exert their power over women.

In the succeeding parts, the new theme of Lilia's death exposes the masculine and feminine perspectives of the characters. As will be explained in the subsequent parts of this thesis, Lilia decides to have a baby boy to attract the attention of Gino and to become a family in a real sense. However, it is unfortunate that she dies while giving birth. When the news of her death reaches the Herritons' home, Mrs. Herriton instantly sends her son, Philip and her daughter, Harriet to Italy in order to bring the baby back. As a traditional Victorian woman, Mrs. Herriton's ultimate aim is to save the family's reputation, which is still considered among the most important social mores in Edwardian society. Mrs. Herriton, by sending both Philip and Harriet to Italy in order to bring back the baby, maintains a matriarchal identity. As is known, saving the family name is generally considered a masculine attribute rather than feminine, and in this incident, Mrs. Herriton adopts some aspects of masculine attributes.

In the novel, Harriet is portrayed as a rigid girl who does not make any effort to understand people around her. On the one hand, Mrs. Herriton deems her daughter a failure as she lacks softness and diplomacy, both of which she values in maintaining

productive human relationships. On the other hand, she adores her daughter's spiritual and nationalistic aspects: "Though pious and patriotic, and a great moral asset for the house, she lacked that pliancy and tact which her mother so much valued, and had expected her to pick up for herself" (WAFT, p. 7). Yet, Mrs. Herriton thinks that Harriet will certainly be able to complete her mission in Italy by bringing the baby back.

Portrayed as an arrogant female English woman, Harriet' racial biases are blatantly revealed. For example, Harriet displays her unsympathetic attitudes towards Italians on her first arrival in Italy. Unlike many other people, she shows hardly any appreciation of Italian art, architecture and people because of her racial arrogance. These attributes, namely the overt expression of her beliefs, thoughts and emotions, may generally be regarded as the attributes of females rather than males because men are known to disguise their own feelings. As far as gender issues are concerned, it can be said that Harriet shows specific feminine attributes. For instance, she, without any hesitation, reveals what she thinks about people in Italy who act awkwardly. To her, Italians are all uncivilized and rude. Through her manners, she shows that she has no tolerance of other cultures because she has an incentive for "changing her disposition never" (WAFT, p. 72). In other words, Harriet is one of the most prejudiced characters in the novel. While Gino's attitudes do not fit her own values, she resolves not to have deep empathy with him because she adheres passionately to the values and mores instilled by the doctrines of Protestantism. Whereas her discourse is indicative of her sophisticated manners, she has a ruthless determination in putting aside her own prejudices. She feels no empathy and shows no indication of transformation as a conventional Victorian woman.

Nevertheless, Harriet, a class-conscious, race-conscious and gender conscious female, is concerned only about her mission from the first day of her arrival in Italy because she is there to "get the baby, and for nothing else" (WAFT, p. 64). To her, everyone, including Philip and Caroline, should be dedicated to their ultimate aim. She even prays for God to rescue Lilia's child from the hands of an "evil" Italian, even if he were its father: "Blessed be the Lord my God who teacheth my hands to war and my fingers to fight" (WAFT, p. 100). Caroline, as a self-determined character, acts as a woman whose perspectives are not confined to the social and cultural mores of Edwardian society. While Philip and Harriet are making plans to take the baby from

Gino in order to save their family name, Caroline changes her mind and decides not to help them. However, Caroline is a powerful female character and shows her anger when Gino becomes indifferent about his son's fate. She criticizes him for not taking the necessary precautions for caring for the child. After Caroline shows Gino what type of a man he is and reminds him of his responsibilities as a father, Philip understands the value of being a father.

In the novel, three women Lilia, Caroline and Harriet, whose ages are rather close to each other, show remarkably distinctive sexual performances. In his study, Shore distinguishes three types of sexuality: The first is 'reproductive sexuality', which is limited to the "biological and reproductive aspects of sexual dimorphism"; the second, 'psychological sexuality', means "psychological and subjective aspects of sexual identity"; and the last is "gender sexuality", which involves a range of cultural practices (1981, p. 194). With regard to this classification, Lilia's is 'reproductive sexuality' because of her eagerness to display her fertility: she has one daughter by Charles and one boy by Gino. Caroline, on the other hand, experiences 'psychological sexuality', as she confesses that she has been in love with Gino to whose physical appearance she is attracted, particularly in the bathing scene. Last of all, Harriet is depicted as "a frigid xenophobe [a strong feeling of dislike or fear of people from other countries] and fanatic Protestant" (Goodlad, 2006, p. 312). Harriet, who is deeply involved in spirituality, conveys 'gender sexuality' which complies with the cultural practices of her time. She does not show even the slightest inclination towards sexuality as she is most probably be under the strong influence of traditional practices.

In the novel, when the Herritons receive a telegram with the news that Lilia is to marry an Italian, they all overreact. As a distant and austere mother figure, Mrs. Herriton firstly dispatches Philip to Italy to prevent the marriage. Before leaving Sawston for Monteriano, Philip finds himself in some paradoxical situations: "For three years he had sung the praises of Italy, but he had never contemplated having an Italian as a relative" (WAFT, p. 10). According to Sehgal, "His [Philip's] class consciousness makes it impossible for him to reconcile his aesthetic view of Italy and relationships with the Italians" (1973, p. 87) as he is overwhelmed by feelings of uncertainty and intolerance, both of which are the implications of modernism. Moreover, Philip contemplates that "The man [Lilia's prospective husband] may be a duke or he may be an organ-grinder" (WAFT, pp. 10-11). In this scene, Philip is over-anxious,

representative of a common trait of females rather than males. Throughout the novel, he is unable to repress his feminine feelings and thoughts, frequently presenting some aspects of femininity rather than masculinity. For instance, it is rather unusual for a man, but not a woman, to be over-anxious about another man's family. In this sense, Philip, is in some cases unable to maintain his masculine persona and adopts a feminine one instead. In this scene, Philip's manners are an example of gender blurring.

In the novel, it is context that becomes a significant factor in determining one's feminine or masculine attributes. On the one hand, Philip displays some aspects of femininity when he is confronted with a situation about Gino's family. On the other hand, he exhibits some masculine attributes when he is challenged by a situation that is entirely concerning Lilia's marriage. Philip's notions of his familial linkage, rooted in the dogma of the Victorian period, is explicably stated when he says: "If Lilia marries him [sic], she insults the memory of Charles, she insults Irma, she insults us [the Herritons]. Therefore, I forbid her, and if she disobeys [sic] we have done with her for ever" (WAFT, p. 11). In this quotation, the expected roles of women in the Edwardian period are overtly revealed through Philip's perspectives, representative of a conservative man. To him, if a woman is a widow with a daughter, she should remain single for the rest of her life in order not to insult her ex-husband's familial linkage, that is, a Victorian belief. As Stuart Mill (1984) argues, all the moralities tell women that it is their duty to live for others, it is their nature to make complete abnegation of themselves. So, it is expected that Lilia should obey the Victorian patriarchal norms. Yet, it is not only Philip as a man but also the Herriton women, Mrs. Herriton and Harriet Herriton, who disagree with Lilia's marriage as they are all under the strong influence of traditional gender-specific roles.

In conclusion, the traditional Victorian stereotypes, represented by the Herritons, display their gender identities in conformity with the cultural codes and societal norms of Edwardian society, values of which are entrenched in the Victorian period. Contemporary Edwardian characters such as Lilia exhibit more self-determining identities. In some certain contexts, characters tend to demonstrate either some aspects of masculinity or femininity. But in more minor incidents, female characters are seen to display masculine identities and vice versa. Yet, it does not mean that the notion of

gender does not divide the sexes into socially and culturally pre-determined roles as females and males.

3.1.2. Gender Stereotypes

In the *Encyclopaedia of Sociology* (2000a), Stets and Burke explain the roots of femininity and masculinity by comparing them in an item entitled *Femininity/Masculinity*. They state that in Western culture, men are considered aggressive, competitive and concentrated whereas women are stereotypically considered inactive, supportive and communicative. To them, whereas at the very beginning, the distinction between men and women was thought to stem from innate differences in male and female traits, characteristics and temperaments, in later stages, femininity and masculinity came to be thought to be based on social and cultural conditions, structures or expectations rather than innate emotions or biological differences. They also state in the same item that an individual's gender identity, that is masculine or feminine, is based on the meanings the individuals have internalized from their associations with female and male roles in a society. However, this does not mean that gender-specific attributes can always be directly observed; they can also be inferred from the behaviours and interactions in which one engages. In other words, gender identity roles do not stand in isolation, rather they are related to counter role identities.

E. M. Forster portrays gender stereotypes in this novel to expose the roles that are assigned to men and women in Edwardian society. In *Where Angels Fear to Tread*, the Herritons as representatives of traditional Victorian stereotypes, are portrayed with their gender-specific attributes. News that Lilia is marrying an Italian man is abhorrent to the Herritons. They insist that such a marriage should be prevented as they think it is improper for a widow with a daughter to marry a man who is foreigner, is younger, and is lower in status. Indeed, these assumptions are nothing to do with their own thoughts. Rather, they are reflections of the pre-determined gender roles that still exist in Edwardian society.

The main reason why Mrs. Herriton wholeheartedly wishes to prevent this marriage is that "Irma belonged to her father's family, not to mother's" (WAFT, p. 4). Beauvoir explains the roots of this idea, inherently found in Mrs. Herriton's cultural codes, in her work in the chapter entitled "Patriarchal Times and Classical Antiquity" (1961). To her, since the beginning of patriarchy "[…] a woman's children are no longer hers,

by the same token they have no tie with the group from whence [where] the woman has come" because of the fact that "[t]hrough marriage woman is now by no longer lent from one clan to another: she is torn up by the roots from the group into which she was born, and annexed by her husband's group" (1961, p. 106). The position of Lilia demonstrates Beauvoirian approach as Mrs. Herriton believes that Irma belongs to her father's heritage not to that of her mother. Mrs. Herriton's traditional perspectives are deeply entrenched in patriarchal society. Thus, the Herritons make every attempt to prevent the marriage.

The Herritons learn that before Philip's arrival to Italy, Lilia and Gino's marriage has already taken place. As a man of the upper class, Philip never accepts or respects this marriage as a private affair. Moreover, Lilia is commonly humiliated by her brother in-law Philip. For instance, when Lilia pronounces to Philip that "Gino's uncle is a priest – the same as a clergyman at home [Sawston]" (WAFT, p. 21), Philip disregards Lilia arguing that an Italian priest will never be equal to an English one. Moreover, he is enraged at Lilia's stupidity in assuming an Italian priest is equal to an English one in terms of social status. Philip humiliates Lilia simply because she is a woman. As a man raised with the doctrines of Victorian society, Philip shows no respect to women like Lilia. Philip's attitude also suggests the stereotype of traditional Victorian men's manners.

In her marriage to an Italian boy, Lilia shows no obedience to Sawstonian rules, namely, conventional values of the Herritons. In one of her conversations with Philip, she explains the kind of social and psychological disruption she has lived through. When Philip attempts to dissuade Lilia from marrying Gino, she cries out that living in Sawston with them is unbearable for her:

> For once in my life I'll thank you to leave me alone. I'll thank your mother too. For twelve years you have trained me and tortured me, and I'll stand it no more. Do you think I am fool? Do you think I never felt? Ah! when I came to your house a poor young bride, how you all looked me over – never a kind word – and discussed me, and thought I might just do; and your mother corrected me, and your sister snubbed me, and you said funny things about me to show how clever you were! (WAFT, p. 22).

The quote above clearly describes not only her situation over twelve years in Sawston but also the Herritons' stereotypical attributes. Lilia's confessions about how she feels mistreated by the Herritons suggest she is overwhelmed by feelings of embarrassment

and despair. Additionally, Lilia asserts the idea that "[…] when Charles died I was still to run in strings for the honour of your beastly family, and I was to be cooped up at Sawston and to learn to keep house, and all my chances spoilt of marrying again" (WAFT, p. 22). As inferred from Lilia's remarks, her reminiscences of her time with the family are recurrently unpleasant. She clearly states that the Herritons have maltreated her in every possible way and that she has always had bad experiences with the Herritons, particularly after her husband's death. She openly states that she has always been under the control of her in-laws.

The Herritons, representatives of traditional Victorian stereotypes, attempt to prevent Lilia's marriage not only with the intention of sustaining their own social and cultural stability but also protecting their national heritage. From the Herritons' perspective, a widowed English woman's marriage to an Italian unambiguously suggests that heritage is "in the face of a foreign threat" (Sehgal, 1973, p. 79). However, just like the Herritons, Lilia, who the Herritons' consider a lower-class woman, is also unable to rid herself of her rigid beliefs regarding the conventional and racial superiority of the English. Even though one of Lilia's reasons for leaving England is related to the class-conscious attributes of her in-laws, she re-establishes a setting in Italy where she maintains attributes of English class-consciousness.

Specifically, Lilia continues in Italy to lead the life of an English woman. Furthermore, she maintains her English attitudes. For instance, she senses a note of tension in her voice while she is expressing her own feelings about her daughter: "an unexpected terror at the thought of Irma or any English child being educated at Monteriano" (WAFT, p. 27). As a woman, Lilia does not feel secure in Italy and she also feels the country improper for a child's education, too, because she believes that values such as discipline, control, power, family reputation and honour are all considered as British conventions necessary for their survival (Sehgal, 1973). Because of Italians gender-specific attributes, she finds herself in a complete dilemma between her mind and her soul. Before her arrival in Italy, she thought Italy was a country of liberty. In time, however, she discovered Italy is a place where gender discrimination comes in many different forms.

On his arrival in Italy, Philip, as the spokesman of the Herriton family, attempts to convince Gino of the inconvenience of his marriage to Lilia. Indeed, Philip acts as a man in the patriarchal household. He naturally becomes the head of the family, and,

thus, he believes that he has to assume the role of guardian to save the family from all kinds of dangers. This scene depicts the confrontation between the two men:

> "Signor Carella [Gino], I will be frank with you. I have come to prevent you marrying Mrs. Herriton, because I see you will both be unhappy together. She is English, you are Italian; she is accustomed to one thing, you to another. And – pardon me if I say it – she is rich and you are poor" (WAFT, p. 23).

In this quotation, Philip highlights the differences between Lilia and Gino in regard to their nationality and prosperity, which can commonly be regarded as offensive remarks for a tête-à-tête talk. Yet, Philip goes further, and he even offers Gino 'a reward' in his own terms, actually a bribe, for not marrying her and asks him, "What about a thousand lire?" (WAFT, p. 23). Remarkably, offering a bribe is commonly regarded a masculine attribute rather than a feminine one. However, Philip learns that unfortunately Gino and Lilia hastily got married when they heard Philip was soon to arrive in Italy.

The life in Italy for a woman like Lilia was never as serene as she thinks. It turns out to be an unfortunate decision for her when she has to overcome the difficulties of making new friends in a different culture. In her social relations, language becomes a barrier as she does not know Italian. Consequently, she cannot communicate with ease. Her conflicting manners also produce an unhappy relationship with her husband who is much younger than herself. In the course of their marriage, Lilia contemplates whether it is inevitable that she gets rid of her Sawstonian attitudes. Instead of declaring her independence from Sawston, she attempts at making a simulation of Sawston in Italy. For instance, when Lilia tells Gino "I always do it in England", Gino roars "This is Italy" (WAFT, p. 36), a statement that makes Lilia feel complete isolation and loneliness. As a woman, Lilia is unable to repress her emotions such as isolation, boredom and loneliness, all of which are considered reflections of modernism. Forster, through the character of Gino, attempts to portray the stereotypical attitudes of men towards women irrespective of nationality.

When Gino and Lilia argue, Lilia mostly responds to Gino saying for example, "I am older than you, and I'll settle" (WAFT, p. 36). However, at the end of the argument, the winner is generally Gino, as he asserts his authority by claiming "I am your husband" (WAFT, p. 37). The struggle is not only about the supremacy of one individual over another but also the clash of differently coded culture and gender forms. It is also related to male superiority over females, even where the woman shows

more mature and sensible attitudes than the man. The interplay between Gino and Lilia indicates that, as a man, Gino expects a woman to possess lady-like, feminine qualities such as subservience, loyalty and innocence rather than decisiveness, harshness and impoliteness. Furthermore, it is a man, Gino, and not a woman, Mrs. Herriton, who achieves in dominating Lilia as she acknowledges "Gino made her do what he wanted" (WAFT, p. 36). Lilia's confession refers to male superiority over her.

In sum, Forster intentionally portrays gender stereotypes to enable the readers to distinguish between the traditional Victorian and the contemporary Edwardian characters in this novel. As indicated, gender stereotypes can roughly be defined as a generalised opinion, belief, preconception and assumption about attributes that should be possessed by women and men or the roles that are assigned to men and women. In the novel, the Herritons who act inconformity with the manners specific to Victorian gender stereotypes in the Edwardian period display attributes such as loyalty to the family and patriarchy as well as matriarchy. Moreover, they show dislike for an extraterritorial marriage. Furthermore, they try every means to save the family name, including maltreating a woman like Lilia, who is of a lower status, and attempting to bribe to a man not to marry Lilia. In the novel, Gino's attitudes also suggest male stereotypes. In the succeeding parts of this thesis, the characters will also be seen to be involved in manners specific to gender stereotypes depending upon the context.

3.1.3. Gender-Based Violence

Gender-based violence, a phenomenon deeply rooted in gender inequality, refers to any type of harm that is perpetuated against either a man or a woman, and/or a group of people because of their sex, gender, sexual orientation and gender identity (Istanbul Convention, Article 3, 2011) in a general sense. Notably, gender-based violence against women affects them deeply due to the physical, sexual or psychological harm directed against them.

In the novel, being a woman, Lilia is significantly more exposed to gender discrimination, and thereby, gender violence. For instance, Lilia has become more restricted in her daily activities in Italy. Explicitly, she is not allowed to go for a walk alone. A deprivation of liberty occurring in both public and private life of Lilia can be considered as gender-based violence. As Womack states, "Prompted by the norms and mores particular to his Italian culture, Gino destroys Lilia's dream of liberation through his extramarital affairs and by forbidding her to walk unaccompanied among

Monteriano's picturesque surroundings" (2000, p. 137). As far as Gino's extramarital affairs are concerned, it is remarkable that Gino does not respect Lilia as a wife. He is well aware of the fact that she does not have a "virgin body", that her body lacks "the freshness of secret springs, the morning sheen of an unopened flower, the orient lustre of a pearl on which the sun has never shone", as metaphorically and mystically defined by Beauvoir (1961, p. 180). As Gino is aware, Lilia is a widow with a daughter and he is unable to break the hymen and, consequently, unable to take the possession of her feminine body as it has already been taken by her deceased husband Charles. More explicitly, since the defloration, Gino cannot take Lilia's virginity, not only because "virginity has this erotic attraction only if it is alliance with youth[ness]" (Beauvoir, 1961, p. 181) but also because she has lost her virginity long before. Beauvoir's narration on the virginity of a woman who is beautiful and yet in her thirties, explicitly exposes masculine perspectives: "it must be full of spiders inside" (1961, p. 181). As seen, through the eyes of a man, it is commonly assumed that feminine virginity implies youth not only beauty. Thus, as a thirty-three-year-old woman whose sexuality and beauty are about to vanish for the average man, Lilia must suffer Gino's extramarital affairs. Remarkably, after marrying an English woman, Gino shows disrespectfulness to her in every possible way, humiliating her femininity, ignoring her intellect, embarrassing her, and so on, all of which can be considered gender-based violence against woman. Indeed, Gino, as a man, tries in every way to dissuade Lilia from being a woman herself.

The novel presents Lilia as a woman who is not satisfied with her Italian husband because she is always subject to her husband's superiority. However, on some occasions when Gino appeals that he is her husband, Lilia gets angry and says, "And, I have got the money" (WAFT, p. 37). She continues arguing with him, "And you'd better mend your manners" and threatens him, "for you'd find it awkward if I stopped drawing cheques" (WAFT, p. 37). While Lilia threatens Gino, she hesitates when she does so. Lilia behaves in this way because she refuses to conform to traditional feminine roles. But she later understands that Gino has married her only for her money, and she feels terribly sorry about all her sacrifices. She thinks that "She had given up everything for him – her daughter, her relatives, her friends, all the little comforts and luxuries of a civilised life" (WAFT, p. 38). She even thinks of renewing her contacts with her motherland, England, but she believes that "… even if she had the courage to

break away, there was no one who would receive her now. The Herritons had been almost malignant in their efforts against her, and all her friends had one by one fallen off" (WAFT, p. 38). So, she feels desperately alone. Lilia fails to appreciate the complexities of her own life. For instance, she never understands or, most probably, she pretends not to understand that Gino has married her only for her money.

In the course of the novel, Lilia's position as a wife of Gino in Monteriano is narrated in the following quote:

> The advance of regret can be so gradual that it is impossible to say "yesterday I was happy, today I am not." At no one moment did Lilia realize that her marriage was a failure; yet during the summer and autumn she became as unhappy as it was possible for her nature to be. She had no unkind treatment, and few unkind words, from her husband. He simply left her alone (WAFT, p. 35).

The quote above suggests that Lila and Gino's marriage is in difficulty. Even though Lilia is not treated unkindly by her husband and is not exposed to any unkind remarks for a while, it does not mean that she does not suffer psychological violence because being left alone in a country where a woman is a foreigner may also be considered among the severest psychological violence towards a woman.

Undeniably, all Lilia wants is to love and to be loved. However, her needs are not met by her husband. Gino is a young and unemployed Italian devoid of any of the general characteristics expected of a husband. If Gino had had a traditional husband identity who goes to work to support his family rather than spending his "whole days in the loggia leaning over the parapet" (WAFT, p. 28), Lilia would not have shouted at him; "Look what I am giving up to live with you!" (WAFT, p. 27). For Lilia, being a husband means Gino should work for his household in order to meet the demands of his family, to eventually recognise his responsibilities, and, lastly, to struggle to make his family a contented one. However, Gino shows his masculinity and demonstrates his superiority over his wife in all respects by continually reminding of her that he is her husband. In the course of their marriage, Gino is unable to assume the identity of husband in accordance with the expected gender roles.

In her work *Sexual Politics*, Kate Millett cites Freud's feminine soul, "What does a woman want?" (1970, p. 178). Freud, in a letter to Marie Bonaparte, admits that he cannot find the answer to this question "despite his thirty years of research" and

emphasizes that it is "the great question that has never been answered"[16] (Jones, 1953, p. 421). Accordingly, it is unclear exactly what Lilia wants as a woman representing New Woman because she seems she does what she wants in her life. From an objective perspective, first, she marries Charles despite of her mother-in-law's objections; second, after her husband's death, she leaves her daughter behind and marries an Italian and, finally, she lives in Italy with a man younger than herself. Additionally, she never gets into financial difficulties because of a legacy she receives. As far as Freud's question is concerned, it seems that Lilia does whatever she wants. But she is portrayed as a desperate woman in a society where, presumably, she is pitied by readers of the novel. It is therefore quite understandable to ask what she really wants as a woman. Freud attempts to associate what a woman wants as "penis envy", which is rooted in girls' childhood experience, notably, when they realize that they lack a penis and that they are the opposite of males. In other words, according to Freud, "women regard themselves as wronged from infancy" (1915, p. 323). So, the tragic experience of women in general is considered a catastrophe that occurs as women are on the path of discovering their own sex. Moreover, Freud's psychoanalytic approach shows that women accept the fact that to be born female is to be born castrated. With these concerns in mind, Lilia may feel "penis envy" or experience "female castration complex", according to Freud, although Millet believes that Freud "has no objective proof of any consequence to offer in support of his notion of penis envy or of a female castration complex" (Millett, 1970, p. 182). Millet disagrees with Freudian penis envy or female castration complex and suggests there are some social foundations to what a woman like Lilia really wants. Millett focuses on the "possibility of social explanation for feminine dissatisfaction" (1970, p. 183), a notion that suggests Lilia's dissatisfaction most probably stems from her social disengagement. Explicitly, Lilia has never been satisfied with her life in England as she is humiliated by her deceased husband's family. Also, she is never content with her new life in Italy. As a woman from the lower class, she quite possibly experienced drastic "feminine dissatisfaction". Thus, the question about what Lilia wants as a woman is concealed by her own experiences, which are related to her own discontentment with life.

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[16] For more information see the letters of Freud to Maria Bonaparte quoted in Jones, E. (1953). *The Life and the Work of Sigmund Freud*. Vol. II, New York: Basic Books.

In time, through the course of the novel, Lilia's attempts to adapt herself to Italian culture fail. She feels alienated in Italy. In order to change her pessimistic mood and become more optimistic in this foreign society and to declare her female fertility, Lilia contemplates having a baby, but particularly a baby boy because if she has a baby boy, she anticipates that "… he [Gino] will be different" (WAFT, p. 28). Lilia's eagerness to produce a baby boy can also be considered both psychological and sexual violence against her because the basis of her eagerness is to attract the attention of a man, Gino. Lilia has used her sexuality, beauty and money; now she appeals to the last key element and tries to use her fertility in order to save her family. While it may seem rather odd and awkward "to give a generally valid definition of the female, […] as the bearer of the eggs and the male as bearer of the sperm" (Beauvoir, 1961, p. 38), in this case, the definition, particularly the one on the female as "the bearer of eggs", thoroughly fits Lilia's position because she sees herself purely as the bearer of eggs. Yet, the general consensus on the physical function of woman and man is that the continuity of the human race depends genetically on the existence of both sexes. Thus, Lilia acts accordingly. In this case, she relies on her feminine intuition regarding fertility because she recognizes what a macho Italian man wants, as the following quotation discloses:

> Gino was distracted. She knew why; he wanted a son. He could talk and think of nothing else. His one desire was to become the father of a man like himself, and it held him with a grip he only partially understood, for it was the first great desire, the first great passion of his life (WAFT, p. 42).

Intriguingly enough, Lilia loses all hope and suddenly becomes ill, dying in childbirth. Lilia's death symbolically represents the fate of a common woman whose identity does not conform with the cultural codes and societal norms of the Edwardian period. Indisputably, the desperate Lilia is an example of collective female identity which struggles to be satisfied and to satisfy the needs and demands of the males in all spheres of life, but in vain. Lilia has always been a subservient woman. Similarly, her yearning for pregnancy is an implication of her submissiveness to the authority of her husband. One of the main reasons why she wants to be pregnant is to connect with her young husband with the help of a new-born baby boy. Millett expresses the position of females such as Lilia who "continually obliged to seek survival or advancement through the approval of males as those who hold power" (1970, p. 54), that is, who are either in the form of her deceased husband, her brother-in-law, and her new husband. Additionally, "She may do this either through appeasement or through the exchange

of her sexuality for support and status" (Millett, 1970, p. 54). As a woman, Lilia has always craved approval of the males around her.

With regard to her pregnancy, according to Gino, Lilia succeeds in her mission, that is, to give him a baby boy, certainly not a baby girl. Gino is seen as a man whose desire for a baby boy completes his culturally determined masculine perspective: "Before the child was born he [Gino] gave her [Lilia] a kiss and said, 'I have prayed all night for a boy'" (WAFT, p. 42). As the quotation implies, for Gino, Lilia is no more than a piece of flesh which, he thinks, will be helpful in maintaining his own generation because she has become his property just like an object. Because "She is defined and differentiated with reference to man and not he with reference to her; she is the incidental, the inessential as opposed to the essential. He is the Subject, he is the Absolute – she is the Other" (Beauvoir, 1961, p. 8). By explaining the positions of women in a general sense, Beauvoir also helps to interpret how Lilia becomes only "an incidental", an "inessential" and "the Other" in the eyes of her husband.

Notably, Beauvoir clearly pronounces that a woman who is deemed the property of man can never be assumed to have a "subjective personality" but rather is an object whose existence is a natural or permanent part of man, as is the case in the relationship between Lilia and Gino.

> […] when woman is given over to man as his property, he demands that she represent the flesh purely for its own sake. Her body is not perceived as the radiation of a subjective personality, but as a thing sunk deeply in its own immanence; it is not for such a body to have reference to the rest of the world, it must not be the promise of things other than itself: it must end the desire it arouses (Beauvoir, 1961, p. 183).

In this way, Lilia becomes the property of Gino once they marry and Gino feels he has the right to exploit his wife according to his own interests because he believes she is an object of his. In other words, in Gino's eyes, Lilia is never granted position as subject whose personality includes distinctive human qualities. Lilia's subjective personality is rather assumed as something invisible, or, as stated above, "a thing sunk deeply in its own immanence." Lilia's body has nothing to do with the world itself and it is not the promise of things other than herself. Thus, her body is considered no more than flesh, which neither has a connection with her subjectivity nor has a reference to the world itself. In death, her body ceases its affiliation with arousing desire; the body of a dead woman arouses no more interest and no more desire for Gino. This is why

rather than pitying the dead woman, he focuses on his masculine victory, that is, he has acquired a baby boy, an inherently acquired reproduction of lineage.

In the conclusion, when the English resolve to return to Sawston without the baby, Philip and Caroline are unable to find Harriet. Before embarking on a train to leave Italy, Philip and Caroline witness Harriet kidnapping the baby. Yet, the baby is killed when the carriage he is in overturns, bringing about chaos, disorder and sorrow. Harriet screams "The Baby – the baby – it slipped – it's gone from my arms! I stole it" (WAFT, p. 104). After the accident, Philip finds the bundle of the baby while crawling through the mud. Harriet becomes mentally unstable and reacts desperately: "I stole it! I and the idiot – no one was there.' She burst out laughing" (WAFT, p. 104). As inferred, Harriet is responsible for the death of the baby. This incident may also be taken as gender violence because kidnapping a baby and causing his death has violent psychological and physiological consequences. Her life-long existing belief of the superiority of the English nationality, namely her race-conscious ideas, lead her to chaos and anarchy. Whether they be her own ideas about the honour of the Herritons or her arrogance and determination, they cannot change the fact that she is involved in an illegal act. Yet, the reality behind Harriet's crime remains a mystery, a remarkable technique in Forster's novel, a kind of agony of suspense in silence:

> The details of Harriet's crime were never known […]. It was clear that she had gone prepared for an interview with Gino, and finding him out, she had yielded to a grotesque temptation. But how far this was the result of ill-temper, to what extent she had been fortified by her religion, when and how she had met the poor idiot - these questions were never answered, nor did they interest Philip greatly (WAFT, p. 105).

On the issue of the sudden death of a baby, Gordon explains: "the forced removal of a child from the history, […] literally by sudden death" in some way or other "makes the family an endangered species" (1985, p. 318). Indeed, while the Herritons' main purpose was to save the baby from the evil hands of his Italian father, the family itself became a threatening subject for the baby.

In the novel, examples of gender-based violence can be found not only between man and woman but also between man and man, as illustrated in the examples above. On hearing his son's death, Gino's anger turns to violence and he attacks Philip. As Gino is about to murder Philip, Caroline arrives home, stops them attacking each other and calms them down. Gino feels completely overwhelmed by anger. Moreover, his

attempt to murder Philip and his continual torment of him indicate not only his primitivistic but also his mannish and insane manners. Furthermore, even if his behaviour to Philip is understandable or, to some degree, natural as he has lost his beloved child along with his hope and future, it does not mean that he is not cruel, violent and brutal. Basically, the scene where Gino tortures Philip on hearing that his baby is dead signifies the breakup of identity as well as gender-based violence as Gino thinks it is the baby who connects his embodiment with the world. When he is faced with the reality, he shows signs of anger and frustration.

E. M. Forster wittily depicts gender-based violence against women through the character of Lilia. As specified, Lilia is deeply affected by the physical, sexual and psychological harm directed against her in many respects. Forster, by including a character such as Lilia, makes his readers question the position of women in Edwardian society, where gender norms and forms are continually criticized, re-evaluated and reformed. Moreover, Forster does not only narrate gender-based violence against women. He also depicts physical forms of gender-based violence against men through Philip. Yet, it is concluded that it is Lilia herself who is under the strong influence of gender-based violence directed against her through the attributes of her in-laws and young husband.

3.1.4. Gender Blurring

Gender blurring, in a general sense, refers to a man behaving as would be expected of women, and a woman's attitude, outlook, manner and behaviour conforming more to those of male characters than to her female. In *Where Angels Fear to Tread*, E. M. Forster slightly and prudently includes gender blurring as a new form of subject. As *Where Angels Fear to Tread* is his first novel, gender blurring is introduced through a number of characters in some parts of the novel in order to show the readers the unnecessary demarcations between the sexes.

As indicated in the previous part, the story continues with the motherless new-born baby. Although the fate of Gino's baby becomes the novel's main concern as it metaphorically attempts to reunite two cultures, the baby is considered no more than a piece of flesh as it is given neither any human characteristics nor a specific name. Oddly enough, Gino, although a father, never mentions his name, commonly using the pronoun 'it' in reference to him. Yet, it is clear that Gino takes care of his son attentively after his wife's death. The scene where Gino bathes the baby demonstrates

the extent to which he employs some aspects of feminine attitudes in looking after his son:

> "I had gone to the Farmacia," he [Gino] continued, "and was sitting there comfortably, when suddenly I remembered that Perfetta had heated water an hour ago" – over there, look, covered with a cushion. I came away at once, for really he must be washed. You must excuse me. I can put it off no longer." "I have wasted your time," she [Caroline] said feebly. He walked sternly to the loggia and drew from it a large earthenware bowl. It was dirty inside; he dusted it with a tablecloth. Then he fetched the hot water, which was in a copper pot. He poured it out. He added cold. He felt in his pocket and brought out a piece of soap. Then he took up the baby, and, holding his cigar between his teeth, began to unwrap it (WAFT, pp. 86-87).

As already suggested, it is the context that determines the characters' feminine and masculine attributes. As a father, Gino feels that he is responsible for the welfare of his baby boy. So, he ultimately adopts some aspects of femininity rather than masculinity while bathing the baby. Furthermore, Gino's bathing his son also has a deep impact on him as a father figure. George H. Thomson explains the significance of the bathing scene on Gino's masculine identity:

> Gino bathes his infant son, pridefully joyous at the sight of this perfect wriggling incarnation of his own flesh. His delight is completely selfish and completely beautiful. It seems to us god-like. Gino is not, as he would be in Tolstoy, one who comes face to face with a great mystery of the universe and in that confrontation represents us all. Rather, he is one whose personal identity is subsumed in a timeless image of man-as-father. On account of that image, the scene with the baby contributes significantly to the mythic expansion of his role (Thomson, 1961, p. 317).

The bathing scene means something different about Caroline Abbott as she can be said to be portrayed as a woman who puts all her prejudices aside and tries to get to know the real Italy and the Italians. She perceives foreign culture in her experience of Gino's paternal passion and love of his baby boy. In other words, the bathing scene, which becomes a kind of awakening, makes Caroline interested in Gino as a father figure: "She turned away her head when Gino lifted his son to his lips. This was something too remote from the prettiness of the nursery. The man was majestic; he was a part of Nature; in no ordinary love scene could he ever be so great" (WAFT, p. 87). In this light, it can be asserted that Gino displays an androgynous sexiness, having both male and female characteristics. According to Virginia Woolf, "… in each of us two powers reside, one male and one female… It is fatal to be a man or woman pure and simple;

one must be woman-manly or man-womanly" (1973, p. 93). In line with Woolf, Gino can be said to be described as a man whose powers reside in both male and female manners. In other words, Gino adopts both male and female characteristics, particularly after his wife's sudden death. Through his immanent paternity, he exhibits neither strongly male nor strongly female characteristics. Yet, this does not mean that he always employs androgynous attributes in sustaining his relationships with the others. Rather, he takes into account the context itself. For instance, where the context changes from hospitality to vulgarity, Gino employs some aspects of masculinity such as aggressiveness and contentiousness, and where the context changes from insincere to sincere relations, he employs more feminine attributes such as kindness and sympathy.

The scene where Perfetta enters the room, serves Philip a bottle of milk that has been warmed for the dead baby and tries to persuade Philip to drink the milk refers metaphorically to the soothing effect of milk on the two men. Through the milk, an object which alleviates the tension between two men, Philip's homosexual orientation is ambiguously revealed. To Markley, "Through Philip Herriton's mixture of disgust and attraction toward Gino, Forster gradually reveals Philip's growing desire for the other man" (2001, pp. 276-277). Moreover, the scene in which Philip is introduced to Gino can also be given as an implicit example of the homosexual implications in the novel. The narrator intentionally describes the features of Gino's well-built body. The following paragraph explicitly infers the homoerotic aspects of the novel:

> For the youth was hungry, and his lady filled his plate with spaghetti, and when those delicious slippery worms were flying down his throat, his face relaxed and became for a moment unconscious and calm. And Philip had seen that face before in Italy a hundred times - seen it and loved it, for it was not merely beautiful, but had the charm which is the rightful heritage of all who are born on that soil (WAFT, p. 19).

The quotation above implies that Gino displays rather sexualized manners while he is eating his supper under Philip's gaze. The reference made to the delicious slippery pasta covertly implies "the image of worms flying down his throat" can be regarded as a "veiled image of fellatio", according to Markley (2001, p. 276). Additionally, Markley argues Gino's consumption of his meal passionately implies the postcoital moment of unconsciousness. Accordingly, Glen Cavaliero explains the mutual relationship between Gino and Philip in these words:

> If Italy is a masculine world, in Sawston the women dominate. And in a masculine world Philip is at a loss: he is no match for Gino. Gino is Forster's most interesting incarnation of the demon boy. With his spontaneity, his mercurialism and successful masculinity he is everything that Philip is not, and is potentially the ideal brother who can bring fulfilment. But he is also conventional, covetous and violent (1979, p. 66).

Seemingly representing the best qualities of Italians, Gino is a character with the spirits of enthusiasm, amusement and honesty. Moreover, to Wilde, "Gino functions primarily as the human embodiment of Forster's primitivistic ideal" (1961, p. 210).

The end of the novel suggests that by the time the English leave Italy, the two men are pleased to renew their friendship. Forster introduces Philip's character as a man whose sexual orientation seems to be men rather than women. The (re)readings of Forster's novels confirm that Forster consciously inserts either minor or major homosexual characters in his novels, as indicated by Levine. Levine unearths the relationship among Lilia, Philip and Caroline by suggesting that they "are all attracted to the dentist's son Gino, a beautiful, brutal Italian who serves to remind them of the inadequacy of Sawston" (1984, p. 81), that is, a reference which implicitly arouses curiosity about Philip's hidden homosexuality.

The novel ends with Caroline's confessions about her feelings for Gino on their way back home: "That I love him [Gino]": "Her body was shaken with sobs, and lest there should be any doubt she cried between the sobs for Gino! Gino! Gino!" (WAFT, p. 115). Additionally, she acknowledges that "I love him, I'm not ashamed of it. I love him, and I'm going to Sawston, and if I mayn't speak about him to you sometimes, I shall die" (WAFT, p. 115). Then, she implores Philip, "Tell me I'm a fool or worse – that he's a cad. Say all you said when Lilia fell in love with him" (WAFT, p. 115). These quotes reveal that just as Lilia is "attracted and aroused by the primitive energy of Gino, the young Italian son of a dentist, who, by English standards, lacks culture and civilization" (Schwarz, 1983, p. 628), Caroline is also attracted to him because "Gino is a discernibly Carpenterian[17] figure: the embodiment of an affective, even

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[17] Edward Carpenter, a sociologist, feminist advocate and anti-racist, deeply grieves that "the world is dominated by Anglo-Saxon male ruling-class" and narrates women as "the more primitive, the more intuitive, the more emotional" of the two sexes, and also reveals the women's behaviour as such, "in a way… nearer the child herself, and nearer to the savage" (1906, pp. 42-43) in *Love's Coming of Age*. For further information, see Carpenter, Edward. (1906). *The Intermediate Sex: A Study of Some Transitional Types of Men and Women*. New York: Kennerley.

nurturing masculinity, and one through which the enticements of class difference are magnified by the supplementary eroticism of 'Southernness'" (Goodlad, 2006, p. 315). However, Philip's disinterest in Caroline's confessions reveal Philip's hidden homosexual orientations once more. According to Wilde, "He [Philip] is focusing once again on the surface of things and over-idealizing his love for woman as once he did his love for Italy. Furthermore, he resigns himself too easily to his defeat, as if defeat were in truth what he desired" (1961, p. 215). As inferred, on the surface, Philip is portrayed as a man who shows empathy for a woman who refuses his love. But beneath the surface lies Philip's homosexuality. Thus, because of his homosexual orientation, he believes that maintaining a mutual relationship with a woman is not a success but a failure. Philip experiences another disappointment. When he is about to propose to Caroline on their way back home, he realizes that she has deep passion for Gino.

Remarkably, Philip never finds Caroline an attractive young lady: "there was nothing in her appearance or manner to suggest the fire of youth" (WAFT, p. 13). Frederick Toates explains how an individual becomes (un)attractive to another in these words in his work entitled *How Sexual Desire Works: The Enigmatic Urge*, "[a]rousal induced by physical exertion, humour, or exposure to erotic stimulation tends to make an attractive partner still more attractive but an unattractive partner still more unattractive" (2014, p. 169). From the beginning until the end of the novel, Caroline is a "dull" girl for Philip. Moreover, Philip's "love is unreal precisely because it lacks sexual passion, or, more generally, vitality and body; it is a weak and intellectual passion" (Wilde, 1961, p. 215). Thus, Philip and Caroline have never had such feelings of arousal activated by physical attraction or sense of humour, or erotic orientation to each other, as proposed in the explanation of Toates, because Forster secretly makes Philip a homosexual character disguised from public eyes. Philip becomes rather excited when he confronts Gino for the first time. The scene below ambiguously shows how Philip is affected by Gino's virile energy:

> Here he [Gino] saw Philip's face, and it was too much for him. He gasped and exploded and crammed his hands into his mouth and spat them out in another explosion, and gave Philip an aimless push, which toppled him on to the bed [...]. For a time Philip lay on the bed, pretending to himself that he was hurt grievously (WAFT, p. 24).

Apart from Philip and Gino, who are representatives of masculinity, Mrs. Herriton and Harriet Herriton's authoritative manners also suggest gender blurring in the novel. In certain scenes, as revealed in the previous parts of this thesis, they behave as would be expected of men, particularly in the scenes where they want to prevent Lilia's extraterritorial marriage and they want to get the baby boy back. Moreover, in some other situations, gender roles are at times blurred. For instance, society expects Gino to work and provide as a husband. However, he is unemployed, giving Lilia the male power of controlling income.

As revealed in the "Historical and Cultural Background" part of this thesis, gender roles are continually questioned and challenged in the novels of E. M. Forster. Moreover, by ascribing some feminine characteristics to men and some masculine characteristics to women, contrary to the prescribed gender specific roles of the period, Forster actually tries to show that the implications of femininity and masculinity are not stable. They are changing continually. Thus, the blurred male and female roles suggest that there are neither defined nor fixed gender roles for both men and women. In other words, while women are portrayed as courageously challenging the cultural codes and societal norms and, thus, they form a new kind of gender identity, the men are depicted as feminized beings whose characteristics resemble those of females. E. M. Forster consciously inserts gender blurring as a new subject in his first novel. Through the characters he creates, he wittily shows the readers the fluidity of gender roles and gender blurring to make them rethink gender without the prejudices of negative attitudes and stereotypical beliefs which lead to gender discrimination. Moreover, Forster creates Philip, whose gender identity is blurred on certain occasions, depending on the context.

E. M. Forster demonstrates the gradual effects of both modernism and New Womanhood on the formation of gender identities of his characters in his first novel, in which he presents new forms of gender roles. Through Lilia, who challenges the cultural codes and societal norms of Edwardian society and dies at the end of the novel with her baby boy, leaving behind no trace to dirty the Herriton's family name, Forster presents a new form of gender identity. Lilia represents New Womanhood, particularly in the decision-making process she takes about her own life. Whatever the result, she fulfils what she really wanted to do. Concerning the characters' gender roles, gender blurring is evident in some certain scenes.

As a homosexual novelist, in his first novel, Forster behaves rather cautiously in order not to reveal his own homosexual orientation through the characters he creates. Thus, he commonly focuses on the gender inequality between men and women. In order to do this, Forster employs traditional Victorian stereotypes and contemporary Edwardian characters. By juxtaposing these characters, he portrays a new form of femininity through Lilia, who challenges the pre-determined gender roles, and masculinity through Philip and Gino, whose attributes are quite different from each other. In this first novel, Forster attempts to present a more fluid gender perspective. With regard to women, Forster presents Lilia, whose identity is distinctively different from those of the other women in the novel. Lilia recognizes her sexual identity and rationally investigates woman's place in contemporary society. Rather than living for the welfare of the others as the traditional Victorian women do, she prefers living her own life. On the one hand, Forster portrays Lilia, who follows her sexual passions after she realizes her own existence in a society where all the cultural codes and societal roles are predetermined. On the other hand, he exemplifies characters such as Mrs. Herriton, Harriet Herriton and Caroline Abbott, whose perspectives regarding gender issues are strictly determined by society. Moreover, Forster employs an Italian setting, allowing him to introduce characters such as Gino Carella, who shows relatively distinguishable characteristics from the British except for in terms of gender discrimination.

4. *HOWARDS END*:

E. M. Forster's fourth novel entitled *Howards End* (1910), which is considered one of his middle phase novels, revolves around the issues of gender. The book's epigraph, "Only connect…" indicates the characters' endeavour to find a common ground in a disconnected society. Gordon emphasizes that "'Only connect' is the book's superscript, after all, and it is the connection of the male and female that is the true map to the land of sanity" (2004, p. 97). From another perspective, *Howards End* deals with "the confrontation of two mutually and paradoxically sympathetic and antithetical cultures, those of England and Germany" (Firchow, 1981, p. 50). Yet, to Sugate, the theme of the novel is no more than love: "*Howards End*, in a way, is all about love and of kinds of love: love between sisters, love between husbands and wives, love for home, love for one's country, extramarital love and love for anything to everything" (2012, p. 194). *Howards End*, which was produced between the death of Queen Victoria and the 1st World War, deals with the themes of capital accumulation, familial linkages and love and death, with a focus on the metaphysical and psychological situations of its characters.

In this novel, Forster reveals the fragmentation of the self in a materialistic world where social changes play a significant role in the characters' gender formation in Edwardian society. Throughout the novel, Forster reflects the unrest of society due to the growing interest in materialism and presents a gloomy atmosphere and a pessimistic account of London life in the early 20th century by juxtaposing English and German cultures. In his biography entitled *E. M. Forster: A Life* (1978), P. N. Furbank reveals that Forster uses German elements in *Howards End* because he lived in the country from 1905 to 1906 working as a tutor to the children of Elizabeth von Arnim and he draws on those reminiscences about. Yet, it is debatable whether it is possible to call *Howards End* Forster's German novel even though "[t]hree of the chief characters and the two protagonists, Helen and Margaret Schlegel, are half-German, bear obviously German names, are extremely conscious of their German ancestry and

heritage" (Firchow, 1981, p. 50) because the novel itself is a reflection of Edwardian society in England.

Critics commonly agree that the themes of *Howards End* mainly revolve around the issues of morality and gender. To Sugate, Forster deliberately "intertwines the theme of gender" and even that he "seems to be preoccupied with the gender issues in *Howards End*" with the intention of "critiquing the Edwardian gender roles by playing out the themes of masculinity and femininity repeatedly" (2012, p. 187). Moreover, Malcolm Bradbury states that *Howards End* navigates morality in a complicated society as it is "about the circumstances in which the moral life […] can be led in society" and also, "about the moral imaginative value of making such compromises" (1966, p. 130). Furthermore, Elizabeth Outka emphasizes that *Howards End* exposes the aspects of commodified nostalgia in a society where gender identities of the characters are reshaped through the means of modernism:

> Stranded between an out-moded past and a rapidly modernizing future, Forster reconstitutes temporal relations not quite to fragment them, but to take time's fragments and weave them together to provide a continuous connection to a modified past, a connection that would potentially satisfy both modern imperatives and nostalgic desire (2003, p. 330).

In *Howards End*, E. M. Forster presents characters as life-like entities whose traits and manners are representative of Edwardian society, as stated by Frank Kermode: "[…] in *Howards End* the characters are presented as free individuals, with minds of their own" (2009, p. 11). Additionally, Forster, by presenting his characters with free minds and common sense, creates real-like characters whose manners are commonly in congruent with the norms of mimetic theory. Kermode also adds that the novel contains a large number of "authorial reflections" such as "wise sayings about love, class and culture, panic and emptiness, prose and passion, connecting and not connecting, straightforward announcements of the Forsterian way of looking at the human condition" (2009, pp. 12-13). To Madran, Forster narrates "the universal feelings and behaviour of the individual, such as man's divided nature, the loss of identity, the discontinuance of social relations, loneliness, and fear" by enforcing the characters to "find out their own solutions to the problems they face" (2004, p. 198). According to Hoffman and Haar, *Howards End* sums up "a Europe on the brink of a world that will forever change the fortunes of England" by unveiling the conflict

between "two upper-middle-class families, one descended from English yeomanry (or the folk), the other from cultivated German burghers" (1999, p. 52).

E. M. Forster develops the plot of the novel through English and German characters around gender issues with a focus on gender discrimination. In their study, Hoffman and Haar point out that Forster deals with "a series of feminist issues in *Howards End* long before they became a central subject of Woolf's writing" (1999, p. 54). Indeed, Forster was deeply interested in the position of women in society long before Virginia Woolf. Remarkably, Forster was concerned about gender discrimination and was a strong advocate of human rights rather than women's rights because as a humanist, he believed in complete unity of body, mind and soul, whether it be a woman, a man or a homosexual. Possibly, being a man with a homosexual rather than heterosexual orientation, Forster understood the position of women in a patriarchal society in which men hold primary power and use that power over women.

In light of all these accounts, Forster juxtaposes traditional Victorian stereotypes with contemporary Edwardian characters in *Howards End*. The characters are presented with their gender-specific roles in Edwardian society, and all of which are unsympathetically criticized by Forster himself. Moreover, the characters show that they are all affected by the concepts of modernism and New Womanhood. Thus, the contemporary Edwardian characters are depicted in their newly adopted gender identities in this novel.

4.1. (Un)earthing Fe(male) Identity

> History has shown us that men have always kept in their hands all concrete powers; since the earliest days of the patriarchate they have thought best to keep woman in a state of dependence; their codes of law have been set up against her; and thus she has been definitely established as the Other. This arrangement suited the economic interest of the males: but it conformed also their ontological and moral pretensions. Once the subject seeks to assert himself, the Other, who limits and denies him, is nonetheless a necessity to him: he attains himself only through that reality which he is not, which is something other than himself (Beauvoir, 1961, p. 165).

The part entitled "(Un)earthing (Fe)male Identity" begins with an ontological account of the intellectual, existentialist philosopher and social theorist Simone de Beauvoir (1908-1986). The quotation above reveals the conventional and historical existence of women and men. Thus, this part attempts to reveal female and male identities of the

characters in *Howards End*. Locating such terms as 'men', 'male' or 'masculinity' on the one hand and 'women', 'female' or 'femininity' on the other at the core of our study requires the use of these terms with an emphasis on gender identity.

Anthropological accounts of gender criticism establish a framework for the analyses of literary studies as well as those of literary works. In their study, Cornwall and Lindisfarne ask a number of questions with the aim of shattering the conventional beliefs about man in the following quotation. Yet, all of these questions which include 'man', 'boys', 'men' and 'masculine' can also be substituted with 'woman', 'girls', 'women' and 'feminine' respectively, as indicated:

> How and when do 'boys' become 'men'? What makes someone a 'man' in some settings and a 'client', 'pimp' or 'person' in others? Is a man only, or always, a 'man'? Are only men 'masculine'? When a man is exhorted to 'be a man', what does this entail? Is a man always the same kind of 'man'? If so, what do men have in common? How and where are these commonalities constructed and used? And, if a man fails to do 'what a man's gotta do', does he cease to be a man? (1994, p. 12).

As the interrogative statements above suggest, there may be many different notions of masculinity whose meanings are remote from being stable, direct and overt as well as those of femininity. While the quotation above only interrogates the position of man, Judith Butler, in her work entitled *Feminism and the Subversion of Identity*, examines the term "woman" by focusing on whether it denotes a common identity, a gender trouble or a gender hierarchy. She, then, concludes that "woman", in a general sense, denotes "a troublesome term" and "a cause for anxiety" rather than "a stable signifier" (1999, p. 6). According to Butler, "If one 'is' a woman, that is surely not all one is; the term fails to be exhaustive, not because a pregendered 'person' transcends the specific paraphernalia of its gender, but because gender is not always constituted coherently or consistently in different historical contexts" because of the fact that "gender intersects with racial, class, ethnic, sexual, and regional modalities of discursively constituted identities" (1999, p. 5). Butler's quotation implies that by contrasting two families, namely the powerful and class-conscious Wilcoxes with the leisure-class and intellectual Schlegels, Forster, in *Howards End*, reveals how gender is associated with "racial" (English versus German), "class" (upper-middle class versus the working class) and "sexual" relations (Mr. Wilcox versus Margaret Schlegel and Leonard Bast versus Helen Schlegel). In addition, the novel highlights how gender is not formed in the same way in different historical contexts, that is, in both England and Germany.

As Butler (1999) emphasizes, by juxtaposing two families with extremely different "racial, class, ethnic, sexual, and regional" identities, Forster reflects the conflicting familial linkages concerning class distinction through the eyes of gender-conscious characters. Put simply, the novel revolves around the characters' unusual experiences, for example, the unmarried Schlegel Sisters, whose parents are not alive and who live with their brother, Tibby, in a comfortable London house; the wealthy Wilcox family; and the poor bank clerk, Leonard Bast.

The three families in *Howards End*, the Schlegels, the Wilcoxes and the Basts, are presented completely from a gender-conscious perspective. On the one hand, the novel displays tensions among the three families resulting from their differing values regarding gender issues. On the other hand, it deals with the socio-political relations between England and Germany at the turn of the 20th century. Forster intentionally employs three distinctive families to show the attributes of both male and female characters from different social status and emphasizes their gender-specific roles. On this issue, Butler states that gender is "a form of social power" (2004, p. 48). Forster uses different forms of social power in the characters in this novel; the Schlegels are half German and liberal and the Wilcoxes are English, orthodox and conservative while the Basts are rural English.

Similarly, Anne Wright emphasizes the distinction between social power of the Wilcoxes and the Schlegels. To her, the philistine Wilcoxes are regarded as "Edwardian plutocracy", who use their wealth to invest in and sustain England, whereas the Schlegels, who are not yet upper class, are the "humanitarian intellectuals" (1984, p. 27). Moreover, in another of her works, entitled *Gender Trouble* (1999), while Butler demarcates the distinction between "sex" and "gender", she suggests the key characteristics of gender are acquired in the form of interaction of a given culture. With these concerns in mind, it may be inferred that gender displays an important aspect in taking, seizing and losing social power and, thereby, in maintaining any connection in a given culture. Thus, the Wilcoxes, who are the representatives of traditional Victorian society, can be said to have acted in conformity with societal norms and cultural codes whereas the Schlegels, as the intellectuals of the time and the representatives of contemporary Edwardian society, more or less, challenge the pre-determined gender roles in society. Yet, the characters commonly seem to have

acquired the valued cultural codes and societal norms of the Edwardian period according to their gender, particularly at the very beginning of the novel.

In comparing the Schlegels and the Wilcoxes, Wright states that "In *Howards End* the moneyed classes divide into the Wilcox plutocracy, who make money, and the Schlegel intellectuals, who worry about it" (1984, p. 46). As for the Schlegels, the elder sister, Margaret, is portrayed as protective of the younger Helen even though "their relationship mov[es] back and forth along a continuum between identification and differentiation" (Levin, 1992, p. 37). Helen is portrayed to readers with a distinctive personality that in some respects suggests the New Woman: "[i]n character she [Helen] resembled her sister, but she was pretty, and so apt to have a more amusing time. People gathered round her more readily, especially when they were new acquaintances, and she did enjoy a little homage very much" (HE, p. 20). This quotation suggests that Helen is a sociable woman who likes to attract the attention of the people around her. What is more, she also expects respect as a woman. Nevertheless, the dichotomy between the sisters indicates that they are obviously different from each other as far as their perspectives on life is concerned. To put it another way, while one sister, Margaret, is ruled by her head, the other is ruled by her heart.

In the novel, the Wilcoxes, who are the representatives of traditional Victorian stereotypes, are also portrayed as having gender-specific attributes. Ruth Wilcox and Henry Wilcox are a couple with three children: two sons, Charles and Paul, and a girl, Evie. The Wilcoxes' accidental encounter with the Schlegels while touring Germany initiates a lifelong camaraderie. The story begins with Helen's invitation to reside with the Wilcoxes. Helen writes a shocking letter to Margaret giving a descriptive account of the Wilcoxes: "Mrs. Wilcox trailing in beautiful dresses down long corridors, Mr. Wilcox bullying porters, etc. We females are that unjust" (HE, p. 1). Helen's interpretation shows gender discrimination appearing in the novel for the first time. Her statement clearly delineates the borders between males and females. Whereas men are responsible for carrying out of work, women are only interested in their own beauty. As Simone de Beauvoir suggests in *The Second Sex*, "one is not born a woman, but, rather, becomes one" (1973, p. 301). Wandering around in stylish clothes can be acceptable behaviour for a woman from the upper-class while it is quite normal for a man to harass the porters, that is, men of a lower class. With these remarks, Beauvoir

affirms that woman is the product of a variable cultural accomplishment, as is the case in the Edwardian period. Yet "what the person 'is' and, indeed, what gender 'is' [are] always relative to the constructed relations in which it is determined" (Butler, 1999, p. 15). Accordingly, Mrs. Wilcox, by "trailing in beautiful dresses", acts in compliance with constructed female attributes which are pre-determined in Edwardian society.

Immediately after Helen goes to reside with the Wilcoxes at Howards End, the family estate, she announces that she is in love with Paul Wilcox, Ruth and Henry Wilcox's youngest son in a letter to Margaret: "They are the happiest, jolliest family that you can imagine" (HE, p. 2). After a while, Margaret learns that their love affair is in fact a failure, that Helen has failed to bond with the Wilcoxes and that, because of the alienation she feels from the Wilcoxes, she breaks off her engagement to Paul. In the Wilcox family, whose members are the representatives of Victorian stereotypes, the young man Paul Wilcox shows no warm feelings towards Helen. He believes that warm feelings are only tolerated between the sexes if marriage is in prospect "for fear of exciting in her hopes of marriage, which he does not mean to realise; neither a man nor woman must *flirt* (that miserable word) with any of the opposite sex, for fear of entangling their hearts, and causing their misery" (Drysdale, 1876, p. 357). Yet, Helen blames them: "I felt for a moment that the whole Wilcox family was a fraud, just a wall of newspapers and motor-cars and golf-clubs, and that if it fell I should find nothing behind it but panic and emptiness" (HE, p. 17). This quote clearly reveals how, from the very beginning of the novel, Helen is portrayed as an extraordinary woman whose feminine identity is not restricted within the standards of Edwardian society "precisely because certain kinds of 'gender identities' fail to conform to those norms of cultural intelligibility" and, additionally, "they appear only as developmental failures or logical impossibilities from within that domain" (Butler, 1999, p. 24).

Obviously, Helen is much more of an individual than the other female characters in the novel. Moreover, she appears as a developmental failure in a society where cultural capital is given less importance than material capital. Furthermore, she is not materialistic; conversely, she is humanistic. Helen proves her feminine identity in a place where sex, gender and sexuality are continually questioned. In the following quote, Judith Butler clarifies the cultural emergence of gendered beings whose attributes are either incoherent or discontinuous:

> Inasmuch as "identity" is assured through the stabilizing concepts of sex, gender, and sexuality, the very notion of "the person" is called into question by the cultural emergence of those "incoherent" or "discontinuous" gendered beings who appear to be persons but who fail to conform to the gendered norms of cultural intelligibility by which persons are defined (1999, p. 23).

Notably, Helen, as an incoherent gendered being in English culture, fails "to conform to the gendered norms of cultural intelligibility", as suggested in the above quote, most probably because of her awareness of gender differences. What is more, Helen taking the initiative when her expectations are not met can be seen as proof for her outstanding emotional and mental ability as she is happy to break off her engagement to Paul in rejection of the societal norms and cultural codes that give importance to marrying a man who, like Paul, is rich and handsome in Edwardian society. Moreover, as a representative of New Woman, she believes that marriage is one of the main mechanisms that degrade women. On the issue of marriage, George Drysdale, in his book *The Elements of Social Science or Physical, Sexual and Natural Religion*, reveals that marriage maintains the old habitual error, that it is the "province of female sex to depend upon men for support, and to attend merely to household cares and the rearing of children" (1876, p. 355). In the forthcoming parts of the novel, Helen is depicted as a woman who does not obey the prescribed gender roles. She is aware of the fact that these impositions on women are incompatible with the freedom or exalted improvement of women.

As for Mrs. Ruth Wilcox, she is portrayed as a traditional woman with unique qualities. Her gender identity is formed through her marriage with Mr. Henry Wilcox along with her socio-cultural surroundings. In the novel, she prefers contact with her rural past and appreciates humanistic values and, thereby, nature. According to Cavaliero, "As a personality Mrs. Wilcox is shadowy: indeed, she is singularly without that highly personalised, articulate individualisation which is what personality stands for in the Schlegel world" (1979, p. 110). Mrs. Wilcox does not have any special mysticism in her personality. Yet, she has common sense that depends on her deepest intuition, a sign of female Christianity. As far as gender issues are concerned, women are believed to have more common sense than men. In addition, Mrs. Wilcox's femininity qualifies her personality as it is completely different from that of the other members of the family. Among the Wilcox family, Mrs. Wilcox is one of the most positive characters, "a loving wife and mother, [who] had only one passion in life – her house" (HE, p.

60). Yet, she lacks a sense of supervisory role in her identity, as pronounced by Kerstin Elert, "In her powerlessness and ignorance she was unable to act as the guiding force, which was the role assigned to women in Victorian society" (1979, p. 98). But for her ineffective and oblivious personality, she assumes the dutiful and subordinate role of woman. She is happy with her traditional mother and wife roles and, thus, devotes all her life to her family and her house, Howards End. Yet, "Ruth had been the last of the Howards, and her house is now at the mercy of the imperialist, masculine and modernising drive of her husband and sons" (Harrington, 2007, p. 287). As suggested in the above quote, the Wilcox men are depicted with their ambitions such as imperialism, masculinity and modernism.

Forster attributes a number of positive aspects, such as virtue, patience and kindness, to Ruth Wilcox because he intentionally chooses to present a conventional type of woman whose manners date back to the Victorian period. Unlike Helen, Margaret becomes friends with Ruth as she is also impressed by the family and she wants to remain forever in touch with them. For instance, when the relationship between Helen and Paul becomes tense, Mrs. Wilcox does not blame the Schlegels as she is concerned about people's emotions: "There was no bitterness in Mrs. Wilcox; there was not even criticism; she was lovable, and no ungracious or uncharitable word had passed her lips" (HE, p. 82). All these characteristics can be taken as genuine aspects of traditional women belonging to the upper class. Additionally, Ruth Wilcox, as the imperial ideal of femininity, is portrayed with credulous and loyal manners towards her husband because of the fact that, as Butler suggests, "only men are 'persons', and there is no gender but the feminine" (1999, p. 26). In other words, in the Edwardian period, a wife was expected to be naïve and dedicated to her husband. Ruth, as a member of a patriarchal family founded upon Mr. Wilcox's private property, unquestionably obeys what her husband tells her to do. In a patriarchal family, while "woman is subjugated", man "fornicates with slaves or courtesans or he practises polygamy" (Beauvoir, 1961, p. 77). Strangely enough, in later parts of the novel, Mr. Wilcox is known to have fornicated. Thus, the concept of fornication as an act of pleasure to be pursued by men in the Edwardian period is uncovered in further parts of this thesis.

Apart from a devoted mother figure, Forster presents Ruth Wilcox as a woman who sacrifices herself to otherworldly deeds. According to Leslie White, "Ruth is neither 'dogmatic nor possessed of the missionary spirit' […] Ruth often seems less a

character than a finite spirit, a physical embodiment of the 'unseen'" (2005, p. 52). In addition, Ruth shows no concern for women's issues of her own age as she considers such issues "man's issue". Moreover, Mrs. Wilcox is given as apolitical and indifferent to the advancement of women's status in Edwardian society. Furthermore, Mrs. Wilcox's non-positioning herself, particularly in the democratization process of gender and social equality, becomes rather arcane for a financially independent woman, namely for Margaret. Mrs. Wilcox states, "I sometimes think that it is wise to leave action and discussion to men […] I never follow any arguments. I am only too thankful not to have a vote myself" (HE, p. 55). And as a response, Margaret says to her: "We didn't mean the vote, though, did we? […] Aren't we differing on something much wider, Mrs. Wilcox?" (HE, p. 55). Ruth Wilcox responds, "I don't know, I don't know'" (HE, p. 55). Hence, the Wilcox men also reject the female intellectual as they think women are sentimental and unstable. To them, "Equality was nonsense; Votes for women nonsense" (HE, p. 16). As a representative of traditional Victorian woman, Mrs. Wilcox is an outstanding exemplary of the position of women in Edwardian society. Through her marriage to Mr. Wilcox, she loses everything, which presumably, as a woman, she has never gained in her life. The position of Mrs. Wilcox can be explained through the statements of Drysdale: "Marriage delivers woman bound into the hands of man; it gives her moral and legal disadvantages, compared with him; tempts her to become entirely dependent on him for support, and do nothing but breed and rear children to overstock the world" (1876, p. 356). Similarly, Mrs. Wilcox's position in her marriage is degraded because of the fact that she is a traditional Victorian woman.

As far as votes for women is concerned, it is of great significance to refer to historical truths. According to historical accounts, with the Third Reform Act in 1884 in England, a number of urban male-working class were able to vote in elections for the first time and yet, all women and 40 % of adult males were still without the vote at that time. In 1918, with the Representation of the People Act, only woman over the age of 30 who owned the minimum property qualifications were able to vote. In 1928, with the Representation of the People (Equal Franchise) Act, all people over the age 21 were allowed to vote (Frawley, 2008). Considering the publication date of *Howards End* in 1910, it is conceivable that it coincided with fierce debate within society on the equal rights of man and woman to vote. As the date indicates, just eight years later,

women over 30 with identifiable qualifications are given the right to vote. While Mrs. Wilcox's ideas are, deeply rooted in the conventional beliefs and mores of Victorian society as a result of patriarchal society, Margaret's views are, in comparison, rather individualistic, idealistic and humanistic.

Mrs. Wilcox can be said to have been under the strong influence of her husband, Mr. Wilcox, who is attributed with being both a dominant father and a husband figure. Correspondingly, Olson explicates Mr. Wilcox's manners as a father who is "holding his children on a short rein" and "he too wishes to control his son and daughter and to use them to advance his own goals, which he thoughtlessly assumes are also theirs" (1993, p. 354). In this patriarchal family, Mr. Wilcox, as head of the household, exerts supreme authority over the women. The Wilcoxes are a male family, particularly after the death of Ruth Wilcox. Apart from Evie, the rest of the family members are men. The relationship among the males depends upon unbalanced "masculine" attributes, namely, "having qualities considered to be typical of men and of what men do" (*Longman Dictionary of Contemporary English*, 2003). For instance, as depicted by Olson (1993), Mr. Wilcox commonly misuses his own children's emotions, particularly, those of his son Charles. As a subservient son, Charles usually carries out his father's work, which gradually becomes a psychological burden for him. Mr. Wilcox sends Paul to Africa to run the family business. As described by Carrigan, Connell and Lee, Mr. Wilcox presents authoritative forms of masculinity to his children, in other words, "hegemonic masculinity", which deals with "how particular groups of men inhabit positions of power and wealth and how they legitimate and reproduce the social relations that generate their dominance" (1985, p. 92).

As suggested in the above quote, Mr. Wilcox is a powerful and wealthy man and, thus, continually regulates his social relations to maintain his supremacy. Hegemonic masculinities determine other masculine types as inadequate or inferior because of the fact that hegemonic versions of masculinity become so compelling, resting on the idea that: "'a man is a man' everywhere, and everywhere this means the same thing" (Cornwall & Lindisfarne, 1994, p. 3). Concerning hegemonic masculinity, Mr. Wilcox considers his sons to be inferior to him. Thus, he always commands that his sons act under his authority in order to cement his power and wealth. By establishing his dominance not only over his sons but also his daughter, Mr. Wilcox becomes the masculine power in the Howards End estate. He also shows his superiority over Evie,

who is always under his constant surveillance. He wants to be sure to find a suitable husband with an adequate dowry for his daughter. Such masculine attributes concerning finding a suitable husband for her daughter with an adequate dowry implies that Mr. Wilcox is a traditional Victorian stereotype. Evie, as a minor character, is narrated as a young woman who continually conforms with standards for women. Even though she is only permitted to spend her time breeding dogs and playing tennis, she never questions her position either at home or within the society in which she lives. Drysdale reveals that "The life of the young ladies is most vapid and unnatural. They have no substantial occupation, and their energies are frittered away upon trivial accomplishments, which should form only the ornaments of life" (1876, p. 366). As a young lady of the Wilcox family, Evie obeys her father blindly because obeying father, at that time, was commonly regarded the traditional manners of the girls in patriarchal society.

Unlike the Wilcoxes, the Schlegels can be said to be a female family. Apart from Tibby, the Schlegels are female. Margaret professes that the Schlegels' femininity as "feminine interiors" dates back to their father's time. Margaret says, "I suppose that ours is a female house," and then, she adds, "and one must just accept it. [...] I don't mean that this house is full of women. I am trying to say something much more [sic.] clever. I mean that it was irrevocably feminine, even in father's time" (HE, 30). Here, Margaret firstly attempts to distinguish a feminine space from a masculine one by putting forward the idea that their house has always been a feminine house since her father's time. Remarkably, what she attempts to say is that, as well as the men, the women of the house have a right to speak, a view that confirms the Schlegels as representative of the intellectuals of their time. Alternatively, "interiors" can be inferred to refer to the decoration of the house having traces of femininity. Whatever the case, Margaret asserts the idea that the house itself has been a place which is unquestionably feminine since his father's time.

Throughout history, man/woman and masculinity/femininity have generally been depicted as polarized opposites. Conversely, Kimmel argues they are both "relational constructs" and adds that "One cannot understand the social construction of either masculinity or femininity without reference to other" (1987, p. 12). Specifically, each character in the novel has his or her own "sex roles" in performative acts which reveal the difference between woman and man in regard to his or her social power. In this

case, the term "role" is used to denote "a recognizable and accepted standard" (Carrigan, Connell & Lee, 1985, p. 578) of a given society. As for *Howards End*, among the members of the Schlegels, apart from the weak brother, Tibby, the sisters Margaret and Helen are narrated with unique female identities, with manners somewhat representative of Edwardian society. The sororal relationship between Margaret and Helen is revealed through their perspectives on the societal norms and cultural codes of the period. Yet, the sisters' relationship with their brother, Tibby, implies gender bias as a form of gender discrimination against men. For instance, Helen never intends to share with her brother her feelings about Paul, with whom she has fallen in love. She confesses that:

> [a] male – even such a male as Tibby – was enough to stop the foolery. The barrier of sex, though decreasing among the civilised, is still high, and higher on the side of women. Helen could tell her sister all, and her cousin much about Paul; she told her brother nothing (HE, p. 46).

This quotation expresses explicitly how the barrier between the sexes in the upper-middle class was still a problem, particularly for the women. Helen's gender-biased judgments prevent her from sharing her own emotions with her brother and also suggests "whatever biological intractability sex appears to have, gender is culturally constructed: hence, gender is neither the causal result of sex nor as seemingly fixed as sex" (Butler, 1999, pp. 9-10). Accordingly, Helen prefers telling her sister and cousin what she feels for Paul, but never shares a word of this with her brother because she believes that Tibby, as a man whose sex is culturally constructed in Edwardian society, will never understand her emotions about Paul.

The Schlegels, who inherit the ability and willingness to read literature from their father, can be regarded as "members of an intellectual aristocracy", as stated by Duplessis (2008, p. 95). In his work, Duplessis asserts that "Like the 'cultural nobility' mentioned by Bourdieu, the Schlegels have inherited an intellectual tradition – specifically, the *German* intellectual tradition – from their father, who has also left them, as material capital, books" (2008, p. 95). Nevertheless, Margaret attempts to progress intellectually as a woman, not only by reading books as her father did but also by getting to know a range of people and social classes in her own environment. As a student of literature, Margaret feels herself obliged to get to know the social system, including the classes, in order to comprehend the social (in)justices of society, however hard it may be, because Margaret, as an intellectual woman who also seems to be under

the influence of Edwardian cultural habits, believes that being cognitively involved in critical thinking is not only a man's job. Margaret confesses to Ruth Wilcox that "I have everything to learn – absolutely everything," by enumerating her educational goals, "to be humble and kind, to go straight ahead, to love people rather than pity them, to remember the submerged" (HE, p. 51). As inferred, Margaret, who is a young woman of twenty-nine, is displayed with altruistic feminine attributes.

Mrs. Ruth Wilcox, as a self-sacrificing mother, is a character whose illness is unfortunately ignored in the domestic spheres. Her imminent death causes great chaos among the family members because of the fact that, on her death bed, she writes a note bequeathing Howards End estate to Margaret. No one knows why she does this, but the common idea is that she bequeathed the house to Margaret possibly because they have similar common senses as women. The greedy Wilcox men never care about the will Mrs. Wilcox leaves behind even though they are shocked by the news. In accordance with their materialistic perspective, they together decide to destroy the note and they justify their actions by claiming the note is invalid as Ruth wrote it on her deathbed.

Taking into account the Wilcoxes' familial bondage, Mrs. Wilcox can be said to have a neutral identity or even a neglected identity in her family spheres as she is ignored as a mother and wife and, last of all, as a person with a right to impart her legal heritage. What is more, it is tragicomic that rather than giving Margaret her right to the estate, Mr. Wilcox gives her vinaigrette, which Margaret finds very generous of him, being unaware of the Wilcoxes' manipulation. Unambiguously, the males, Henry Wilcox, a pragmatic husband, and Charles Wilcox, a greedy son, refuse to act on the matter and never mention the legacy to Margaret. The men's reactions to the legal inheritance are related to their inherited masculine values. In other words, their culturally inherited notions of "manhood" prevent them from sharing the news of the legal will with Margaret because they are exhibiting the male attributes of a world where men have absolute authority. David Gilmore argues that the term "manhood" involves three major demands: to procreate, to protect and to provision. To Gilmore, "people in different cultures conceive and experience manhood ... as the approved ways of being an adult male in any given society" (1990, p. 1). By emphasizing hegemonic masculinity "on the masculine values of the late-Victorian period and the early years of the twentieth century", Gilmore states that it was a time when "manhood was an

artificial product coaxed by austere training and testing" (1990, p. 18). Most probably, the Wilcox men's desire to protect their heritage signifies their natural tendency to manhood, which is later trained and tested in the forthcoming parts of the novel. Because the Wilcoxes refuse to give Margaret her legal inheritance to Margaret for fear of losing their manhood features such as procreating, protecting and provisioning, as suggested by Gilmore, they all eventually end up in the merciful hands of Margaret, as she is to marry Mr. Wilcox and, thereby, will become the legal owner of Howards End.

In the novel, Mrs. Wilcox's death marks an important milestone for the development of theme of the novel, as it lingers throughout the whole story, because Helen and Margaret gradually develop a friendship with Mr. Wilcox after his wife's death, partly because of their lease at Wickham Place which is about to expired. On learning that the Schlegels are in need of a new house, Mr. Wilcox offers them a house he owns in London to rent. Oddly enough, while Mr. Wilcox is showing the house to Margaret, he suddenly proposes to her:

> "Miss Schlegel"—his voice was firm —" I have had you up on false pretences. I want to speak about a much more serious matter than a house."
> Margaret almost answered: "I know—"
> "Could you be induced to share my—is it probable—"
> "Oh, Mr. Wilcox!" she interrupted, taking hold of the piano and averting her eyes. "I see, I see. I will write to you afterwards if I may."
> He began to stammer. "Miss Schlegel—Margaret you don't understand."
> "Oh yes! Indeed, yes!" said Margaret.
> "I am asking you to be my wife" (HE, p. 117).

As the quotation above indicates, the conversation between Mr. Wilcox and Margaret reveals a Lacanian perspective on the identification process of individuals by uncovering the binary disjunction of "having" or "being" the phallus. Hence, Mr. Wilcox, representative of "having the phallus", kindly proposes to Margaret. On the other hand, Margaret, representative of "being the phallus", becomes only the signifier of the masculine desire. Apparently, in this scene, Margaret, in being the phallus, reflects its power. In other words, to be the phallus is to be the signifier of the desire of the Other, namely a masculine desire. Such a mutual agreement on marriage is also a dialectical confirmation of their identities under the guise of their heterosexual desire, as revealed by Judith Butler in relation to "phallocentric desire":

> "Being" the Phallus [the paradoxical position of women] and "having" the Phallus [the position of men] denote divergent sexual positions, or nonpositions (impossible positions, really), within language. To "be" the Phallus is to be the "signifier" of the desire of the Other and *to appear* as this signifier. In other words, it is to be the object, the Other of a (heterosexualized) masculine desire, but also to represent or reflect that desire. This is an Other that constitutes, not the limit of masculinity in a feminine alterity, but the site of a masculine self-elaboration. For women to "be" the Phallus means, then, to reflect the power of the Phallus, to signify that power, to "embody" the Phallus, to supply the site to which it penetrates, and to signify the Phallus through "being" its Other, its absence, its lack, the dialectical confirmation of its identity (1999, p. 56).

As indicated in the quote above, Margaret's acceptance of Henry's proposal after a period of courtship implies their mutual agreement on the embodiment of the Phallus because any heterosexual marriage involves a set of sexual affairs or practices in the form of tacit agreement of mutual participants. The marriage between Mr. Wilcox and Margaret Schlegel connects the two families forever. Surprisingly enough, it is the crisis regarding Mrs. Ruth Wilcox's legacy that leads to their marriage. Inadvertently, the shift of Wilcoxes' property, Howards End, from the inward family sphere to the outward national sphere carries a strong metaphorical meaning, which is later resolved at the end of the novel.

In the novel, the Bast family is also portrayed to give a broad spectrum of understanding the characters' gender identities with a focus on class distinction. Forster intentionally depicts the relationship between Leonard Bast and his prospective wife, Jacky, the fallen women, by considering pre-determined gender roles in Edwardian society. The Bast family, representative of the working class, are abused by the wealthy class, either economically or sexually. The end of the novel explicitly reveals that Leonard sacrifices his life for the sake of being closer to the upper-class.

By examining the relationships of the characters to one another, one can understand that the women's roles in the novel commonly revolve around one central male character. In other words, the stories of the majority of the women, namely, Ruth Wilcox, Jacky Bast and Margaret Schlegel, are based on only one man, Mr. Wilcox himself. These women have a bond with him either as his wife or mistress. As a representative of a common man of the time, Mr. Wilcox considers women the inferior sex, good for companionship and child rearing but no more than that: "Man is for war, woman for the recreation of the warrior […] She cannot win in a real battle, having no

muscles, only nerves" (HE, p. 185). He believes he has superiority over women due to his physical strength and mental competence. Anne Longmuir highlights Mr. Wilcox's masculinity by pointing out that he is a man who represents "the conventional, conservative masculine view of women" (2006, p. 7) of his time. Even though gender roles are determined by the exchanges between the sexes in compliance with Edwardian standards, it is of great significance that the women with whom Mr. Wilcox connects reflect their own social positions as mother, wife and prostitute, respectively, Mrs. Ruth, Margaret and Jacky. It is evident that Mr. Wilcox's relationships with the three women exhibit gender inequality.

Ruth Wilcox is Henry's first wife, with whom he has the longest relationship. She always accepts the consequences of her husband's actions and trusts his mental superiority. As a stereotypical woman trained in accordance with the distinctive customs of Victorian society, she is only responsible for her own duties as a mother and wife. Unlike Margaret, she does not have an educational background and she is not interested in social issues of injustice. Yet, she is satisfied with herself and with her life. Among the other women, Ruth has always had a tendency in receiving Henry's approval but not his respect. Additionally, Ruth, the embodiment of Victorian values, is only concerned with her home and family. As a calm, tolerant and virtuous housewife, Ruth has never had an incentive to change anything about her life even though her childhood home is in danger of being sold. All in all, she leads her life according to the standards ascribed for a female in her own society. She is never placed as equal to Mr. Wilcox.

Secondly, the relationship between Jacky and Mr. Wilcox reveals the gender inequality between the sexes. Jacky, a corrupt character, is distinctly less fortunate than the other two women. She is oppressed not only by her class but also by her sex. In other words, she belongs both to the lower class and to the inferior sex. She is never placed as equal to Mrs. Wilcox or Margaret. As a debauched character, Jacky is first pictured with her outward appearance such as "strings and bell-pulls–ribbons, chains, bead necklaces," with a "boa of azure feathers," and a "double row of pearls" and with "[h]er hat", which is "flowery" (HE, p. 35), each of which implies her sexual identity and, in a sense, the womanly ornaments of a fallen woman. However, poor, ignorant and uneducated Jacky sensibly starts a relationship with Henry Wilcox, and then attaches herself to Leonard because she believes that being under a man's protection may bring

her salvation. Nevertheless, such a gender stereotype means sexual profligacy as it works contrarily. Whereas men are expected and even encouraged to have sexual affairs with women other than their legal wives, woman are expected to behave virtuously in this period. This is displayed in the novel as Mr. Wilcox's association with Jacky cannot be immoral for him as he believes that it is his inborn right as a man. Conversely, for a woman, it is a source of embarrassment. The Forsterian narrator reveals how fallen women lose respect: "They [fallen women] end in two ways: Either they sink till the lunatic asylums and the workhouses are full of them, […] or else they entrap a boy into marriage before it is too late" (HE, p. 181). And Jacky realises that it is impossible for her to entrap Mr. Wilcox as he is married and, because he is from the upper-middle class. Thus, she turns her attention to Leonard Bast. Forster deliberately shows Jacky as a woman who fails to accommodate herself to the rigid gender expectations of society. By presenting her as a victim of society, Forster displays how a woman can become a source of social embarrassment.

Unlike Ruth and Jacky, in one of the major incidents in the novel, Margaret Schlegel, with whom Mr. Wilcox marries, refuses to follow prescribed gender roles of society. Her difference stems either from her youth, when she had to be a surrogate parent for her siblings, or from her belonging to a younger generation than that of Ruth. Furthermore, Margaret, at the age of twenty-nine, is portrayed as a woman who has much greater knowledge of literature, art and culture than the other two women. What is more, she is much more interested in worldly issues such as woman's suffrage and socialism, which are the aspects of New Womanhood. Unlike Ruth and Jacky, Margaret succeeds in employing her own identity rather than the identity society prescribes for her, particularly when she is confronted with both her husband's adultery and her sister's illegal baby. Nevertheless, Margaret only resists Mr. Wilcox's injustice towards her sister's act, considered illegal due to the gender injustices of her time.

In short, these three women, who are intimately connected to Mr. Wilcox, demonstrate fundamental female aspects of Edwardian society. While Ruth obeys the expectations of society without question, Jacky tries to adapt herself to society's unfair standards and, in the end, fails. Of the three, only Margaret, with her wittiness, finds a mediocrity between the expected roles of woman and her own female identity in society. Yet, in

the end, she appears to be a rather conventional mother figure, following in the footsteps of Mrs. Ruth Wilcox.

E. M. Forster shows how working-class people become vulnerable when they interact with the upper classes. Apparently, what brings Leonard's life to an end is his connection with the upper-middle class; first, he loses his job and then, his life. When Helen's pregnancy is discovered, Leonard decides to confess to Margaret and goes to Howards End to ease his conscience. There, his accidental meeting with Charles, who thinks that he is the one responsible for clearing his family name, an Edwardian ethical convention whose roots were entrenched in the Victorian period, brings chaos to the ostensible order of his life. According to Sidorsky, "Although he [Charles] has no feeling or sympathy for the plight of Helen Schlegel, he insists that his station as a close relative place upon him the moral duty of inflicting punishment, 'a thrashing,' upon Leonard Bast" (2007, p. 256). Remarkably, Charles behaves in accordance with the traditional Victorian mores, that is, a man is expected to clear his family name, even at the expense of murdering someone. Charles's masculine behaviour leads to his destruction. The scene where Charles is filled with anger is symbolically associated with a German sword that belongs to the Schlegels. When Leonard stumbles back into the bookcase in fear of the sword, the bookcase instantly falls on him, covering him with books, and he dies. According to Firchow, "It is the specifically 'German' sword of the Schlegels that brings about Leonard's death at the hands of Charles Wilcox in Howards End, but not before Leonard […] has sired a male child that will one day inherit Howards End" (1981, p. 68). It is emphasized that the male child of the Schlegels and the Basts will inherit Howards End, an event that connects the three families together forever. Nonetheless, the death of Leonard signifies the ill-starred destiny of the working class. Oppenheimer explains how unfortunate Leonard is to come between the two families:

> As the business-like Wilcox and culture-minded Schlegel families battle to see whose way of life is more viable or more worthy, poor Leonard Bast, an autodidactic clerk, gets caught in the crossfire, becoming more destitute as a result of the efforts of both families (2011, p. 89).

Medalie's view on Leonard's death is rather different from that of Oppenheimer. Rather than be in the crossfire of the two families, Medalie argues that Leonard's inevitable death is the result of past and present and/or traditionalism and modernism:

"Leonard is doomed because the battle raging is between the traditional past and a desecrating modernity, and he has been dispossessed by them both, for different reasons" (2002, p. 42). So, Leonard is ill-fated because of the inevitable effects of modernism as he remains neither in the present time nor in the future. Additionally, Crews argues that Leonard becomes the victim of capitalist society. To him, Leonard is "a symbol of the worst effects of modern capitalism, which encourages people like Leonard to be dissatisfied with their circumstances and at the same time frustrates their desire for recognition" (1967, p. 118). Moreover, Duplessis emphasizes the significance of Leonard's accidental encounter with the upper-class which leads to his destruction:

> Leonard Bast, who typifies the poor man desiring to improve intellectually, suffers economic hardship, humiliation, and finally death as a result of his contact with the intellectual Schlegel sisters, the blue-bloods of academic capital, whose impractical philanthropy theorizes the literacy of the poor in society (2008, p. 95).

Similarly, like Feo character in "The Eternal Moment", Leonard is also portrayed as "the man who had no advantages, who was poor and had been made vulgar, whose early virtue had been destroyed by circumstance, whose manliness and simplicity had perished in serving the rich" (1947, p. 306). Put another way, Leonard has been under the strong influence of both the Schlegels and the Wilcoxes, both of whom have played a key role in devastating his life. Unquestionably, Leonard sacrifices his life for the sake of fitting in with the upper class. Apart from Leonard's misfortune, Charles's three years imprisonment for murder of Leonard causes great damage for the Wilcoxes. So, Charles becomes responsible for his father's breakdown "presumably representing his [Henry Wilcox's] recognition of the inadequacy or incompleteness of the Wilcox code of moral behaviour" (Sidorsky, 2007, p. 256). On the one hand, it can be argued that Charles's imprisonment can easily be regarded as a calamity, on the other, it can also be claimed that Leonard's death had some utilitarian results. Gordon agrees that "The death of Leonard Bast enables the happy habitation of Ruth Wilcox's house. Without his death, Margaret would have left Henry and gone to live abroad with Helen. The important injunction to 'only connect' would not have been obeyed." (2004, p. 102). That is, Leonard becomes a scapegoat as his death seems to prove rather useful in bringing about a re(union) of the family.

The Charles's imprisonment has a great impact on his gender identity. Charles, who murdered Leonard in order to clean his family name, is a man who readily wants to disentangle himself from the Wilcoxes by changing his family name and considers living somewhere else after he is released from prison, specifically to refrain from the oppressive masculinity of his father. Yet, his wife, Dolly, defends her family name saying, "… Wilcox just suits Charles and me, and I can't think of any other name" (HE, p. 245). The extract below is of Judith Butler explaining the historic context for which women generally identify their own identities with men. According to Butler, this is because:

> Patrilineality is secured through the ritualistic expulsion of women and, reciprocally, the ritualistic importation of women. As wives, women not only secure the reproduction of the *name* (the functional purpose), but effect a symbolic intercourse between clans of men. As the site of a patronymic exchange, women are and are not the patronymic sign, excluded from the signifier, the very patronym they bear. The woman in marriage qualifies not as an identity, but only as a relational term that both distinguishes and binds the various clans to a common but internally differentiated patrilineal identity (1999, p. 50).

With regard to the explanation above, it is apparent that as a woman, Dolly strongly identifies her own identity with that of the Wilcoxes; she identifies herself with her husband's clan. Accordingly, Dolly believes the notion of inheriting or determining descent through the male line not through the female line. Consequently, she is a very good exemplification of patrilineality. In other words, Dolly, whose kinship is distinguished by her marriage to a Wilcox man, is an ardent advocate of her husband's lineage.

In the novel, it becomes clear over time that Margaret has assumed Mrs. Ruth Wilcox's role of mother of the family. Millett explains how women become objects of the men in patriarchal societies: "The position of women in the patriarchy is such that they are expected to be passive, to suffer, and to be sexual objects; it is unquestionable that they are, with varying degrees of success, socialized into such roles" (1970, p. 1994). Even though in the adultery scene Margaret, being strict, tells Mr. Wilcox what type of man he is, her rebellious act does not mean that she is not a passive woman. In the course of the novel, she becomes another Mrs. Ruth Wilcox, namely, a woman who obeys her husband in every way. By following Edwardian societal norms and cultural codes through her life and by taking over Mrs. Wilcox's physical place at Howards End,

Margaret positions herself as Henry's life-long wife. Margaret is an intuitive woman and considers Mrs. Ruth Wilcox to verify her existence:

> I feel that you and I and Henry are only fragments of that woman's [Mrs. Wilcox's] mind. She knows everything. She is everything. She is the house, and the tree that leans over it. People have their own deaths as well as their own lives, and even if there is nothing beyond death, we shall differ in our nothingness. I cannot believe that knowledge such as hers will perish with knowledge such as mine (HE, p. 225).

As has already been stated, the change in Mr. Wilcox's personality is narrated as a somewhat delicate subject because his conversion from orthodoxy to contemporary throughout the novel results in composing a will initially donating Howards End to Margaret and then, to his new-born nephew, namely, Leonard and Helen's son. Such a significant change, from loathing to protecting, makes Mr. Wilcox a tolerable and sensitive man in relation to his wife's sister, the fallen Helen. Moreover, Mr. Wilcox ensures the other members of the family know about his will and states that "And let everyone understand that; and after I am dead let there be no jealousy and no surprise" (HE, p. 245). In this way, the shattered familial linkages which have been neglected and distorted in the course of life are re-established between Helen and Henry Wilcox.

This part argues that E. M. Forster juxtaposes traditional Victorian stereotypes with contemporary Edwardian characters. To do this, he compares and contrasts the female and male identities of his characters. In *Howards End*, Forster presents a new form of femininity through the character of Helen. Representative of New Woman, Helen courageously challenges pre-determined gender roles and attempts to satisfy her sexual passions, just as Lilia does in *Where Angels Fear to Tread*. However, unlike Lilia, Helen is portrayed as an extraordinary woman who challenges pre-determined roles in Edwardian society.

The following part attempts to reveal the attributes of female and male characters through the perspectives of gender criticism. The following sections of this chapter examine how gender discrimination is portrayed in *Howards End*. Moreover, the issues concerning gender such as sexual double standards, sexual desire and gender fluidity are uncovered through gender criticism in order to determine how characters' gender identities are depicted in the Edwardian period.

4.1.1. Gender Discrimination

Broadly speaking, gender discrimination refers to any action that denies privileges to a person because of his/her gender. In *Howards End*, there are many illustrations of gender discrimination and, on examination, it is commonly women who are discriminated against in favour of men. Furthermore, it is rather difficult for the male characters to become aware of the discrimination against women as they see such issues as "insignificant", as Beauvoir reveals, "It is, in point of fact, a difficult matter for man to realize the extreme importance of social discriminations which seem outwardly insignificant, but which produce in woman moral and intellectual effects so profound that they appear to spring from her original nature" (1961, p. 18). In other words, men are not discriminated against on the basis of gender.

Bearing in mind the novel's issue of gender discrimination, the relationships between males and females, inherently indicative of gender differences, are frequently presented through the narratives of Mr. Wilcox and Margaret Schlegel. The passage below describes the scene in which Helen and Margaret are strolling around Battersea Bridge Station:

> Here Mr. Wilcox reached them. It was several weeks since they had met. "How do you do?" he cried. "I thought I recognised your voices. Whatever are you both doing down here?" His tones were protective. He implied that one ought not to sit out on Chelsea Embankment without a male escort. Helen resented this, but Margaret accepted it as part of the good man's equipment (HE, p. 93).

This quote reveals that Mr. Wilcox maintains his masculinity as he reminds the women of what not to do on Chelsea Embarkment. His masculinity has to do with his protective persona, an aspect of his culturally inherited manners. He behaves towards the women with extreme masculinity. At the same time, Margaret thinks of herself as "the kind of woman" he desires. As an illustration, when Mr. Wilcox proposes to her, "she made herself give a little start. She must show surprise if he expected it. An immense joy came over her" (HE, p. 117). This suggests that she intends to behave in accordance with the expected roles of women, changing her manner to one she felt he would deem appropriate for a woman. To Henry, Margaret is "so lively and intelligent, yet so submissive" (HE, p. 185). Apart from her energy and intelligence, her submissiveness implies traditional attributes of the women in a general sense. On the other hand, as a representative of New Woman, Helen does not like Mr. Wilcox's

manner. As a woman keen on her own independence, Helen never considers having a man to escort them in order to protect them from the dangers of society.

Remarkably, Helen's attributes are of great significance in exhibiting an idiosyncratic style. Unlike most of the female characters in the novel, Helen, who is previously depicted as humanistic rather than materialistic, shows overtly her feminine attributes. For instance, immediately after learning that her sister intends to marry Henry Wilcox, Helen shows her disapproval. She displays her own emotions candidly by sobbing and crying, commonly regarded as female traits:

> And then, turning her face to her sister's, she [Helen] burst into tears. Margaret was stupefied. She heard herself saying, 'Oh, really –' She felt herself touched with a hand that trembled. 'Don't,' sobbed Helen, 'don't, don't, Meg, don't!' She seemed incapable of saying any other word. Margaret, trembling herself, led her forward up the road […]. 'Don't, don't do such a thing! I tell you not to – don't! I know – don't! … Panic and emptiness,' sobbed Helen (HE, p. 123).

The distinctions between female and male characters can be said to have been wisely drawn by Forster. In other words, in *Howards End*, Forster draws clear lines of demarcation between the feminine and masculine attributes in Edwardian society. Just like his father, Charles behaves towards women around him in a humiliating manner. For instance, the Wilcoxes view the women as associated with foreigners, natives and servants. Charles's remarks regarding servants, "Why be so polite to servants? They don't understand it" (HE, p. 16), and his comments about women in a letter to Margaret, "the words were underlined, as is necessary when dealing with women" (HE, p. 112), overtly exemplify the inappropriate attitude of men towards women, whether they be servants or women in general. According to Harrington,

> Both women and servants, like the poor and the criminal classes, are unknowable, inferior, potentially threatening to the imperialist western upper-middle class male. Womanhood, as understood by the Wilcox men, is represented by Ruth Wilcox and Jacky Bast (2007, p. 284).

Indeed, the perception of Wilcox men from the concept of womanhood is limited. To the Wilcox men, a woman can be just like either Mrs. Wilcox who is kind, warm-hearted, decent and conservative or Jacky Bast, who is fallen, immoral and evil. Thus, they feel never resentful about the position of women in society because they are accustomed to the humiliating image of women as culturally and socially inferior beings.

When Mr. Wilcox and Margaret become engaged, Margaret asks Henry Wilcox where they will live when they get married. Henry replies "I have not yet decided" (HE, p. 186), a statement which clearly indicates that the woman has no voice for expressing her own preference. In fact, Henry ignores Margaret's choice. Even though he adds, "What about Norfolk?" (HE, p. 186), the suggestion does not mean that he will respect Margaret's preference. According to Langland (1990), unlike Helen, Margaret remains constantly alert to social expectations of feminine attributes by decoding those expectations. Conversely, Helen is portrayed as an extrovert woman who explicitly articulates her discontent at being treated as an inferior female. Yet, it is commonly accepted that women are not allowed to take important decisions as such things are generally regarded as the main concern of men.

In their marriage, Margaret is expected to behave towards Mr. Wilcox in accordance with the feminine attributes of Edwardian society. Appropriately, she realizes that "In dealing with a Wilcox, how tempting it was to lapse from comradeship, and to give him the kind of woman that he desired!" (HE, p. 164). Furthermore, Mr. Wilcox shows interest in Margaret's temperate intellectualism as long as he presents his superiority as her husband, that is, performing the traits of his own masculinity. However, Mr. Wilcox realizes the difference between the two wives, namely, Mrs. Ruth Wilcox and Margaret Schlegel. Unlike Mrs. Wilcox, who thinks that "it is wiser to leave action and discussion to men" (HE, p. 55), Margaret neither "subordinates her beliefs to her husband's" nor "relinquishes her principles" (Olson, 1993, p. 352). Mr. Wilcox's thoughts are narrated in the following quotation, which exhibits his masculine power:

> Her [Margaret's] cleverness gave him no trouble, and, indeed, he liked to see her reading poetry or something about social questions; it distinguished her from the wives of other men. He had only to call, and she clapped the book up and was ready to do what he wished (HE, p. 185).

It is explicitly revealed here that Margaret is always available to fulfil her husband's wishes. It seems as if she is always at his service whenever she is needed. Using a gender lens when analysing the quote above, it is implied that Margaret's intelligence not being seen as a problem by her husband can also be considered gender discrimination against women. He actually despises women's intellect. The brainpower of a woman is depicted as something that gives no challenge, according to the husband. Indeed, Mr. Wilcox has difficulty getting used to his new wife's habits

of reading poetry and asking questions about social matters because, for a man whose values are entrenched in the Victorian society, these traits are not considered the appropriate traits for a woman. In any case, as an intellectual woman, Margaret does what is expected of her as a wife.

Yet, there are many examples of Mr. Wilcox behaving contemptuously towards his wife, Margaret. For instance, in one incident, Mr. Wilcox asks Margaret plain questions and expects from her plain answers. His statements suggest he treats Margaret in a rather demeaning way in order to satisfy his manly superiority, as the quote below shows:

> "Henry shrugged his shoulders. 'Margaret! Margaret!' he groaned. 'No education can teach a woman logic. Now, my dear, my time is valuable. Do you want me to help you or not?'
> 'Not in that way.'
> 'Answer my question. Plain question, plain answer. Do-'" (HE, p. 203).

This quotation implies that Mr. Wilcox conforms to the masculinist, traditionalist and authoritative manners of traditional Victorian stereotype. As an impudent man, he judges that the women can never learn logic even if they are educated in many aspects. Moreover, he disrespectfully informs Margaret of how valuable his time is. Furthermore, he asks in an irritated manner whether she will help him or not. Through the character of Henry Wilcox, the clear distinction between men and women's social status are revealed. Whereas Mr. Wilcox can act freely, commandingly and inconsiderately, the woman is only permitted to behave submissively, passively and tolerantly in a family where traditional Victorian manners are still revered.

The novel shows women generally interiorizing in their unconscious mind, given that from their performative acts imply that they mostly behave in conformity with the standards of society. The women are always ready to serve the men. For instance, as a patriarch, Mr. Wilcox's expectations have largely been met by the females around him, whether wives, daughter or sister-in-law. For instance, to him, Ruth Wilcox is a monument of virtue, honesty and innocence because she continually acts within the standards of the male-dominated society, as indicated in the following paragraph:

> He [Mr. Wilcox] remembered his wife's even goodness during thirty years. Not anything in detail—not courtship or early raptures—but just the unvarying virtue, that seemed to him a woman's noblest quality. So many women are capricious, breaking into odd flaws of passion or frivolity. Not so his wife. Year after year, summer and winter, as bride and mother, she had been the same, he had always trusted her. Her

tenderness! Her innocence! The wonderful innocence that was hers by the gift of God (HE, p. 63).

As the quotation above suggests, Mr. Wilcox always remembers his deceased wife for her ethical and domestic virtues. As already stated, Mrs. Wilcox is completely dissimilar from other women who, in the eyes of her husband, are "capricious, breaking into odd flaws of passion or frivolity". Mrs. Wilcox always conforms to the male-dominated social norms and cultural codes. In other words, she becomes consciousness of her femininity in the same society. Accordingly, emphasizing the effect of society on the formation of feminine identity, Beauvoir remarks: "Woman can be defined by her consciousness of her own femininity no more satisfactorily than by saying that she is a female, for she acquires this consciousness under circumstances dependent upon the society of which she is a member" (1961, p. 71). So, Mrs. Wilcox develops a socio-cultural consciousness of femininity that is heavily entrenched in the patriarchal doctrines of the Edwardian period whose roots are engrained in the Victorian period. Undeniably, Mr. Wilcox remembers her as a woman who is remarkable for her unchanging qualities of virtue, innocence and tenderness. Mrs. Wilcox, portrayed as a submissive and conventional woman, never changes throughout her life. Such a steadiness makes Mr. Wilcox comfortable in maintaining his masculine persona.

As for the Schlegels, the family with a mixed German and English heritage, the father is an intellectual Prussian expatriate. The aunt, Mrs. Munt, their mother's sister, is a conservative upper-middle-class woman who has attempted to control her nieces and nephew since their parents' death. For instance, on hearing her niece Helen has a relationship with the Wilcox's younger son, she shows clear interest: "Most important. How old would the son be? She says 'younger son.' Would he be in a position to marry? Is he likely to make Helen happy?" (HE, p. 5). However, Margaret, the eldest sister, refuses to let her interfere with the family's own business, instead taking control of her household. As this quote indicates, the aunt, Mrs. Munt, is trying to find out whether the son is of marriage age and whether he would be suitable as a husband for Helen. These inquiries indicate that traditional characters consider a man's position important in deciding whether he would be able to meet the general expectations of society.

E. M. Forster wittily includes the story of the Bast family in the novel through an accidental meeting of the Schlegels with Leonard Bast, a young and ambitious clerk of the lower class during a performance of Beethoven's Fifth Symphony. When Helen mistakenly takes Leonard's umbrella and leaves the performance, a mistake that leads to the beginning of relationship between the two families, Margaret believes that such a meeting is an opportunity for her as the meeting will give her invaluable experience in understanding working-class people. As a representative of the working-class, Leonard Bast worries excessively over his lost umbrella, providing insights into the conditions of the poor. For instance, Leonard's utterance implies that the lost item will cause him a lot of trouble. Then he murmurs, "I suppose my umbrella will be all right" and then says, "I don't really mind about it. I will think about music instead. I suppose my umbrella will be all right" (HE, p. 43). This quote clearly depicts the reaction of a lower-class man to a stolen or lost object. For the Schlegels, an umbrella is a worthless object whereas for Leonard it is vital as he thinks that "All men are equal – all men, that is to say, who possess umbrellas" (HE, p. 31), a reference that could well have been used later by George Orwell in *Animal Farm* (1945). According to Turner, "Initially the umbrella serves as the perfect conduit for the chance encounters that are the very substance of Howards End, making possible the initial visit between the Schlegels and Leonard Bast" (2000, p. 336). Leonard's class-conscious manners are also revealed in the lost umbrella scene when he is unwilling to give his address to Margaret to recover his umbrella. The main reason for his refusal of Margaret's offer is that he feels ashamed of being seen in his natural setting. As a common man, Leonard wants to feel superior to women. Regrettably, when his class position is exposed, Leonard feels inferior and his masculine aspects become much more ambiguous.

As a working-class man, Leonard is cognizant of his poverty. His remark, which suggests his mind and body are "always craving better food" (HE, p. 31), carry both literal and figurative meaning. While poverty causes him to be physically hungry, it also prevents him from satisfying his psychological needs. In other words, both his physical and psychological hunger prevents him from establishing strong associations and connections with intellectuals. Yet, he feels inferior, particularly among the females of the upper class, as indicated in the following quotation:

> The boy, Leonard Bast, stood at the extreme verge of gentility. […] He knew that he was poor, and would admit it; he would have died sooner than confess any inferiority to the rich. This may be splendid of him. But he was inferior to most rich people, there is not the least doubt of it. He was not as courteous as the average rich man, nor as intelligent, nor as healthy, nor as lovable. His mind and his body had been alike underfed, because he was poor, and because he was modern they were always craving better food (HE, p. 31).

Leonard's refusal of the Schlegels' invitation is an exemplification of his disinclination to attend social occasions held by the upper class. He refuses the Schlegel sisters' offer of drinking tea and having conversation as he thinks being poor prevents him from associating with intellectuals. According to Medalie, "Leonard Bast cannot make socially, economically or culturally – and the reason is that he is an embodiment of devolution, unwittingly slipping back even as he struggles to get ahead" due to the fact that "[t]he uncongenial circumstances of life and the forces of modernity all conspire against him" (2002, p. 20). Accordingly, Leonard, whose masculine empowerment only makes sense in his own home, is weak when confronted by upper-middle class females. However, the conversation between the Schlegel sisters and Leonard Bast is intriguingly intertwined in the novel because Shirkhani reveals that Leonard, who is portrayed as "a flat and unsympathetic character", then becomes "a sacrifice to a larger argument Forster is trying to make about the state of high culture in modern English society" (2008, p. 193). Leonard has a great impact on the development of the novel, particularly in taking the theme of the novel from stability to chaos. Firstly, the Schlegels become mentors to Leonard for several reasons, one of which is rather selfish: "To the Schlegels, as to the undergraduate, he was an interesting creature, of whom they wanted to see more" (HE, p. 87). In other words, the Schlegels are not concerned about Leonard's own situation. Rather, they are much more interested in getting to know someone from the working class as an object rather than a subject. Yet, Leonard thinks that their mentorship is useless because he believes that he can never achieve the economic, social, and cultural status of the Schlegel sisters.

By placing Leonard in such a contextual setting, Forster demonstrates that heritage, and by extension culture, can never be reached by train or through student conversations. In other words, culture is something which is never fully transmissible, as explained by Oppenheimer: "Forster characterizes heritage as a combination of education, inheritance, and culture" and, "Therefore, as class-bound as the institutions that house it, heritage will always elude Bast and others like him because there is no

way to come to culture suddenly" (2011, p. 127). The presentation of characters from the working and upper-middle classes indicates another dimension of gender discrimination. Since the gap between the classes is so clear, it is possible to analyse its effect on the formation of characters' gender identities. Here, it is clear that class plays a significant factor on the formation of gender identity.

The Basts are deeply affected by the effects of the Industrial Revolution. The novel shows how peasants migrate to the cities in the hope of finding jobs and new homes. Thus, the working-class way of life gradually changes the outlook of the city. Leonard's grandparents also immigrate to the city. Accordingly, "[…] Leonard Bast is usually regarded as an attack on the class system of English society" (Olson, 1988, p. 394) because of the fact that he has migrated from the countryside to the urban area of London. Yet, this migration creates social change that for the rich such as Wilcoxes means building new dwellings whereas for the migrants, assuredly through the capitalistic perspective, it means an indication of cultural transmission, nothing more.

The following conversation between Helen Schlegel and Leonard Bast unveils not only their attitudes to class distinction but also their perspectives on gender discrimination. The conversation between them also indicates how a woman can take an authoritative attitude over a man, notably, if the man is from the lower class. It exposes how poor Leonard feels miserable about his social status in his relationship with his prospective wife, Jacky:

> "How long have you been married?" [Leonard and Jacky are not married, indeed.]
> "Nearly three years."
> "What did your people say?"
> "They will not have anything to do with us. They had a sort of family council when they heard I was married, and cut us off altogether."
> Helen began to pace up and down the room. "My good boy, what a mess!" she said gently. "Who are your people?"
> He could answer this. His parents, who were dead, had been in trade; his sisters had married commercial travellers; his brother was a lay-reader.
> "And your grandparents?"
> Leonard told her a secret that he had held shameful up to now. "They were just nothing at all," he said "agricultural labourers and that sort."
> "So! From which part?"
> "Lincolnshire mostly, but my mother's father - he, oddly enough, came from these parts round here."

> "From this very Shropshire. Yes, that is odd. My mother's people were Lancashire. But why do your brother and your sisters object to Mrs. Bast?"
>
> "Oh, I don't know."
>
> "Excuse me, you do know. I am not a baby. I can bear anything you tell me, and the more you tell the more I shall be able to help. Have they heard anything against her?"
>
> He was silent. "I think I have guessed now," said Helen very gravely (HE, pp. 169-170).

The extract above reveals how a woman from the upper-middle class can enquire into a working-class man's privacy with no respect. Helen thinks that she has the right to interfere with the Basts family under the guise of helping them, as she suggests "I shall be able to help". In other words, Helen's authoritative tone of voice makes Leonard feel inferior as she continually asks many questions about his family members and their social status. As well, Helen also questions the reactions of Leonard's family to his relationship with Jacky, which can definitely be considered an invasion of his privacy. Nevertheless, she believes that it is her right to ask personal questions to a man from the working class. The class-distinction is much more apparent in this scene than any other scene in the novel. The quotation above discloses that as a female, Helen can behave socially superior to Leonard and speaks ostentatiously. Accordingly, Kate Millett, in *Sexual Politics*, states that "[i]n a society where status is dependent upon the economic, social, and educational circumstances of class, it is possible for certain females to appear to stand higher than some males" (1970, p. 36), a statement which epitomizes the relationship between Helen and Leonard. Additionally, whereas Helen conforms with the standards of femininity in her relations to the Wilcoxes, she demonstrates more authoritative manners with the Basts.

As a poor man, it is rather challenging for Leonard to show his masculine identity to a woman such as Helen from the upper class. Thus, even though he is upset by Helen's interrogation, he gives polite answers. However, when he is with Jacky, a fallen woman, he shows his superiority over her, but in a change of scene, he treats a woman from the upper class with great respect. This is because he just wants to connect with the upper-class as he wishes to get the best benefit from them culturally. According to Leonard, on the condition that he takes an interest in the upper class and its culture by reading, in particular, the works of Ruskin and Robert Louis Stevenson and attending performances held in Queen's Hall, he can do this. In this way, he is able to hold appropriate conversation with them about any subject of their interest and can feel

himself to be an important man. However, he is unable to do this because he is poor. Nonetheless, he shows a desperate and uncontrollable appeal to the upper-middle class. In Leonard's eyes, "Mr. Wilcox was king of this world, the superman, with his own morality, whose head remained in the clouds" (HE, p. 171). Unknowingly, Leonard respects Mr. Wilcox because he is unaware that he was one of the men who sexually abused Jacky in the past.

In the novel, Forster deliberately highlights the relationship between Jacky and Leonard. Because the relationship between Leonard Bast and Jacky displays gender-discrimination. Specifically, Jacky and Leonard seem to exhibit a kind of familial linkage in their relationship, which depends on mutual intuition rather than rational thought. While Leonard tries to access the upper-middle class in one way or another, he still continues his affair with Jacky. His emotional and sexual closeness to a fallen woman indicates that he resists the authoritative codes of Edwardian society, which restrict individuals' manners to a certain degree. As a corrupt woman in the eyes of Edwardian society, Jacky insists on marrying Leonard because she sees in him her last chance. Jacky Bast, "a massive woman of thirty-three" who, later in the novel, turns out to be Henry's ex-mistress, is occasionally despised by Leonard, "a man of twenty-one" as she lacks literary and aesthetic taste. The following quotation shows how Leonard treats her. Apparently, he does not show her any respect because he is cognizant about Jacky's past, including her cultural and social position.

> "When's your birthday, Len [used as a diminutive word for Leonard]?"
> "I've told you again and again, the eleventh of November next. Now get off my knee a bit; someone must get supper, I suppose" (HE, p. 37).

In another quotation, Leonard speaks with Jacky arrogantly as a man:

> I'll tell you another thing too. I care a good deal about improving myself by means of Literature and Art, and so getting a wider outlook. For instance, when you came in I was reading Ruskin's Stones of Venice. I don't say this to boast, but just to show you the kind of man I am. I can tell you, I enjoyed that classical concert this afternoon (HE, p. 37).

In the two quotations above, Leonard's behaviour and the words he selects clearly reveal his established notions on gender inequality. Undeniably, he behaves towards Jacky unkindly because she is a fallen woman. Moreover, his attitude towards Jacky also reveals his gender-based opinions that were common among men in the Edwardian period. He despises Jacky's intelligence simply because she is a fallen woman. For instance, when Jacky asks about the date of his birthday, Leonard scolds

her for asking the same question over and over again. His reaction towards Jacky is to tell her to simply to get off his knee a bit, that is, sitting on the husband's is common for a woman who subordinates to her husband. In the second quotation, Leonard consciously humiliates Jacky because she is not interested in either literature or art.

The Bast family have financial problems, which were common among the working-class in Edwardian society. In other words, the problems between the couple give rise to further disputes that arise due to economic problems. For instance, when Jacky demands they marry as soon as possible, Leonard loses control and shouts at her: "… I've bought you the ring to wear, and I've taken this flat furnished, and it's far more than I can afford, and yet you aren't content …" (HE, p. 37). In the ongoing quarrel about marriage, Leonard angrily says, "I'm going against the whole world, Jacky" and adds that "That's what I am, Jacky. I don't take any heed of what one says. I just go straight forward, I do" (HE, p. 37). Then he explains his own identity by emphasizing his masculine attributes: "That's always been my way. I'm not one of your weak knock-kneed chaps. If a woman's in trouble, I don't leave her in lurch. That's not my street. No thank you" (HE, p. 37). As shown, in his relationship with Jacky, Leonard behaves in accordance with culturally determined masculine traits, buying a ring and furnishing a house. Furthermore, he overtly states that he is a man who keeps his promise. His gender performance epitomizes his masculinity by overemphasizing that he would never leave a desperate woman in a difficult situation. However, every word he utters shows he despises Jacky in one way or another. Even though he makes this speech under the pretext of saving a fallen woman, it does not mean that he respects her as a woman.

The fact that both Jacky and Leonard lead their lives illegitimately indicates that they don't obey the cultural codes and societal norms. Even though they agree to marry, there remains a problem because Leonard's family do not like the idea of Leonard marrying a corrupt woman. Yet, Leonard articulates his commitment, "I'm going against the whole world, Jacky" (HE, p. 37). The quote below also clearly reveals the difference between female and male attitudes concerning gender.

> "Len -"
> "What is it?" he asked, a little wearily, for she only had one topic of conversation when she sat upon his knee.
> "You do love me?"

"Jacky, you know that I do. How can you ask such questions!" "But you do love me, Len, don't you?"

"Of course I do."

A pause. The other remark was still due.

"Len -"

"Well? What is it?"

"Len, you will make it all right?"

"I can't have you ask me that again," said the boy, flaring up into a sudden passion. "I've promised to marry you when I'm of age, and that's enough. My word's my word. I've promised to marry you as soon as ever I'm twenty-one, and I can't keep on being worried. I've worries enough. It isn't likely I'd throw you over, let alone my word, when I've spent all this money. Besides, I'm an Englishman, and I never go back on my word. Jacky, do be reasonable. Of course I'll marry you. Only do stop badgering me" (HE, pp. 36-37).

The above quotation shows that Jacky's main conversation with Leonard generally revolves around the theme of marriage given the semiotic indicator "she only had one topic of conversation when she sat upon his knee". When Jacky sits on his knee, it is a sign of her general subjugation. For Leonard, this performative act suggests that Jacky is about to open a discussion about their imminent marriage. Additionally, her endless questioning about whether Leonard loves her or not implies that being a woman of thirty-three, she neither trusts herself nor her lover as he is only twenty-one. Any women in Jacky's shoes would most probably do the same thing as Jacky. Undoubtedly, asking endless "when questions" about marriage is commonly related to her feminine identity because she is the one losing her beauty due to her aging. Considered one of the female attributes, being impatient is also a key attribute of Jacky. Indeed, what she wants is only to feel self-assured about her love as she has a dim past regarding men. Thus, she is impatient to change her social status through marriage. More explicitly, Jacky is a victim of sexual exploitation and has already been subjected to sexual abuse by rich men, including Mr. Henry Wilcox himself. However, Leonard's intention to marrying her is noteworthy as he believes that he is going to protect her from further exploitation from those men.

Remarkably, Leonard is rather different from other men of the time as no man in the Edwardian period would likely want to marry a depraved older woman. Furthermore, Leonard's decision to marry a fallen woman suggests he wants to save a woman's life. He also believes that he will never fail to keep his promise because of the fact that he is an Englishman. Contrariwise, Leonard's dedication is never appreciated by Jacky herself. This can be seen in the rest of the conversation, which shows that Leonard is

getting used to these questions about marriage, although with the slight implication that he is getting tired of hearing the same thing over and over again when he complains about her harassing him.

The communication of the working-class with upper-middle class leads to domestic chaos, the results of which have a devastating effect on the lives of the Basts. During a conversation with Helen and Margaret, Mr. Wilcox argues that Leonard should leave his job in Porphyrion Insurance Company as soon as possible as it is an insecure corporation. Mr. Wilcox's inconsiderate advice leads Leonard to unemployment and near starvation. When the Schlegel sisters report the news that the insurance company Leonard works at is insecure to him, it results in chaos in Leonard's life. Immediately after Leonard leaves his job, the Insurance Company turns out to be one of the most powerful institutions whereas his new workplace fires him to reduce their staff. When Leonard loses his new job, he also literally loses his place in the city because "The Basts had just been evicted for not paying their rent, and had wandered no one know whither" (HE, p. 271). Leonard's alienation from his rural heritage distorts his identity and his sense of belongingness in Edwardian England. Whereas the Wilcox's property gives them a strongly hold on their socioeconomic status, the Basts are displaced and remain literally homeless in the new economic system. In addition, Leonard exhibits some aspects his masculinity to Jacky as the man of the house. But, unfortunately, when Leonard loses his job, his flat and, last of all, his life, he has finally failed in performing the culturally determined masculine responsibilities in his relationship with Jacky as, in the Edwardian period, it was still believed that every man needs to provide for his family.

Unlike Margaret, Helen overtly shows her disapproval to Henry Wilcox, whose manners are inhumane towards the working class, for example, towards the Basts family. Henry Wilcox never feels responsibility for Leonard's unemployment. However, Margaret defends her husband's social deficiencies and tries to convince Helen that he has suffered in order to change England into its present industrial and intellectual state by emphasizing how hard he has worked for the advancement of the English civilization: "'If Wilcoxes hadn't worked and died in England for thousands of years, you [Helen] and I couldn't sit here without having our throats cut. There would be no trains, no ships to carry us literary people about in, no fields even. Just savagery" (HE, p. 125). This quotation presents the Wilcoxes as protectors of England

and fighters against all kinds of brutal acts. In addition, Margaret tries "to connect her sheltered and cultured existence with what guarantees it: the organizing power of the Wilcoxes" (Delany, 1988, p. 286). What Margaret is trying to do is to strengthen her position as a wife in the Wilcox family. From the beginning of their marriage, Margaret's feminine attributes and Henry's masculine attributes are completely in conformity with the culturally determined codes of Edwardian society Correspondingly, the woman concerns herself with her place in the home whereas the man focuses on his business in Edwardian society.

The reason why Margaret, as the older and more intuitive of the Schlegel sisters, is commonly appreciative of the achievements and moral claims of the Wilcoxes is explained by Sidorsky as such: "Margaret Schlegel recognizes that the cultural life of her group is based upon the economic foundations that have been built and are carried on by the activity and energy of the commercial class of England typified by the Wilcox" (2007, p. 254). So, Henry, a man of great intelligence in accumulating money and, at the same time, a man who lacks empathy, feels neither guilty nor responsible for Leonard losing his job. In this, Henry exhibits his direct and open masculine characteristics, which are commonly assumed to be general characteristics of men. Men generally do not show their feelings in order not to seem, more or less, feminine. Even though Mr. Wilcox may feel sorry for the Basts, he disguises his emotions. So, Mr. Wilcox conforms with the masculine traits of the period. Yet, on the issue of Leonard being unemployed, it is inferred that Leonard is sure to have been emasculated by both the Schlegels and the Wilcoxes.

In *Howards End*, E. M. Forster attempts to get the attention of the readers on the gender discrimination of Edwardian society. As stated earlier, the Wilcoxes are representative of a traditional Victorian family living in the Edwardian period. Thus, they act in conformity with pre-determined gender roles. They treat the women in a rather unpleasant and humiliating manner. Moreover, they see no problem in abusing or insulting the women around them. When Mr. Wilcox and Margaret marry at the very beginning of the novel, Margaret begins to display feminine attributes in conformity with the expected roles of the traditional Victorian family. In the succeeding parts, she is seen to change gradually. On the other hand, the Bast family tries every means to adopt a new form of gender identity in Edwardian society. However, they both fail to do so. Leonard seems not to have obeyed the cultural codes and societal norms of the

Edwardian period by ignoring the notions on the fallen women. Yet, it does not mean that he respects Jacky as a woman.

4.1.2. Sexual Double Standards

Sexual double standards refer to the conceptualization that men and women are judged unequally, unfairly or differently relative to the same behaviours in a general sense. Such a definition implies that, as a determinant dynamic, society itself holds diverse standards for what attitudes are appropriate for men and women. In other words, sexual double standards can roughly be defined as standards that judge sexual behaviour differently for men and women. In *Howards End*, E. M. Forster exposes the sexual double standards of the society, particularly those against women. As a humanist, Forster closely witnesses the unfair and different behaviours directed against women.

In the course of the novel, adultery appears as one of the most important themes as it is related to sexual double standards because the reactions of both females and males present some valuable insights on decoding the feminine and masculine identities of the characters. For instance, in the scene where Margaret learns of Henry's adultery, Margaret pleads with him to tell her the details of the act:

> […] Margaret continued: "So that woman has been your mistress?"
> "You put it with your usual delicacy," he replied. "When, please?"
> "Why?"
> "When, please?"
> "Ten years ago."
> She left him without a word. For it was not her tragedy; it was Mrs. Wilcox's" (HE, p. 246).

The quotation above suggests that Henry Wilcox's adultery happened long before his marriage to Margaret herself. Remarkably, Margaret takes it neither as an exogamy nor an endogamy, nor as a disloyalty. Moreover, she shows him no reaction. She simply leaves him without saying a word. Her silence can be accepted as the reaction of a woman who has learned about her husband's adulterous behaviour. However, she neither gives any facial expression indicating detest nor any bodily reaction indicating anger, hatred or shame because, according to Butler, Henry is conforming with the standards of his society in which the prohibition of kinship relations is connected with the "position" of each members of the family:

> … a mother is someone with whom a son and daughter do not have sexual relations, and a father is someone with whom a son and daughter do not have sexual relations, a mother is someone who only has sexual

relations with the father, and so forth. These relations of prohibition are encoded in the "position" that each of these family members occupies. To be in such a position is thus to be in such a crossed sexual relation, at least according to the symbolic or normative conception of what that "position" is (Butler, 2004, p. 44).

The previous quotation suggests a proposal: if "a mother is someone who only has sexual relations with the father", then "a father is [should be] someone who only has sexual relations with the mother". However, this is not the case in situations of adultery because, being a "prostitute client", Mr. Wilcox pays and gets the service to fulfil his sexual desires not from his ex-wife but from Jacky. In relation to this proposal, Angie Hart agrees that patriarchy may see all men as clients of prostitutes, and additionally suggests, "Those who see all men as clients do so because they see any woman who marries as an inevitable prostitute who exchanges sexual services for material gain" (1994, p. 52). The explanation clearly reveals that not only Jacky but also Mrs. Ruth Wilcox becomes "inevitable prostitutes" as they both willingly exchange sexual services for material gain. Whereas for Mrs. Ruth Wilcox, the material gains are anything from necessities to the luxuries her husband provides in order to lead a comfortable life, for Jacky, they are simply goods or money required for her survival. On the other hand, as a Victorian traditional stereotype, Mrs. Ruth Wilcox's motivation to marry can be considered "the fear of remaining an old maid" or "the wish to obtain social advantages and protection of marriage" and thus, "such marriages are in reality cases of *legalised prostitution*, and are utterly alien true spirit of love. It is not woman herself but unfortunate social position that is to be blamed for them" (Drysdale, 1876, p. 357). In relation to this, one can say that, through her marriage to Mr. Wilcox, Mrs. Wilcox's social position is degraded to one of legalised prostitution.

Kate Millett proposes a new perspective of adultery that clearly suggests that prostitution is "the natural product of traditional monogamous marriage" (1970, p. 122). Millett explains the sharp distinction between men and women:

When chastity is prescribed and adultery severely punished in women, marriage becomes monogamous for women rather than men, yet there should not be sufficient females to satisfy masculine demand unless a sector of women, usually from among the poor, are bred are reserved for sexual exploitation (1970, p. 122).

As the quotation above suggests, for Mr. Wilcox, what he did is in accordance with his beliefs about traditional monogamous marriages whereby only women are restricted and not men. And he prefers to exploit Jacky, from the lower class, rather

than someone from the class to which he belongs to satisfy his sexual desires because it is less cost for woman of the lower class as they are more accustomed to the sexual exploitation by men. Correspondingly, Mr. Wilcox makes no apology for exploiting a woman from a lower-class because he believes that in patriarchal society adultery is a man's absolute, inborn right and, in order to maintain his masculine authority over Margaret, he "defend[s] himself in a lurid past" but actually, "It was not true repentance" (HE, p. 175). In doing so, as a traditional man, he shows that he has the advantage not only of gender discrimination but also of sexual double standards in the Edwardian period, whose roots are entrenched in the Victorian period.

In *Howards End*, E. M. Forster purposefully includes an illicit sexual love affair between Leonard and Helen to make readers aware of how society itself reflects upon the same issues, such as adultery, differently. In other words, if adultery is carried out by a man, it is much more tolerable in the eyes of the society, while for a woman, it becomes something to be shameful and immoral. On the other hand, Forster introduces the love affair between Leonard and Helen to expose the boundless nature of human relationships. More elaborately, he displays how Leonard, a man from the working class, and Helen, a woman from the upper-middle class, make love by ignoring societal norms and cultural codes. However, Helen feels guilty about her sexual relationship with Leonard. As Hoffman and Haar state: "Helen feels guilty not over her sexual impropriety but over the fact that she has taken advantage of someone from another, less protected class. Furthermore, she states that at the end that she does not wish to be married to anyone" (1999, p. 55). As the quotation implies, Helen's guilt is not to do with her sexual behaviour, which is commonly assumed a dishonest act for a female in society. Although Helen knows that Leonard is about to marry Jacky, she feels free to have sexual intercourse with him. Intriguingly, rather than feeling apologetic about the problem she has caused, Helen only feels sorry for exploiting a man from the lower class.

As a class-conscious woman in her society, Helen attaches much more importance to with whom she has sexual intercourse than her immoral act itself, because she believes she has exploited a man from the lower class who needs much more protection and empowerment. Moreover, her cordial and sincere statement about her unwillingness to marry anyone is another debatable subject. But the reader knows that Helen generally behaves as she wishes. Furthermore, as a representative of New Woman,

Helen satisfies her sexual passions through Leonard. Thus, she is portrayed by Forster throughout the novel as a young woman who behaves sensitively rather than sensibly, a common trait for women.

Over the course of the novel, it becomes more challenging for the Wilcoxes to accept Helen's illicit love affair with Leonard because, as a male dominated family, the Wilcoxes all believe that "woman has always been man's dependent, if not his slave; the two sexes have never shared the world in equality" (Beauvoir, 1961, p. 12). Undeniably, two exemplifications of adultery, namely, Mr. Wilcox's and Helen's, reveal that the two sexes are never treated as equals. When adultery is carried out by a man, it is tolerable in the eyes of society as well as the doer himself. But, when the act is performed by a woman, it becomes the doer herself who is guilty, and the act is considered unacceptable in the eyes of society. Evidently, when comparing Mr. Wilcox's adultery with that of Helen, it is clear that while Mr. Wilcox feels no repentance, Helen openly displays the guilt and atonement she feels. Indeed, both Mr. Wilcox and Helen perform the same act. Mr. Wilcox exploits a woman from the lower class while Helen does the same with a man from the lower class. Regarding the characters' gender performance, they should be considered by society on equal terms. However, reactions differ depending on their relation to the doer of the adultery. If the act of adultery is performed by a male, it is much more tolerable than it performed by a female in Edwardian society.

In the novel, chaos breaks out when Margaret asks for Henry's permission for her sister to spend the night at Howards End. Henry refuses because of her illegitimate pregnancy, which he considers a "shameful act" with regard to Edwardian custom. Yet, when Henry accuses Helen of a love affair with Leonard, Margaret honestly exposes Henry's hypocrisy and reminds him of his adultery with Jacky. The following extract is of Margaret's immediate and angry response to her husband, the first in her entire marriage, before she leaves him:

> You shall see the connection if it kills you, Henry! You have had a mistress – I forgave you. My sister has a lover – you drive her from the house. Do you see the connection? Stupid, hypocritical, cruel – oh, contemptible! – a man who insults his wife when she's alive and cants with her memory when she's dead. A man who ruins a woman for his pleasure, and casts her off to ruin other men. And gives bad financial advice, and then says he is not responsible. These men are you. You can't recognize them, because you cannot connect. I've had enough of

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> your unneeded kindness. I've spoilt you long enough. All your life you have been spoiled. Mrs. Wilcox spoiled you. No one has ever told what you are – muddled, criminally muddled. Men like you use repentance as a blind, so don't repent. Only say to yourself, 'What Helen has done, I've done' (HE, p. 221).

This extract simply exposes the sexual double standards based on male and female social roles. Gordon argues that adultery is presented as a "double standard" in the novel and states that "Margaret's confrontation of Henry when he refuses to allow Helen to spend the night at Howards End is as successful an exposure of the double standard in regard to male and female sexual behavior as can be found anywhere in literature" (2004, p. 96). Margaret, a woman of wisdom, directs insulting and unkind remarks at Mr. Wilcox for the first time in her marriage. Through Margaret's eyes, Mr. Wilcox is the best example of how appearances are deceptive, that is, Mr. Wilcox is not the man he appears to be. Even though he assumes the airs of a gentleman, he commonly overlooks the men and women around him because, throughout his life, as man from the upper-class, he has never been treated unkindly in his own surroundings. In a patriarchal family, fathers and/or husbands are never treated unkindly and they never receive insulting remarks about the things they do. Moreover, they don't face criticism from others. Furthermore, they are never judged for because any improper behaviour as to do so would undermine their authority. Similarly, Mr. Wilcox is never questioned about his manners, either by his acquaintances or by his ex-wife, a common trait in patriarchal society, that is, that men are not to be questioned. When Mr. Wilcox is faced with Margaret's sincere reaction, openheartedly revealing who the real Mr. Wilcox is, he recognizes his own gender identity for the first time in his life.

Mr. Wilcox's shockingly hypocritical reaction to the sensational revelations about his private life leads to an inner crisis because he has no idea about how to react in such a circumstance and therefore, acts in the most conventional and predictable way. From a patriarchal perspective, he punishes Helen as a seducer. But it is he who has betrayed his own ex-wife. Yet, throughout the novel, Henry is portrayed as an orthodox man who displays no immorality. But then, he turns out to be a man of immoral conduct. In other words, Mr. Wilcox masquerades as a family man while he is, in fact, not. He simply ignores the accusations of adultery. He also tries to defend his deeds. Such a notion points to the traditional beliefs of the average man in the Edwardian period. So, Mr. Wilcox's conventional belief that adultery can be performed by a man and not a woman outweighs the hypocrisy and, thus, he is able to strongly criticize the love affair

between Helen and Leonard. Conversely, Helen's illegitimate pregnancy seems to be a sexual revolution in terms of New Womanhood. According to Kate Millett, sexual revolution involves "an end of traditional sexual inhibitions and taboos, particularly those that most threaten patriarchal monogamous marriage: homosexuality, 'illegitimacy', adolescent, pre- and extra-marital sexuality" (1970, p. 62). Helen herself challenges the established norms of the society by giving birth to an illegitimate child. Margaret's self-confidence is also worth mentioning here as she exposes Henry's hypocrisy and sexual double standards. By doing this, "in the character of Margaret Schlegel he [Forster] heroizes a woman who is neither young nor strikingly attractive nor likely to bear children (she states her desire not to have children) …" (Hoffman & Haar, 1999, p. 55). Margaret by showing Henry who he actually is, can be considered a manifestation against pre-determined male and female roles. By doing so, she reacts to the injustices in society.

Throughout the novel, Mr. Wilcox, Margaret and Helen's perspectives regarding gender identity are challenged by a number of issues, one of which is sexual double standards. The gender identities of the characters gradually change as they are faced with a counter identity. As pointed out by Jeffrey Weeks, "Identity is not inborn, pregiven, or 'natural'. It is striven for, contested, regulated, and achieved, often in struggles of the subordinated against the dominant" (1989, p. 207). It may be inferred from this quote that identity is something that is acquired through the struggles of the weak against the powerful. Thus, the female characters make every endeavour and every sacrifice to attain their new forms of gender identities. They struggle against the powerful Mr. Wilcox.

Even though Margaret and Mr. Wilcox have had a terrible quarrel in the adultery scene, in the end, Margaret forgives him. Forgiveness is a common trait among women in society. According to Beauvoir, "woman sees herself and makes her choices not in accordance with her true nature in itself, but as man defines her" (Beauvoir, 1961, p. 162). So, it can be inferred that Margaret does not make her choice with regard to her feminine nature. After being mistreated by Mr. Wilcox, she intends to go abroad with her sister but changes her mind, preferring not to abandon her husband because she lives in a society where women are defined by men. Moreover, Margaret excuses Mr. Wilcox's adultery as it happened long before their marriage. In fact, nothing will make

Margaret leave her husband because she still considers herself in a state of subjugation in her marriage, a common female conception deeply rooted in Victorian England.

Explicitly, Margaret's obedience as a wife mostly stems from the culturally determined roles of females in society where "… the task of the woman is to serve man and the family through 'womanly guidance', exercise some vague and remote good influence on everyone, and dispense a bit charity from time to time" (Millett, 1970, p. 96). However, Margaret's subjugation may stem from another sources, as Beauvoir states, "The privileged place held by men in economic life, their social usefulness, the prestige of marriage, the value of masculine backing, all this makes women wish ardently to please men" (1961, p. 162). Similarly, Margaret neither thinks of breaking her familial linkages nor putting an end to her own marriage, probably taking into account the wealth and privilege offered by Mr. Wilcox. She also appreciates the value of her husband's backing and, thus, prefers to satisfy her husband's needs and interests. Their preferences seem as if they exist within a mutual give and take agreement.

After Helen returns from Germany, she shows neither hysterical nor melodramatic manners, which are generally regarded signs of femininity. Not only is she not hysterical or melodramatic, she displays some aspects of masculinity, for example, strength, courage, and independence, all of which are indicatives of New Woman as well as modernism. She tells Margaret about her plans on how to raise her soon to-be-born baby:

> […] I have stopped living haphazard. One can't go through […] without planning one's actions in advance. I am going to have a child in June, and in the first place conversations, discussions, excitement, are not good for me. I will go through them if necessary, but only then. In the second place I have no right to trouble people. I cannot fit in with England as I know it. I have done something that the English never pardon. It would not be right for them to pardon it. So I must live where I am not known (HE, p. 210).

As the quotation above illustrates, Helen realises that it is relatively impossible for her to raise her fatherless child in England as she is aware that English culture will never accept a child born out of wedlock. Furthermore, she is cognizant of the importance of raising her child in a place where her identity is not revealed because as a woman who has violated Edwardian gender norms, she recognises her position in society.

In *Howards End*, E. M. Forster addresses sexual double standards through the characters of Mr. Wilcox and Helen with a focus on adultery. Forster wants to show

the readers how both these characters are treated differently in the eyes of the society even though both of them have conducted the same adulterous affair. For instance, Helen, having sex and thereby, having a child born out of wedlock, knows that she will be mistreated by the society. In other words, as a courageous woman familiar with the principles of New Womanhood and sexual issues, Helen is cognizant of the fact that she will be judged unequally and unfairly because she has had to think of raising her child not in England but in Germany in order not to defame her identity. On the other hand, Mrs. Wilcox has had an affair with a fallen woman, Jacky, while being married. Yet, he sees this adulterous act as neither humiliating nor degrading. He sees it as an inborn right of man. Because of the sexual double standards, Mr. Wilcox's act is considered tolerable in society. As indicated, society itself determines what behaviours are appropriate for men and women. In the case of adultery, the double standards of the society directed at women is depicted by Forster who adopts a more critical stance towards gender issues.

4.1.3. Sexual Desire

Sexual desire can roughly be defined as a wish to engage in sexual activities. E. M. Forster includes sexual desire as a subject in *Howards End* to make readers aware of the significance of how sexual interest forms his characters' gender identities. In order to do this, Forster blatantly exposes Helen's sexual desires. As a representative of New Womanhood, Helen challenges the notion of profound sexual differences, an idea that was still dominant in the Edwardian period (Bruley, 1999). Indeed, she challenges the conservative Victorian standards concerning sexual issues. In the Edwardian period, just as in the Victorian period, whereas "unchastity for men was understandable and necessary for health" yet, "it was unforgivable" (Bruley, 1999, p. 13) for women. As a modern Edwardian woman, Helen tries to break down the earlier Victorian standards, particularly regarding sexuality. She knows that sexual relationships outside of marriage are tolerated and accepted in society only if they are held privately and kept behind closed doors. But, in the novel, she goes further than this and gives birth out of wedlock.

The role of Helen should not be underestimated as most incidents revolve around her. In the long quotation below, Weatherhead explicitly states that Helen seems to exist on the periphery of the theme rather than in a central position. To him, however, this

is not the case as it is, she who is responsible for the initiation and conclusion of all the connected events:

> Forster uses Helen's erratic personality to activate the story. Her visit to the Wilcoxes initiates the friendship and the tensions between the two families: her careless theft of Leonard Bast's umbrella during her passionate exit from the symphony begins the Bast-Schlegel relationship; she invites Leonard to her tea party at which Wilcox is first enamored of Margaret; when she brings the Basts to Oniton she once again intensifies the plot; and even when she is absent she dominates the activity of those at home who wonder about her and search for her in vain. One could continue the list right up to the conclusion of the novel where her pregnancy out of wedlock drives sympathetic Margaret to rebel against Henry at Howards End and motivates Charles to beat up Leonard. Finally it is she who provides the happy child, a result of illicit sex, to inherit Howards End. The point is clear: we can associate Helen's sexual activity with all the main incidents in the novel (1985, p. 251).

Helen's sexual desire for Leonard Bast is depicted by Forster as "possibly motivated by the subconscious drive of sexual passion" and as "an expansion of her sensitivity and desire for atonement" (Sidorsky, 2007, p. 256). Specifically, Helen, who is "pretty… [and] apt to entice people, and, in enticing them, to be herself enticed" (HE, p. 21), is flirtatious and is liable to seduce and be seduced by others. All of these performative acts may be the result of her sexual desire. The Edwardian cultural codes, which are strict in essence, prohibit anyone from executing immoral acts, as highlighted by Sidorsky, "… according to the traditional or Wilcox morality of conventions and appearances, Helen Schlegel's out-of-wedlock pregnancy should condemn her to a life of exile from England or to internal exile within that country" (2007, p. 256). Conversely, according to Olson, "Forster, a prophet far ahead of his time, projects an impressionistic vision of a radically different, more elastic middle-class family structure that presaged, in 1910, many of the characteristics now common to middle-class families at the end of the century (1993, p. 348). Indeed, Forster intrepidly narrates Helen's irreducible sexual desire which leads to her pregnancy out-of-wedlock. According to the traditional Victorian stereotypes in the novel such as the Wilcoxes, it is Helen who should be exiled from England because of her immoral act, which is not considered appropriate for a woman. Yet, Forster turns upside down the expectations of society and ends the novel with a happy ending not only for Helen but also for the extended family.

As already revealed, acts such as giving birth out of wedlock or adultery were considered radically awkward or inconvenient, particularly for women, whereas killing someone for the sake of clearing family name was commonly regarded as a masculinist act. According to gender issues, the concept of "normativity" commonly depends on the performance of the genders. All in all, normativity, a phenomenon in social sciences, refers to acts which fall within common standards, either commonly considered to be good, desirable or permissible or to be bad, undesirable or impermissible. Accordingly, a norm, in the sense of normativity, means a standard for estimating or making judgements about behaviour or outcomes. Judith Butler clarifies normativity in these words: "… normativity refers to the process of normalization, the way that certain norms, ideas and ideals hold sway over embodied life, provide coercive criteria for normal 'men' and 'women'" (2004, p. 206). Considering Butler's explanation concerning gender issues, Forster can be said to have portrayed different classes through the interplay of three families with a focus on normativity. Yet, the attitudes of some characters, such as Helen fall within common standards concerning sexual desire.

From the outset of the novel, it is evident that the female and male identities are clearly demarcated in English of the 1910s concerning sexual desire. For instance, Margaret has to get her husband's permission for her sister to stay at Howards End. Furthermore, she takes all her husband's attitudes for granted, excluding those regarding her sister. In addition, she is always available when Mr. Wilcox needs any domestic help in daily matters. However, it is remarkable to note that while one of the sisters has to get permission for her sister to stay at her own home, the other sister, in the same society, bares an illegitimate child. Unpredictably, Henry keeps a mistress in the course of his first marriage and, despite having an extramarital affair, he doesn't become more tolerant towards the others. Remarkably, it appears Mr. Wilcox is an honest man, but he attempts to mask his indecency in many respects. Nevertheless, the house of Howards End finally provides a happy ending. Henry and Helen become friends at last because, as stated earlier, Henry's hypocritical manners are replaced with more humane ones. The final chapter of the novel revolves around "who will inherit England?" According to Jessica Martell:

> When the Wilcox family's genealogical continuity is outsourced to the Schlegels, the implication is that cultural bonds have assumed responsibility for perpetuating England's future without reference to

traditional family models based upon reproduction. Without Helen's child, the novel would be unable to arrange a coupling to produce an heir for the house (2014, p. 108).

As pointed out, Margaret will first inherit the house and she will leave it to Helen and Leonard's child. So, Howards End will have hosted first its guests from the materialistic upper-middle class, second guests of the idealistic upper-middle class, and, finally, an offspring of both the upper-middle and working class. In this sense, the novel serves Forster's exalted idealism, "only connect", as he believes that Howards End can be a place for the union of different classes whose members can live together and forever happily:

> Only connect! That was the whole of her sermon. Only connect the prose and the passion, and both will be exalted, and human love will be seen at its height. Live in fragments no longer. Only connect, and the beast and the monk, robbed of the isolation that is life to either, will die (HE, p. 133).

As revealed, "only connect" is the motto of the novel. It is Margaret who connects the Schlegels with the Wilcoxes through the Basts by structuring an extended family, as pronounced by Olson:

> […] following the ineluctable collapse of Henry's values, Margaret seizes the chance to create a new family structure encompassing both Wilcoxes and Schlegels, in which she would be the matriarch - not just a wife, not just an older sister, never a mother, but sharing equally with Henry in heading an extended family (1993, p. 358).

The victory of the Schlegel sisters is clear at the end of the novel as they guaranteed their class stability through the idealized English country house. The final scene of the novel, where Helen exclaims "The field's cut!... the big meadow! We've seen to the very end, and it'll be such a crop of hay as never!" (HE, p. 246) clearly suggests that "*Howards End* is one of class heterogeneity in which the leisured middle class, the urban lower-middle class, and the agricultural labouring class occupy the same space …" (Hobsbawm, 1989, p. 466). As the above quotation emphasizes, Helen's exultation, "such a crop hay as never", implicitly reveals that she rejoices at her son who unknowingly "unites the genetic strength of the 'noble peasant' [Leonard Bast] with the intellectual vigour and sensitivity of educated people like the Schlegels sisters" (Olson, 1993, p. 356). Indeed, her sexual desire leads to the unification of the completely divergent families. Last but not least, Forster engages his motto "only connect" with the help of a "hybridized being", neither British nor German, and neither from the lower class nor from the upper class.

In this novel, Forster thematically employs sexual desire in order to show the readers that, just like men, women have sexual emotions. Moreover, he also attempts to show that women should also have the same rights as men. When the major and minor incidents of the novel are analysed, it can be inferred that some incidents fall beyond the normativity standards of Edwardian society. One of them is Helen's illicit sexual relations with Leonard. Moreover, Helen's pregnancy out-of-wedlock is another incident that falls beyond normativity standards. Yet, Helen as a representative of New Womanhood does not feel obliged to follow the Edwardian prescribed gender roles which are entrenched in the Victorian period. She challenges the cultural codes and societal norms of society by following her sexual desires.

4.1.4. Gender Fluidity

Gender fluidity, which, as a gradually inclusive concept in society, refers to an individual's gender identity, can be something other than the conventional gender stereotypes of male and female. In other words, gender fluidity means that a gender identity may change over time or that gender identity may even shift due to the psychological or relational state of an individual. Thus, a gender fluid individual may express masculinity, femininity, or an androgynous self in her/his own personality. In the novel, Forster consciously presents gender fluid characters fluctuating from male to female and vice versa.

Gender fluidity can be said to have occurred in different forms in some certain situations in the novel. After their marriage, Mr. Wilcox and Margaret perform the expected gender-based roles, conforming with the cultural codes of the society. For instance, once engaged, Margaret allows Henry to take over her affairs because he is the man. In other words, as a woman, Margaret leaves Henry to handle their affairs while, as a man, Henry does everything society expects of a man. But throughout the novel, gender identities of both Mr. Wilcox and Margaret are fluctuating, particularly when the context changes.

In her essay entitled "Performative Acts and Gender Constitution", Judith Butler (2004) argues that the performance of gender qualities is learned and acted over time rather than perceived from birth. So, the characters' gender-based qualities can be said to be continually changing from one situation to another. For instance, Margaret, in the absence of her father, runs the household and acts conventionally like a father figure while showing aspects of matriarchy, including caring for her younger siblings.

Moreover, Margaret, who often tries to undertake masculine performative acts, has had to repress her feminine attributes. To Hoffman and Haar, Forster "[…] obliquely and ironically raises the abiding issue of primogeniture […]" (1999, p. 54) through Margaret in *Howards End*. Indeed, Forster gives Margaret the role of both mother and father to her siblings.

In the novel, Margaret performs some aspects of both femininity and masculinity as the narrator simply says that "she had kept house for over ten years; she had entertained, almost with distinction; she had brought up a charming sister, and was bringing up a brother" (HE, p. 52). She performs both caretaker and disciplinarian roles as a father figure while she adopts a mother role in raising and nurturing her two younger siblings. In other words, she suppresses her emotions to better perform her masculine responsibilities, whether consciously or unconsciously. Under the pretext of displaying a more authoritative and masculine persona, she becomes more reserved in expressing her emotions, which is a common trait for men.

Mr. Wilcox, as a man of business, deals with finances and displays his power in every respect, which was a common male attribute at that time. Moreover, he is portrayed as a strict, conservative and authoritarian man. Yet throughout the novel, Mr. Wilcox's manners towards women are seen to change greatly. Rather than presenting his masculine attributes openly, he prefers to repress his feminine attributes in some scenes because, as a man, he is expected to hide his emotions to fit the culturally pre-determined roles of men. In other words, being outwardly expressive and exceptionally sensitive are commonly regarded as feminine traits and men are expected to have "had no part with the earth and its emotions" (HE, p. 153). Even on his wife's deathbed, he avoids making eye contact with the others; "He could meet no one's eyes" (HE, p. 64) in order not to be seen crying. In this way, he avoids displaying his emotions in order to maintain his masculine persona, but in vain. As these illustrations prove, both female and male characters display both feminine and masculine traits in relation to the context in which they are, expressing or repressing their attributes contrary to the culturally determined gender roles of Edwardian society.

Another illustration of gender fluidity is the scene where Charles accidentally kills Leonard. Indeed, Charles intends neither to kill Leonard nor to make false statements to the police about his death. However, by saying that Leonard had a heart attack, Charles lies to save his own life. Oddly enough, Margaret's reaction to the same

incident is rather thoughtful. As a witness, Margaret, whose strong sense of justice has been confirmed many times, shows no empathy with Leonard. When she is questioned by the police, she says that Charles's actions could not have caused Leonard's death. Following this, however, Margaret decides to leave Mr. Wilcox and to go to Germany with her sister. When she informs Mr. Wilcox of her plans, he pleads with her to take care of him as he is on the verge of a nervous breakdown because the police have found out Leonard was murdered and did not die as a result of a heart attack.

Olson points out how Mr. Wilcox's stern character changes gradually in the novel: "Given Henry Wilcox's rigidity of character, one cannot expect him to manifest major change in the fourteen months between his breakdown and the last chapter of *Howards End*. Yet he does grow" (1993, p. 355). Additionally, when Charles is sentenced to prison, Mr. Wilcox's reactions are those commonly associated with women as he breaks down emotionally and, accordingly, performs uncontrollable feminine reactions, "Manslaughter […] Charles may go to prison. I dare not tell him. I don't know what to do – what to do. I'm broken – I'm ended" (HE, p. 240). Indeed, these emotions are similar to hysteria, a mental illness commonly accepted as afflicting only women.

In the course of the novel, Mr. Wilcox's identity is seen to go through remarkable change, particularly when his son, Charles, is charged with manslaughter. Interestingly enough, Mr. Wilcox becomes "more like a woman" (HE, p. 236) throughout the novel. Nevertheless, he is "an unwitting captive of traditional values, epitomizing in numbing detail the conventional paterfamilias of the late-Victorian and Edwardian eras" (Olson, 1993, p. 348). At the end of the novel, Mr. Wilcox becomes a man of liberty, kindness and warmth, but, before this, his "unexamined adherence to the accepted social mores inexorably leads to his collapse and his son's imprisonment and might have resulted in the destruction of his marriage to Margaret" (Olson, 1993, p. 348). As pointed out, Mr. Wilcox appears to be intoxicated by the culturally accepted performative acts of men in the society. Drastically, he cannot be the man that he wants to be because of the socially and culturally determined gender roles.

Howards End generally inscribes gender issues as performative acts by associating gender with class and race. As pointed out, the traditional Victorian stereotypes such as Mr. and Mrs. Wilcox and their children, commonly perform gender-specific attributes of society. Yet, the contemporary Edwardian characters, such as the

Schlegels, commonly struggle with the prescribed gender roles. Most of the characters display either feminine or masculine traits according to the normativity of the Edwardian period. However, their femininity and masculinity depend profoundly upon the class to which they belong. For instance, characters from the upper-middle class show their superiority over debased cultures or the working class irrespective of their sexes. Furthermore, the working-class male characters display fewer gender-based attributes to females from the upper-middle class. Thus, they become much more invisible in their connections with females and males of the upper-middle class.

Conversely, the characters display gender-based attributes in some certain occasions, such as adultery, murder and pregnancy out of wedlock. Furthermore, some of the female characters assume some aspects of masculine attributes whereas some of the males assume those of the female ones, depending on the context. As Butler (2004) argues, gender is arbitrarily constituted by repetitive acts that exist outside the body, that is, gender signifies nothing but acts. More explicitly, the performative acts of the characters generally depend upon the performances they assume in relation to their gender, entirely in different contexts. In addition, sexual passion plays a significant role in forming gender identities. Additionally, Forster presents the characters whose gender identities are reformed through modernism and the New Womanhood movement. As was the case in Edwardian society, *Howards End* presents the corruption of identity in a world where the needs and demands of individuals are gradually increasing in modern society.

5. *MAURICE*:

E. M. Forster's fifth novel entitled *Maurice*, a homosexual novel, is regarded as one of his latest phase novels. *Maurice*, as a novel which follows the structure of a *bildungsroman*, focuses on psychological and moral growth of the protagonist from youth to adulthood. The emergence of such a novel owes its presence to the relationship between Edward Carpenter and George Merrill, whose intimate relationship was a source of inspiration for Forster.

The success of *Howards End* in 1910 put endless pressure on the young author and later Forster declared that 1911 had been a "terrible year on the whole" (Furbank, 1978, p. 204) as an author. In 1912, he decided to sail from England to find new material for his succeeding novels and to recharge his artistic talent at the age of only thirty-three. In the same year, he also travelled to India and took notes and wrote letters to his friends and family about some aspects of his trip. On his return to England, he wrote the first draft of *Maurice* (1913). Almost eleven years later, in 1924, Forster wrote his Indian novel *A Passage to India*. Notably, although *Maurice* was completed long before *A Passage to India*, it was not publicized beyond his closest friends until his death in 1970 as Forster "did not write *Maurice* with the intention of publishing it during his lifetime" (Markley, 2001, p. 285) because it included many implications about homosexuality, which was an illegal act in Britain at that time.

As far as western literature is concerned, most homosexual writers before the early 20th century not only withheld their homosexual writings from publication but also omitted homosexual content from the drafts and/or chose to publicly deny their homosexual orientations. Among some of the writers of this group are George Gordon Lord Byron (1788-1824), John Addington Symonds (1840-1893), Walter Pater (1839-1894), A. E. Housman (1859-1936), Gertrude Stein (1874-1946), D. H. Lawrence (1885-1930), Marcel Proust (1871-1922) and Forrest Reid (1875-1947). Undoubtedly, E. M. Forster (1879-1970) can also be added to this group.

As *Maurice* itself is heavily connected with the issue of homosexuality in a general sense, the historical background of homosexuality will be briefly explained in order to

give some idea about the concept of homosexuality in the Edwardian period. The term homosexuality was first used in Germany in 1869 with the rise of psychoanalysis[18] and the subbranch of sexual behaviour, although it had been used long before that in society. According to British laws, homosexual relations were criminal and no amendment on homosexuality was made throughout the first half of the 20th century. Explicitly, "By section 11 [...] of the 1885 Criminal Law Amendment Act, all male homosexual acts short of buggery, whether committed in public or private, were made illegal" (Weeks, 1990, p. 14), and offenders were subjected to penalties of up to two years' jail terms with the potential of hard labour. Until the 1960s, there were no radical changes in legislation regarding homosexuality. Existing legislation dated back to the Middle Ages and based its doctrines on Stoics or the Bible. In other words, in Forster's time, writing frankly and overtly on homosexuality was almost impossible because of censorship. Yet, this does not mean that there were no references to homosexuality in literature. The emergence of the novel form as a new genre in literature in the 18th century, saw narratives making allusions, anecdotes and implications regarding same-sex eroticism emerged.

In the late 19th and early 20th centuries, eccentric writers, a term coined by Ed Cohen to define the late-Victorian men who expressed their "true" selves by means of their writing, found other ways to reveal their ideas which had been unrepresentable in text (1995, p. 88). Thus, the texts become a form of narration which is called homotextuality in literature. Yet, it does not mean that the literature which included homotextuality was published without legal prosecution. The case of Oscar Wilde, for instance, reveals the general judgements of the authorities about homosexuality. When Wilde's act of sodomy became publicly known, it became a scandal, and his works were picked through in an attempt to find proof of the writer's sexuality. Most

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[18] Psychoanalysis, as an umbrella term which is generally defined as the study of the unconscious mind, was first developed by an Austrian psychoanalyst Sigmund Freud (1856-1939) in the early 1890s. Remarkably, Freud's psychoanalytic studies contributed to a large number of disciplines including literature as they are closely associated with the human psyche. According to the Freudian psychoanalytic theory of personality, human personality has two main parts in a general sense: the conscious and unconscious mind whereas human psyche consists of the tripartite id, ego and super-ego, all of which function to create the dynamics of identity (Freud, 1960). To him, the id, the most primal aspect of the human psyche, satisfies an individual's immediate needs and desires and contains "the passions" (1960, p. 19); the ego, represents "reason and common sense" (1960, p. 19) which conform with the demands and standards of society; and lastly, the superego is associated with the morality and ideals of an individual and struggles to humanize individual's personality.

probably, had his sodomy not become known, his works would have been read as straight, as were those of Forster.

In an article, A. A. Markley states that E. M. Forster's novels may be read as "straight", that is, "they can yield a heterosexual and therefore entirely 'acceptable' interpretation[s]" (2001, p. 270), which conform with Edwardian British laws. Yet, not only his latest novel *Maurice* but also his earlier novels include "distinctively homoerotic subtexts" that are "distinct from the conventional heteronormative interpretation" as Forster uses a narration technique that impressively expresses "male homoerotic desire" by articulating wisely "the veneer of heterosexual conventionality" (Markley, 2001, p. 268). Namely, Forster uses a rather distinctive style in his novels to express his homosexual orientation.

As an Edwardian novel, on the surface, *Maurice* presents the perceptions of homosexuals, but in its deeper meaning, it narrates the struggles of modern man in a society where societal norms and cultural codes are required to be reinterpreted. As well as homosexuality, *Maurice* revolves around the theme of male bonding, which is a typically upper-middle class phenomenon in Edwardian England. According to Toda, "*Maurice* is essentially Edwardian" and it unveils "the effects of a public-school education" in the formation of homosexual identity "as it [public school education] affects the conceptualization of relations between men" (2001, p. 134). As indicated, the public-school system paved the way for the occurrence of homosexual orientations among boys who were in their adolescence at that time. Additionally, contemporary knowledge concerning the medical and ethical aspects of homosexuality in the Victorian and Edwardian periods is known to have disseminated through homosocial society, "thus threatening and bringing into question […] previously accepted emotional bonds, especially those between young men" (Toda, 2001, p. 134).

In his study, A. R. Buck also reveals that *Maurice* is a novel "about alienation" and also emphasizes the significance of the "powerful social dynamic [...] between characters" by highlighting how Forster "consistently portrays characters interacting with those culturally or socially unequal to them and thus encountering unavoidable conflict in their personal relations" (1996, p. 71). Furthermore, Bolling asserts that in *Maurice* Forster uses thematically the "imperative of the personal relationship, the need for a mutuality of feeling and understanding which transcends the formidable and dehumanizing barriers of modern society" (1974, p. 162).

Known as a homosexual author, in *Maurice* Forster reveals a young boy's transition from adolescence to maturity, a life, in fact, Forster himself is assumed to have experienced. In her work, Lois Cucullu narrates E. M. Forster's journey from heterosexuality to homosexuality in detail. To her, for Forster "social standing, manful affiliation, and erotic liberation became the fantasy" in his Cambridge and Apostles years, both of which "eroticized his homophilia" (1998, p. 29). As an Anglo bourgeoisie educated at Oxbridge, Forster later recognized what he felt was homosexual desire.

In his work entitled *A Reading of E. M. Forster*, Glen Cavaliero agrees that the main reason for Forster penning a homosexual novel was "to provide an education in feeling" (1979, p. 132). In his Terminal Note, under the section "Homosexuality", Forster himself reveals the significance of public transformation from obliviousness to awareness about homosexuality with these words: "Since *Maurice* was written there has been a change in the public attitude here: the change from ignorance and terror to familiarity and contempt" (M, p. 221). Through *Maurice*, what Forster aims to do is to influence people's emotions by humanising their perspectives to homosexuality as interpreted by himself.

In sum, this part attempts to unveil the gender identities of the characters in *Maurice*. More or less, such an analysis will also give some insights about the secrecy behind E. M. Forster's homosexual orientations and his homosexual identity. Accordingly, Forster's distinctive characteristics, particularly his deep appreciation for different forms of human gender from a wide variety of perspectives, may seem to have emerged mainly from his Anglo-bourgeoise educational background and the legitimization of same-sex desire in his own elite culture. Whatever his main incentives for homosexuality are, this chapter mainly attempts to unearth distinctive aspects of homosexuality within homosexual discourses in the novel.

5.1. (Un)earthing Fe(male) and/or Homosexual Identity

> Would you care to read my novel? ... To you it will
> reveal a new and painful world, into which you will hardly
> have occasion to glance again: a tiny world that is
> generally unknown to all who are not born in it.
> E. M. Forster to Florence Barger regarding *Maurice*
> (Selected Letters 1, 223).

The quote above clearly indicates the secrecy of homosexuality to those who are not born in it, but it also presents how painful homosexuality is to those who are born with it. Before unearthing the identities of fe(male) and homosexual characters through the perspectives of gender criticism with a focus on Lacanian mirror, the following part of this thesis simply expresses femininity and masculinity in terms of gender identity. Then, it unearths homosexuality.

As umbrella terms, both femininity and masculinity, in other words, an individual's gender identity, refer that to what extent an individual sees himself or herself as feminine or masculine in a given society: a notion which also gives an individual meaning as what it is to be man or woman in the same society (Spence, 1985). In line with this explanation, both femininity and masculinity can be said to be deeply rooted in one's social aspects rather than biological ones. Yet, it is the members of a society who decide what it means to be a male or a female. Thus, males often define themselves as masculine whereas females as feminine. However, sometimes individuals do not define themselves at all in the society because they consider themselves as to be "unspeakables" or, as in the case of Forster, "the term Morgan chose at that time to describe his 'position' as a homosexual in the Edwardian England was 'a minority'" (Moffat, 2010, p. 70). Forster's preference for using the term "minority" rather than "homosexual" may most probably be about his rejection of conventional culture that displays abhorrence towards homosexuals at that time.

As for gender identity, it can be revealed that gender identity, as a personal conception of oneself as female or male, is to do with many role identities an individual already has. To put it differently, the self-meanings concerning an individual's gender identity are relatively created and produced in certain situations and connections with others socially. According to Spence and Sawin (1985), even though gender roles, gender stereotypes and gender attributes are all influential in forming an individual's gender identity, they are all dissimilar from gender identity. Thus, through a sociological

viewpoint, gender identity includes all the meanings that are applied to oneself in terms of one's gender identification. Specifically, Ashmore, Boca and Wohlers (1986) state that an individual with a more masculine identity acts more masculine, namely, he commonly engages in acts regarded as more masculine such as behaving in a more dominant, competitive or autonomous manner. Additionally, they also reveal that an individual may define herself as female, but rather than seeing herself in a stereotypical female manner such as emotional, warm and submissive, she may ultimately see herself in a somewhat stereotypically masculine manner such as decisive, rational and dominant. Thus, it is important to note that individuals have certain views of themselves regarding their own meanings of femininity and masculinity, that is, some people see themselves as more feminine while others as more masculine, and some may also see themselves as a mixture of the two. Such feminine and masculine dimensions form an individual's gender identity, not only by their own perceptions but also by the others in society.

After giving a brief explanation of the general aspects of gender identity, E. M. Forster's last novel entitled *Maurice* is analysed by unearthing its implications for both feminine and masculine identity as well as homosexual identity. However, the novel is known to have included more homosexual implications rather than those of females and males. But this does not mean that the novel can be restricted as a homosexual novel that only deals with homosexual characters because it includes both female and male characters who are purposefully made invisible by the author himself.

Before an in-depth analysis of the characters concerning their gender identities with a focus on their homosexual orientations, the concept of "homosexuality" is first explored through the ideas of Michel Foucault. In his work entitled *The History of Sexuality*, Foucault reaches a historical judgement about homosexuality as it is perceived in Western society: "Homosexuality appeared as one of the forms of sexuality when it was transposed from practice of sodomy onto a kind of interior androgyny, a hermaphrodism of the soul" by adding that "The sodomite had been a temporary aberration; the homosexual was now a species" (1978, p. 43). As indicated in the quote, homosexuality has been interpreted in many forms throughout history because changing socio-cultural situations have always played a crucial role in determining the borders of abnormality and normality. Thus, homosexuality is

considered as species rather than as an abnormality in some countries within this century.

Foucault, after nearly two years, with the publication of *Herculine Barbin* (1980), asks a rather crucial question in the preface of his book: "Do we truly need a true sex?" (Foucault, 1980, p. VII), a question which ignited debates over sexuality that continue to this day. In his argument, Foucault considers sex and sexuality and, consequently, the hermaphrodite and the invert. Accordingly, he puts forward a twofold suggestion for his question about sexual truth. To him, firstly, "everybody [is] to have one and only one sex. Everybody [is] to have his or her primary, profound, determined and determining sexual identity" (1980, p. VIII). And secondly, "it is in the area of sex that we must search for the most secret and profound truths about the individual" and therefore, "it is there that we can best discover what he is and what determines him" (Foucault, 1980, p. X). After considering Foucault's thought-provoking question and answers, the remaining part of this thesis attempts to uncover the most literal and absolute truths about the characters in *Maurice*.

As for *Maurice*, like many of Forster's novels, the plot revolves around the quest of its protagonist, who escapes from "social entrapment by expressing feelings and passions and by creating personal ties" (Schwarz, 1983, p. 624) in a society where the secrecy around homosexuality is somewhat revealed. On the other hand, Bolling states that *Maurice* is a novel "about the barriers to love in a largely sterile and class-ridden society", proposing that "if love is to have a chance, it must elude the societal negations which reach out to destroy it" (1974, p. 158). In other words, the novel reveals obstacles to homosexual relationships within the borders of heterosexuality.

In the opening part, Maurice Hall, a boy of fourteen labelled a "mediocre member of a mediocre school" (M, p. 25) is introduced as he is graduating from preparatory school in London. As an archetype of the average Englishman, Maurice is displayed as "a plump, pretty lad, not in any way remarkable" (M, p. 16). Moreover, he is also portrayed as a schoolboy whose father "had passed in the procession twenty-five years before, vanished into a public school, married, begotten a son and two daughters, and recently died of pneumonia" (M, p. 16). The opening part of the novel presents Maurice's curiosity about sexuality. In this part, he questions sexuality and the sexes in his own mind. Then, he discusses the subject of sexual orientation with his prep-school teacher Ben Ducie as he sees him as someone who "had ever been sexless" (M,

p. 25). Instantly, he realizes that he feels rather removed from marrying a woman and says, "I think I shall not marry" (M, p. 14). This statement can be considered as a first manifestation of a boy whose sexual identity is about to be formed in a boarding school. Nevertheless, Mr. Ducie's explanation of male sexuality do not satisfy him and Maurice gets furious with Mr. Ducie. Then he says, "Liar, coward, he's told me nothing" (M, p. 20). This statement implies that Maurice's expectations about discussing his own sexual orientation with Mr. Ducie turns out to be a complete failure because at that time, speaking of homosexual orientations openly is somewhat unusual, rather it appears in the form of silences. In other words, homosexuality is considered tacit knowledge in a society where the sexual orientations of men to men are commonly silenced.

Maurice's awareness of his homosexual orientation coincided with his public-school years. In other words, in his public-school years, he is on the verge of adopting a gender role other than his gender identity. The following conversation between Maurice and Mr. Ducie gives the reader the first implicit insight into the homosexual theme of the novel:

> [Mr. Ducie]: 'Well, what did Mr. Abrahams [the schoolmaster] say?'
> […]
> [Maurice]: 'Mr. Abrahams told me to copy my father, sir?'
> [Mr. Ducie]: 'Anything else?'
> [Maurice]: 'I am never to do anything I should be ashamed to have mother see me do. No one can go wrong then, and the public school will be very different from this' (M, p. 17).

In the quotation above, Maurice is assisted in his sex education by Mr. Ducie while he is transforming from celibacy to sexuality. At the very beginning of the conversation, Mr. Ducie attempts to teach Maurice the expectancies of mankind, which are "deeply rooted in the social fabric of their culture" and "passed on from one generation to another" (Buck, 1996, p. 74). As a boy with no father or uncles but only a mother with two daughters named Ada and Kitty, namely a family without man, the term "manhood" becomes rather ambiguous for Maurice, who wants to learn about society's expectations in his transformation period, as narrated in the novel: "In vain he tried. His torpid brain would not awake. Puberty was there, but not intelligence, and *manhood* [italics, my emphasis] was stealing on him, as it always must, in a trance" (M, p. 19). So, the border of manhood to which Maurice is unable to connect is explained by Gilmore with a concise definition: "Manhood is the social barrier that

societies must erect against entropy, human enemies, the process of nature, time and all the human weaknesses that endanger group life" (1990, p. 226). Accordingly, what Maurice attempts to do is to understand the prerequisite expectations of a heterosexual society that rests on the idea of manhood. Thus, in time, he acquires some aspects of masculine attributes. For instance, when his mother reveals her own expectations about her son by expecting him to go to the same public school as his father in order to make him "grow up like your [his] dear father in every way" (M, p. 22), Maurice behaves as if he were endowed with masculinity in the public sphere. He even attempts to maintain his masculine persona, particularly when he addresses the coachman and his wife in a manly "patronizing voice" by asking: "Isn't it a new garden boy?" The man replies, "Yes, Master Maurice" (M, p. 23), as answer that makes him feel like a real man.

In the same scene, Mr. Ducie attempts to arouse Maurice's curiosity with an unreal prelude: "When I was your age, my father told me something that proved very useful and helped me a good deal" (M, p. 18), simply to share his thoughts with him. After speaking about sex by giving some references to God, Mr. Ducie openly states, "It is not a thing that your mother can tell you, and you should not mention it to her nor to any lady, and if your next school boys mention it to you, just shut them up; tell them you know" (M, p. 18). Maurice replies, "I see, I see, I see" (M, p. 19). However, Mr. Ducie's notion of sexuality is connected only to men and not to women. In this statement, there are mainly two implied meanings: first, sexuality is something which is only restricted within male groups rather than mixed groups in a society. Second, it is not something that one can learn from their parents, particularly from their mother even Maurice's mother is a "presiding genius" (M, p. 21).

Forster draws clear distinctions between Maurice and the ordinary man to make the reader comprehend Maurice's spiritual development. For instance, in the scene where Mr. Ducie defines the aspects of the ideal man with these words: "To love a noble woman, to protect and serve her - this, he told the little boy, was the crown of life. 'You can't understand now, you will some day [sic]…" (M, p. 19), Maurice does not overreact to him. Instead, he replies, "God's in his heaven. All's right with the world. Male and female! Ah wonderful!" (M, p. 19). As indicated, Mr. Ducie's statements seem as if they are full of praise for marriage. By making an elusive criticism about

heterosexuality at Maurice's public-school graduation, Mr. Ducie explains to Maurice the facts of life.

In the novel, Maurice's beloved mother, Mrs. Hall, a conventional suburban widow in the Edwardian period, displays aspects of matriarchy, particularly at home as she is the one who takes care of her only son and two daughters. To Maurice, his mother means everything: "Without her [mother] there would be no soft chairs or food or easy games, and he was grateful to her for providing so much, and loved her" (M, p. 21). In addition, she is the only one in his life who supports him wholeheartedly. Throughout the novel, the relationship between mother and son is always kind, warm and sincere, as suggested in the following part:

> [Mrs. Hall]: 'Morrie …'
> [Maurice]: 'Mummie …'
> [Mrs. Hall]: 'Now I must give my Morrie a lovely time' (M, p. 21).

In the course of the novel, one of the other incidents which depicts Maurice's sexual orientation is explicitly revealed in a scene where Maurice encounters Dr. Barry, a neighbour from his hometown at his graduation. Dr. Barry curiously asks Maurice, who is nearly nineteen years of age, many questions:

> [Dr. Barry]: 'What is the next stage in your triumphal career? Cambridge?'
> [Maurice]: 'So they say.'
> [Dr. Barry]: 'So they say, do they? And what do they say?'
> [Maurice]: 'I don't know' said the hero good-temperedly.'
> [Dr. Barry]: 'And after Cambridge, what? Stock Exchange?'
> [Maurice]: 'I suppose so - my father's old partner talks of letting me in if all goes well.'
> [Dr. Barry]: 'And after you're let in by your father's old partner, what? A pretty wife?' Maurice laughed again (M, p. 29).

The conversation above gives clear insights about Dr. Barry's heterosexual orientations. Just like the other characters in the novel, he normalizes heterosexual relations in his mind. Accordingly, Forster presents him as a common man whose attributes are primitively reminiscent of manhood. More explicitly, Dr. Barry never thinks of himself as a man without the woman because of the fact that he is commonly regarded as a man "who had been a lady killer in his time" (M, p. 30). In other words, he generally uses his masculinity, which is considered extremely attractive, to sexually impress women. Still, while Dr. Barry and Maurice are having the above conversation, which mainly deals with heterosexual relations, Maurice shows an unbelievable reaction to Dr. Barry when he says nothing but laughs at the idea of having a wife. He

essentially pretends not to have understood a word implied by Dr. Barry. However, Dr. Barry goes too far and insists, "Be frank, man, be frank. You don't take anyone in. The frank mind's the pure mind. I'm a medical man and an old man and I tell you that. Man that is born of woman must go with woman if the human race is to continue" (M, p. 30). As indicated, Dr. Barry positions his natural existence as a man by positioning the Other, namely the woman. He never thinks of himself without woman. In this regard, he is portrayed as a common man, who accepts either duality or binary oppositions in the world, as indicated by Beauvoir:

> Man never thinks of himself without thinking of the Other; he views the world under the sign of duality, which is not in the first place sexual in character. But being different from man, who sets himself up as the same, it is naturally to the category of the Other that woman is consigned; the Other includes [only] woman (1961, p. 93).

As inferred from Dr. Barry's last statement, "man defines woman not in herself but as relative to him" (Beauvoir, 1961, p. 8), or rather, man considers woman's existence only through the perspectives of biological continuity of the human race. Moreover, the statement also indicates that there is no other solution for man other than woman. Specifically, a man must be only with a woman. Yet, the implication goes on with a rather important proposal which begins with "if", that is, "if the human race is to continue". To Dr. Barry, only the woman who is commonly "regarded as an autonomous being" (Beauvoir, 1961, p. 8) is functional in giving birth even if the man is equally responsible from the continuity of the human race. Additionally, Dr. Barry's lecture, which underlines the fact that the binary opposition of any man can only be woman not man, makes Maurice uncomfortable and pains him as he does not want to endure such utterances "under the cover of a friendly manner" (M, p. 30). To Maurice, Dr. Barry's discourses are rather irritating and annoying.

At the age of nineteen, Maurice becomes a student at Cambridge University, despite his exceptional characteristic of being "constitutionally lazy" (M, p. 31). Moreover, his initial experience about Cambridge University teaches him to be "less troubled by carnal thoughts" (M, p. 31). In the course of his Cambridge years, Maurice is shocked to observe that Cambridge itself is an entropy where (homo)sexuality is introduced either as a romantic or a sexual attraction. According to Nelson, at Cambridge University, Maurice is spontaneously "introduced into a world of ambiguity where the homosocial and the homosexual are blurred" (Nelson, 1992, p. 317). For a schoolboy

whose body, mind and soul have been painfully in conflict with one another, it is not an easy task to discriminate the distinction between "homosocial" and "homosexual". In the following extract from the work entitled *Between Men*, Eve Kosofsky Sedgwick explicitly explains the difference between "homosocial" and "homosexual":

> 'Homosocial' is a word occasionally used in history and the social sciences, where it describes social bonds between persons of the same sex; it is a neologism, obviously formed by analogy with 'homosexual,' and just as obviously meant to be distinguished from 'homosexual.' In fact, it is applied to such activities as 'male bonding,' which may, as in our society, be characterized by intense homophobia, fear and hatred of homosexuality (1985, p. 1).

In accordance with Sedgwick's explanation, Cambridge, as a new setting, plays an important role in Maurice's identity formation as far as homosocial and homosexual aspects are concerned. In other words, in a setting where both homosocial and homosexual demarcations are rather ambiguous, Maurice has undergone a drastic change psychologically, the results of which are to be presented in the succeeding parts of this chapter.

In the novel, Maurice, as a boy whose father passed away years ago, has neither confronted a complicated problem nor had the burden of responsibility since his university years. Yet, he has been aware of socio-cultural aspects of Edwardian society, particularly about sexual issues, since that time. In his second year at university, everything turns upside down and he accommodates himself to the newly acquired socio-cultural conditions of Cambridge, where homosexual and homosocial relations are normalized in a male-dominated society. The relationship between male homosocial desire and patriarchal power is explained by Sedgwick with the following statements: "[…] in any male-dominated society, there is a special relationship between male homosocial (*including* homosexual) desire and the structures for maintaining and transmitting patriarchal power" because it is "a relationship founded on an inherent and potentially active structural congruence" (1985, p. 25). Accordingly, the young men feel free to reveal their homosexual orientations at a university where they are relatively distant from patriarchal power.

In the Edwardian period, individuals' homosocial and, arguably, homosexual preferences seem to lead to the emergence of a new concept, "homophobia", that is, a strong dislike or fear of homosexual people, as a strong reaction to homosexuality because homosexuality was commonly regarded as a threat to patriarchy in the

Edwardian England at that time. On the other hand, according to Chao, homosocial bonds, particularly between young men, were "kind of masculine emotional bonds that were more accepted in Edwardian England than any other countries" (2020, p. 48). In addition, Chao also regards public schools as centres responsible for building bonds between young men because "young men developed the so called 'healthy' homosocial connections, or, in extreme cases, received homosexual initiation" (2020, p. 48) in these contexts. Additionally, he also emphasizes the coexisting nature of homosocial desire and homophobia concerning public schools with these words: "the public schools offered a special environment [...] which means homosocial desire and homophobia coexisted" unquestionably, "contrary to English conventional ideological homophobia" (Chao, 2020, p. 48).

By comparing and contrasting his previous school experience with Cambridge, Maurice recognizes an undeniable fact. At his high school, it was necessary for him to be cruel and rude, but at Cambridge University, his manners changed deeply when he discovers that "grown up man behave politely to one another unless there is a reason for the contrary" (M, p. 31). Moreover, "He did not enjoy being cruel and rude. It was against his nature" (M, p. 31). As indicated, Maurice's attributes come closer to those of femininity rather than masculinity because of the context at Cambridge university where both homosexual and homosocial bonds are respected.

In the course of his Cambridge years, Maurice searches for his own sexual identity. He ultimately notices the pressure on him because of the fact that "he had never lived frankly since Mr. Abraham's school" (M, p. 32). Instantly, he realizes the bitter truth or, in some senses, the bitter sorrow which explicitly unveils the conflict between his body, mind and soul, as narrated in the following paragraph:

> [...] while deceiving others he had been deceived, [...]. No, they too had insides. 'But, O Lord, not such an inside as mine.' As soon as he thought about other people as real, Maurice became modest and conscious of sin: in all creation there could be no one as vile as himself: no wonder he pretended to be a piece of cardboard; if known as he was, he would be hounded out of the world (M, p. 32).

The quote above unambiguously elucidates that Maurice recognizes his condition by comparing it with others. The quote also implies his confrontation with his real self. Indeed, he desires to gain his real identity as a homosexual and to lead his life as he feels and believes. But the reality he faces is not something endurable for his

personality because he has to mask his real self from society. In some sense, his inner self and outer appearance do not match to form a unified identity, one completing the other. Conversely, the inner self and the outer appearance contradict each other. Moreover, he contemplates that other people have their actual identity but his own is a borrowed one. And he confesses that if the truth, namely his homosexuality, were known by society, he would most probably have been expelled from his country as well, that is, "a given homosexual man could not know whether or not to expect to be an object of legal violence, [because of the fact that] the legal enforcement had a disproportionately wide effect" (Sedgwick, 1990, pp. 184-185) at that time, particularly in England. Indeed, the quotation above explicitly implies Maurice's homosexual panic.

In the novel, what makes Maurice's life uncanny is his first confrontation with a boy named Risley from Trinity College. In the scene where Maurice goes to lunch with Mr. Cornwallis, the Dean of Cambridge, along with two other guests, one Chapman and the other one Risley, a Bachelor of Arts and a relative of the Dean, Maurice is portrayed as a boy who is deeply affected by how Risley speaks and behaves. Risley articulates self-confidently that "Your Dean here, who dwells in Medieval Darkness and wishes you to do the same, pretends that only the subconscious, only the part of you that can be touched without your knowledge is important, and daily he drops soporific -" (M, p. 34). The delivery of his speech and his thoughts on the subconscious mind are two things which attract Maurice's attention the most. In other words, Risley makes an "exaggerated gesture when introduced" and when he speaks, he speaks persistently and, furthermore, uses "strong yet unmanly superlatives" (M, p. 32). Maurice is deeply affected by the way he speaks and behaves, that is, with the way he uses paralinguistic features of language and unmanly discourse. Therefore, the confrontation between Maurice and Risley becomes a milestone in Maurice's life as Maurice mirrors someone like him just before his denial of the "masculinist domination and compulsory heterosexuality" (Butler, 1999, p. 180), which dominate society. Furthermore, for Maurice, his confrontation with Risley exemplifies his first realisation or somehow his awakening to the attributes of homosexual identity as opposed to heterosexual identity. However, it is beyond Maurice's imagination to say, "We Know What That Means", that is, a critique by Sedgwick, who offers readings from Herman Melville and James Baldwin to Proust with an emphasis on reducing all

silences to veiled forms of homosexuality. In the following paragraph, Sedgwick overtly explains what men's sexuality has to do with compulsory heterosexuality:

> […] men's accession to heterosexual entitlement has, for these modern centuries, always been on the ground of a cultivated and compulsory denial of the unknowability, of the arbitrariness and self-contradictoriness, of homo/ heterosexual definition, then the fearful or triumphant interpretive formula "We Know What That Means" seems to take on an odd centrality. First, it is a lie. But, second, it is the particular lie that animates and perpetuates the mechanism of homophobic male self-ignorance and violence and manipulability (1990, p. 204).

As the quote above suggests, Maurice's search for his own identity commences with his denial of compulsory heterosexuality. Then, as a man whose sexual orientation includes attraction to the same gender, Maurice shows denial of unknowability as far as homosexuality is concerned. In other words, he denies homosexuality as he has never had any homosexual experience in his life. In the following days, Maurice is depicted as a young man pursuing Risley for the sake of satisfying his own curiosity and cultivating his homophobic self-ignorance. However, a spiritual journey turns out to be an inquiry in the later days. The scene where Maurice enters Trinity College secretly one night in order to find Risley but instead unexpectedly meets with Durham is presented as an exemplification of homosocial settings. In the same night, Maurice and Durham together go to the room of another fellow named Fetherstonhaugh, who serves them tea. The room itself represents a homosocial setting for the male students. Feeling a little bit disappointed and ashamed, Maurice leaves Fetherstonhaugh's room hastily and waits for Risley again. Luckily, at twelve fifteen at night, Risley appears on the way to his room and invites Maurice to drink some whisky. After a while, Maurice leaves the room without noticing details about the night as he was drunk. Later, in the novel, Maurice confesses to himself that Clive Durham becomes "another of those boys in whom [he] was interested at school" (M, p. 41), that is, such a confession unambiguously reveals his homosexual orientation. On the issue of confessions of sex, Foucault states that "From the Christian penance to the present day, sex was a privileged theme of confession. A thing that was hidden, we are told" (1978, p. 61), as is the case in *Maurice*. Similarly, Maurice acts in accordance with the expectations of a male-dominated society by not sharing his own perceptions.

The following university term, Maurice and Clive become closer and speak more intimately to each other. Even though they do not confess their thoughts and emotions

to each other verbally at the very beginning of their relationship, they both show the most basic attributes of homosexual consciousness except the actual confession because their confessions about their sexual orientations expose their homosexual identities. Thus, they both refrain from expressing their own attractions to the same sex because of the fact that partners' confessions play a significant role in maintaining any homosexual relationship not only because "the confession is a ritual discourse in which the speaking subject is also the subject of the statement" but also because "it is […] a ritual that unfolds within a power relationship, for one does not confess without the presence (or virtual presence) of a partner who is not simply the interlocutor […] (Foucault, 1978, p. 61). As Foucault indicates, both Maurice and Clive manifest their homosexual orientations through their performative acts to each other in the succeeding parts of the novel. Clive's first confession can be considered a ritual discourse between the homosexuals. Clive does confess his homosexuality to Maurice because he strongly feels that Maurice is also a homosexual. Thus, in Foucauldian terms, without the presence of Maurice who is not simply the interlocutor, Clive would not have affirmed his homosexuality.

In the course of time, Maurice and Clive establish a relationship of trust. What is more, they both, as intellectuals of their time, debate a number of issues including demarcations between religion and homosexuality. Whereas Maurice is depicted as a strong supporter of religious forms, particularly Christianity, Clive is as an unorthodox. Furthermore, Maurice is also portrayed as a man who has had fierce debates with those who refuse Christianity and, eventually, he utters, "if a man had doubts [sic.] he might have the grace to keep them to himself" (M, p. 43). Interestingly enough, in the scene where Clive confesses that he is not a Christian, Maurice does not react angrily to him even though he has always supported the idea that unorthodoxy is a bad form of belief. Rather, Maurice only pronounces that it is a comprehensive and difficult matter because he does not want to lose his soul mate. So, he decides not to exert power on him. Furthermore, he underestimates a very important issue, such as religion, for the sake of cementing his relationship with Clive. Additionally, Clive is described as a fragile and weak man who is seemingly more feminine in their relationship whereas Maurice is a strong and powerful man who exhibits more masculine attributes. Thus, Maurice, as a representative of power, uses a relatively cautious discourse. The following paragraph borrowed from Foucault explicitly

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clarifies Maurice's manner as an important point as to why Maurice behaves more tolerantly to Clive than to the others:

> Discourse transmits and produces power; it reinforces it, but also undermines and exposes it, renders it fragile and makes it possible to thwart it. In like manner, silence and secrecy are a shelter for power, anchoring its prohibitions; but they loosen its hold and provide for relatively obscure areas of tolerance (1978, p. 101).

As indicated in the quote above, Maurice refrains from exerting power on Clive. Thanks to his pragmatic use of language while he is producing the power, at the very beginning of their relationship, Maurice displays rather tolerant attributes to Clive on the issue of religion. Even though Maurice gives too much importance to religious issues, he remains determinedly silent in order to improve his relationship with him. Time proves Maurice right because the relationship between the two men evolves from a regular friendship into an indispensable one. The following extract from the novel unambiguously reveals the extent to which the relationship between Maurice and Clive is developing:

> Whenever they met, which was everywhere, they would butt and spar and embroil their friends […]. They walked arm in arm or arm around shoulder now. When they sat it was nearly always in the same position - Maurice in chair, and Durham at his feet, leaning against him. In the world of their friends this attracted no notice. Maurice would stroke Durham's hair (M, pp. 45-46).

As seen in the previous quotation, both Maurice and Clive develop physical closeness in their relationship, which goes through developmental stages. Their closeness, in some sense, their proximity, indicates that they like being with each other both physically and mentally. Moreover, the implications narrated such as a man sitting at the foot of another man or a man stroking another man's hair are commonly considered attributes of homosexuality. Or else, they may imitate male and female attributes in their relationship. In time, it becomes rather noticeable that their relationship evolves into a romantic and intimate one. To Judith Butler:

> That gender reality is created through sustained social performances means that the very notions of an essential sex and a true or abiding masculinity or femininity are also constituted as part of the strategy that conceals gender's performative character and the performative possibilities for proliferating gender configurations outside the restricting frames of masculinist domination and compulsory heterosexuality (1999, p. 180).

As Butler reveals in the preceding paragraph, the relationship between Maurice and Clive is to do with gender reality, which is consciously created through the social performances of the recipient and the giver. In other words, in a setting free from masculinist supremacy and compulsory heterosexuality, the performative acts of the characters change correspondingly. Explicitly, they do not feel like concealing their gender identities. As Butler reveals, if the setting changes from "the restricting frames of masculinist domination and compulsory heterosexuality" (1999, p. 180) into "the world of their friends" (M, p. 46), the partners unambiguously reveal their own gender realities. Moreover, "traditional gender-role-playing sometimes occurs in their relationships" (Marecek, Finn & Cardell, 1982, p. 45), that is homosexual relationships, as is seen in the sitting scene. Shortly, the exemplification of Clive's sitting at the feet of Maurice leaning against him simply suggests that they borrow attributes from traditional gender role playing in their homosexual relationship.

In the novel, whenever Maurice and Clive meet, Maurice always talks about theology, including its most important aspects Trinity, Christianity, Redemption, and so on to make Clive believe in the spiritual existence of God. Since Clive himself has always been a quiet boy, he never argues with him. Additionally, whenever Maurice begins lecturing on religion, he usually keeps quiet and listens to him, an act suggestive of feminine attributes. But one day, Clive does not endure Maurice's overpowering personality, which is hidden in his use of language, and he quarrels with him on how insistently he goes on saying the same things over and over again: "I knew you would not like this, but you have brought it on yourself. You can't expect me to bottle myself up indefinitely" (M, p. 47). Intriguingly enough, Maurice does not put forward any argument to support his own ideas on religion whereas Clive is much more knowledgeable, asserting his idea on the basic premises by giving cause and effect relationships. At the end of their quarrel, Maurice unwillingly states, "I've given up Trinity" (M, p. 49), making the winner of the debate Clive Durham. Conclusively, Maurice's endeavour to make him believe Christianity turns out a failure. Furthermore, "In ten days he [Maurice] gave up communicating, in three weeks he cut out all the chapels he dared" (M, 49). After debating about religion and its practices with Clive, Maurice gives up going to church and postpones visiting chapels, which he would do on regular occasions. All these incidents, indicating that Maurice was on the verge of leaving all his religious beliefs aside, indeed, are commonly regarded as implications

about his self-confrontation over his own homosexuality because denial of any religious belief seems to have been the first thing a homosexual would do at that time.

In the novel, Clive Durham becomes one of Maurice's most important companions in his Cambridge years. Thus, Clive is presented as infinitely precious to Maurice. Accordingly, Maurice wants him to be received well by others, including his family. Yet, the indifference of the Hall family to his beloved friend Clive annoys him. For instance, when Maurice returns home and speaks of his friend Clive to his family, he becomes very irritated when none of his family remember his name, as specified in the following quote:

> Maurice was deeply wounded. One strong feeling arouses another, and a profound irritation against his womenkind set in. His relations with them hitherto had been trivial but stable, but it seemed iniquitous that anyone should mispronounce the name of the man who was more to him than all the world. Home emasculated everything (M, p. 51).

From now on, Maurice understands that he has strong feelings about who women are in reality and what home looks like. Even though he never employs hostile manners with the females around him, he does not like the female members of his family who mispronounce Clive's name. Meanwhile, he shares his changing views about religion, namely his becoming an atheist on Clive's insistence, particularly with his mother, as narrated in the novel, "[…] his own conscience permitted him to attend church no longer" (M, p. 51). Yet, his mother only thinks that it is "a great misfortune" (M, p. 51) for him. Rather than criticising him over issues which she believes she will never be able to control, she shows no indicative or immediate reaction toward him. So, it can be revealed that Mrs. Hall performs some aspects of masculine attributes rather than feminine ones because, just like a father figure, she remains silent and refrains herself from uttering a word rather than nagging him over the issue of religion.

In the summertime, in a scene where Maurice meets a young and beautiful lady called Miss Olcott in 'Episode of Gladys Olcott', Maurice's physical appearance as a male is overemphasized in detail. As narrated, Maurice becomes an attractive young man with his specific moustache, handsome face and white teeth, and so on. "Now Maurice, though he did not know it had become an attractive young man. Much exercise had tamed his clumsiness. He was heavy but alert […]" (M, p. 52). Maurice is shown as a man who is "determined to go further" (M, p. 52) in his relationship with Miss Olcott, in whom he is deeply interested. As one of the Hall family's infrequent summer guests,

Miss Olcott is portrayed as a charming woman, "at least the women said so" (M, p. 52) in the novel. Both Maurice and Miss Olcott have had an enjoyable time together. As cited, "Maurice paid her compliments, said that her hair etc. was ripping. She tried to stop him, but he was insensitive, and he did not know that he had annoyed her. He had read that girls always pretended to stop men who complimented them" (M, p. 53). As is known, Miss Olcott's attributes can generally be regarded as feminine, for instance, stopping men from paying her compliments. But Maurice is unable to make a comparative analysis of whether Miss Olcott likes being complimented or not at the moment he makes compliments. Yet, he keeps complimenting the lady, believing that she is actually acting coquettishly. But something goes wrong in their relationship and when Maurice touches her hand, she becomes rather irritated and she identifies his touch: "It was a corpse's [touch]" (M, p. 53). With a strong dislike, they leave each other. This is the first and last heterosexual relationship Maurice has. After experiencing such a disagreeable situation, he never again dares to have a heterosexual relationship.

At the end of the summer holiday, Maurice and Clive reunite at university. However, Maurice feels that he has already "lost touch" (M, p. 54) with him. On the one hand, Clive thinks that Maurice is in love with Miss Olcott, while on the other, Maurice feels something has changed with Clive himself and thinks that nothing appears to be as it was. At the moment Maurice states that he has nothing to do with the girl, they physically and spiritually come closer to each other in Clive's room again:

> Now Durham stretched up to him, stroked his hair. They clasped one another. They were lying breast against breast soon, head was on shoulder, but just as their cheeks met someone called 'Hall' from the court […]. Both started violently, and Durham sprang to the mantelpiece where he leant his head on his arm (M, p. 55).

As they come closer to each other, the "absurd people" (M, p. 55) come to Durham's room to drink tea. They both have to sustain tolerable proximity with each other instantaneously in order not to make the others aware of their homosexual orientation. However, Clive Durham, by whispering, instantly reveals his intimate feelings to Maurice for the first time when the people are all around him. Clive's first confession when he reveals "I love you" (M, p. 56), shocks Maurice. He becomes rather scandalized and goes mad and shouts at him:

> 'Oh, rot!', and then goes on saying: "Durham, you're an Englishman. I'm another. Don't talk nonsense. I'm not offended, because I know you don't mean it, but it's the only subject absolutely beyond the limit as you know, it's the worst crime in the calendar, and you must never mention it again. Durham! a rotten notion really - (M, p. 56).

In the evening of Clive's confession about his love and Maurice's vehement reaction to him, Maurice experiences a kind of self-assertiveness in his identity. From now on, he knows who he is. He is a homosexual. Yet, Maurice still struggles against his homosexual desires by exhibiting female attributes such as weeping in bed, as narrated: "Maurice went to bed as usual […] He was horrified. A man crying! Fetherstonhaugh might hear him. He wept stifled in the sheets, […]" (M, p. 58). Maurice's bursting into tears eventually leads to his recovery from crisis, and at last, he becomes "a man" (M, p. 60), who is decisive about his own sexuality as he is able to hear himself saying to Clive, "I really love you as you love me" (M, p. 60). Apparently, Maurice hides his own emotions, which he thinks are unacceptable in the eyes of society as he believes that "it is the worst crime" (M, p. 56). Thus, he even dares not to deny it to himself. In the next few days, even though he makes several attempts and has "a wild desire to catch hold of him" (M, p. 61), they are all in vain. Maurice's silence about his love for another man can justifiably be clarified through the views of Foucault, who defines silence as "the things one declines to say, or is forbidden to name" (1990, p. 27). Additionally, Foucault reveals that "There is no binary division to be made between what one says and what one does not say... There is not one but many silences, and they are an integral part of the strategies that underlie and permeate discourses" (1990, p. 27). As inferred from this scene, since homosexuality is an unspeakable subject, Maurice prefers to remain silent in order not to be silenced. Firstly, Maurice confesses to himself that he loves Clive, secondly, he admits he has "always loved" him (M, p. 62), and, last of all, he tries to find a way to tell him of his love as he tacitly approves of his own situation.

In the novel, the female characters are depicted as if they were nearly invisible. The reason why Forster makes his women characters invisible in this novel may be that they are constant agents or reminders of society's heterosexual expectations. Nevertheless, the women such as Mrs. Durham, her daughter, Pippa, and Mrs. Hall and her two daughters, Ada and Kitty, act in relation to the cultural codes and societal norms of the society. So, they all conform to heterosexuality. By role-modelling their mothers, the daughters behave as if they were sole conveyers of heterosexual culture.

Yet, Maurice and Clive's mothers are visibly distinguishable from each other. For instance, whereas Mrs. Hall is moderately indulgent, Mrs. Durham is extremely dominant. Moreover, Mrs. Durham, as representative of traditional Victorian stereotype, insists on Clive marrying by the first half of the novel and it seems she has had no other purpose in life than to witness her children's happiness. On issues such as continuity, reproduction and inheritance, Erin Wooten makes a distinction between Maurice and Clive's social situations in the following quotation:

> Clive must therefore [in order to produce an heir] marry a woman not only to carry on his family name but also to bring new blood (and new money) into an estate on the verge of ruin. And, in order to do so, Clive must not simply give up Maurice in favor of a heterosexual marriage. He must undergo a psychological and physical transformation into a heterosexual man in order to avoid the possibility of children who will provide damning evidence of his weak genetic background. Meanwhile, for Maurice, who does not choose to subvert his own sexual identity in favor of producing a successful heir, the question of how to achieve spiritual continuity lingers on (2009, p. 248).

Indubitably, the happiness Mrs. Durham means is to do with starting a family, which, she believes, will play an important role in transferring aspects of reproduction from one generation to another through offspring. Mrs. Durham, as a conventional Victorian mother and matriarch, gives great credit to the importance of starting a family, a common idea among Edwardians as well. On matriarchy, Monique Wittig states that "Matriarchy is no less heterosexual than patriarchy: it is only the sex of the oppressor that changes" (1981, p. 2015). Undeniably, Mrs. Durham oppressively displays her eagerness to make her son start a family because starting a family, particularly by having a son, also means that he is a source of masculinity. Foucault elucidates the significance of family in the 19th and 20th century with these statements: "The family was the crystal in the deployment of sexuality: It seemed to be the source of a sexuality" and thus, "it became one of the most valuable tactical components of the deployment" (1978, p. 111). Through the generation of more families, heterosexuality would be guaranteed.

With regard to the explanation above, it can be asserted that as a widow, Mrs. Durham most probably witnessed a spiritual change in her son through his developmental stages, namely from adolescence to adulthood. Then, she is seen to give excessive effort to making her son get married because of the fact that the Durhams are representative of Victorian traditional stereotypes in this novel. To her, by marrying,

he will also prove that he becomes a man in the eyes of society. Besides, she is aware that he will inherit Penge estate when he marries: "Oh, Penge [the estate and its surrounding where the Durhams live] is his absolutely, under my husband's will. I must move to the dower house as soon as he marries" (M, p. 88). As seen, Mrs. Durham explicitly presents the attributes of femininity in conformity with Edwardian standards as far as reproduction and heritage are concerned.

In the course of the novel, it is vividly narrated that both Maurice and Clive experience unforgettable moments of happiness in their relationship during the next two years. Even though they are quite different from one another, they are "affectionate and consistent by nature" (M, p. 91). Clive is misogynist whereas Maurice seems less so. Yet, Clive shows no respect for their individual differences. He even thinks that women never understand the harmony of sexual affairs or love. Conclusively, he takes revenge on both his mother and his sister in the name of all women. Maurice's attitudes towards women are, contrarily, much more candid and courageous even though he condemns women in some cases.

Yet, apart from the women, Clive and Maurice's perspectives about their mothers also differentiate from one another. The following quotation indicates that whereas Maurice is much more tolerant of his mother, Clive is full of hatred:

> [Maurice]: "Your mother must be very different to mine."
> [Clive]: "What is yours like?"
> [Maurice]: "She never makes a row about anything."
> [Clive]: "Because you've never yet done anything she wouldn't approve, I expect – and never will."
> [Maurice]: "Oh no, she wouldn't fag herself."
> [Clive]: "You can't tell, Hall, especially with women. I'm sick with her. That's my real trouble that I want your help about."
> [Maurice]: "She'll come round."
> [Clive]: "Exactly, my dear chap, but shall I? I must have been pretending to like her. This row has shattered my lie. I did think I had stopped building lies. I despise her character, I am disgusted with her. There, I have told you what no one else in the world knows."
> Maurice clenched his fist and hit Durham lightly on the head with it.
> "Hard luck," he breathed (M, pp. 44-45).

In relation to the quotation above, Clive's abhorrence towards his mother stems from his personality rather than his sexuality. On the surface, Clive seems to have a strong dislike of his mother. But in its deeper meaning, he expresses his disgust of all women in general because he was abused sexually in his childhood which leads to both

psychological and emotional problems. In the quote above, Clive's confessions to Maurice about his own mother also suggest that he only trusts Maurice as it is only Maurice who knows his secret in this world.

This part attempts to reveal the attributes of female and male characters, including homosexual characters, through the perspectives of gender criticism. The following parts examine the characters' conversion from compulsory heterosexuality to homosexuality and/or from homosexuality to compulsory heterosexuality with a focus on Lacanian psychoanalysis and uncontrollable pederastic desire.

5.1.1. From Homosexuality to Compulsory Heterosexuality

The second chapter of the novel narrates the suffering of Clive Durham, who comes of a family of lawyers and landowners, as a young boy in his adolescence in the past. At the very beginning of the chapter, readers are given evidence of Clive's childhood desire to commit sodomy. It is depicted that he has had an obvious desire to commit sodomy, and his emotion is "more compact than Maurice's" and it is not "split into brutal and the ideal" (M, p. 67) in most cases. Moreover, Clive has never had an incentive to bridge the gulf between his desire of brutality and ideal.

In the course of the novel, Maurice and Clive go to a day trip to the outskirts of Cambridge in their second year at university. This event becomes one of the most impressing and the catastrophic incidents in their lives because when they return to Cambridge, Maurice learns that the Dean, Mr. Cornwallis, has suspended him from school because of his absence from chapel and from the last four lectures. As Maurice had previously done such things, the Dean has good reason. However, the main reason behind Maurice's suspension is that the Dean has noticed his digression from normality. Clive, on the other hand, is given no punishment as he was the best classical scholar of the year. Only if the Dean receives "a letter of apology" from Maurice, will he recommend his "readmission to the college in October" (M, p. 75). When Maurice returns home, he openly discusses the issue with his mother: "I CAN'T apologize mother – I explained last night there is nothing to apologize about. They had no right to send me down when everyone cuts lectures" (M, p. 77). Evidently, Maurice's suspension from school becomes one of the most catastrophic incidents in his life as he must be apart from Clive for at least one semester.

After a while, Maurice pays a visit to the Durham's house in a remote part of England. When Maurice arrives, Clive welcomes him and says, "Maurice, I shall kiss you" (M, p. 82) and kisses him. Then, when a housemaid enters the room, Clive is "still sitting on his shoulder" (M, p. 83), without caring about her. Clive meanwhile persuades Maurice to write a letter of apology to Mr. Cornwallis together. In the evening, they talk about their relationship in the past. They want to be sure about their intimacy. So, they question every minor detail since they first met that makes their relationship valuable. For instance,

> [Maurice]: 'When did you first care about me?'
> [Clive]: 'Don't ask me,' echoed Clive.
> [Maurice]: 'Oh, be a bit serious - well - what was it in me you first cared about?'
> [Clive]: 'Like really to know?' asked Clive, who was in the mood Maurice adored - half mischievous, half passionate; a mood of supreme affection.
> [Maurice]: 'Yes.'
> [Clive]: 'Well, it was your beauty.'
> [Maurice]: 'My what?'
> [Clive]: 'Beauty…' (M, p. 85).

As the quotation above unambiguously reveals, Maurice asks his lover sincere question and awaits genuine answers. Furthermore, he wants to be sure of Clive's love. Then, Maurice openheartedly pronounces his love: "Clive, you're a silly little fool, and since you've brought it up I think you're beautiful, the only beautiful person I've ever seen. I love your voice and everything to do with you, down to your clothes or the room you are sitting in. I adore you" (M, p. 85). In order to cement their love, Maurice asks, "I say, will you kiss me? (M, p. 87). Unquestionably, Clive responses to his lover. All these quotations explicitly reveal the love of Clive and Maurice. Maurice is deeply affected by the way Clive speaks, behaves and dresses. He adores Clive, as he confesses.

For two years, Maurice and Clive live their love ignoring the cultural codes and societal norms of the Edwardian period and follow their own businesses in their lives, as illustrated in the following paragraph:

> So they proceeded outwardly like other men. Society received them, as she receives thousands like them. Behind Society slumbered the Law. They had their last year at Cambridge together, they travelled in Italy. Then the prison house closed, but on both of them. Clive was working for the bar, Maurice harnessed to an office. They were together still (M, p. 91).

In the course of the novel, a conflict between Clive and Maurice prepares a turning point for their relationship. The conflict mainly stems from Clive's indecisiveness. In other words, Clive is displayed as a man in a dilemma between fulfilling his family's demands and following his own dreams. After a while, he acknowledges that he becomes a barrister for the sake of entering public life. For the first time, Clive intends to share his own thoughts with his family at dinner at the Halls' home, and he says, "All this solemn to and pro between great houses – it's a game without gaiety. You don't find it played outside England. (Maurice, I'm going to Greece). No one wants us, or anything except a comfortable home" (M, p. 94). The words in parenthesis used in the original work suggest his own intentions on leaving the country and living a life of his own. Meanwhile, Clive faints and falls from his chair as he is both weak and ill. Maurice carries him upstairs, undresses him and puts him to bed. Then Maurice unconsciously kisses him and begs his mother not to tell anyone and makes an excuse: "Mother, you needn't tell the others I kissed Durham […]. He wouldn't like it. I was rather upset and did it without thinking. As you know, we are great friends, relations almost" (M, p. 95). His mother likes keeping secrets about him. She calls the doctor and says nothing to anyone including the doctor himself. Maurice's instant kissing of Clive as a bodily reaction indicates the materiality of the body, which is the product of either "ideational or cultural meanings that constitute bodies within specific social fields" (Butler, 1989, p. 602). As seen, his bodily reaction is commonly the result of ideational meanings rather than cultural, but, after a while, it turns out to be a cultural meaning as he begs help from his mother to keep it a secret.

In the same scene, Maurice learns that the doctor will send Clive a nurse because of the risk of infection. Maurice resists the idea as he wants to take care of Clive himself and shouts, "I won't have a nurse […]. I shall nurse him myself" (M, p. 96). However, Clive insists on having a nurse, "I suppose, I'd better have the nurse" (M, p. 97). The disagreement between the partners can be said to be the main difference between two because Clive becomes much more alert to the cultural codes of society. His refusal mainly stems from his unwillingness to be misunderstood by the other members of the Hall family, that is, he cares more than Maurice about the cultural constructions. The disagreement between the men on the issue of nursing may be explained through Foucault. He reveals that "Nothing in man – not even his body – is sufficiently stable to serve as the basis for self-recognition or for understanding other men" (1977, p.

153) in *Nietzsche, Genealogy, History*. Foucault goes further to explain that even bodies of men are not adequately secure to function as the foundation for self-recognition or understanding of other men. As suggested by Foucault, Maurice's body, mind and soul are unable to understand Clive's reaction to nursing because it seems a debatable subject whether bodies constitute cultural constructions, as is the case concerning Clive's reaction, or whether they dynamically resist culture. Butler, in her work entitled *Undoing Gender* (2004), states that "To become part of culture means to have passed through the gender-differentiating mechanism […] and to accomplish both normative heterosexuality and discrete gender identity at once" (2004, p. 121). In this sense, it can be inferred that while Clive follows normative heterosexuality and discrete gender identity, Maurice does not. In other words, whereas Clive's mind and body are shaped by cultural norms, those of Maurice are not because Maurice ignores cultural constructions and insistently pronounces that nursing is his task if the main concern is Clive.

After he recovers, Clive decides to go to Greece to be alone and struggles to discover his real identity. According to Wooten, Clive, as a "physically small, weak, and sickly" man, somehow "inherits a vast familial estate, but his sexual identity makes him unable to produce an heir for it" (2009, p. 248). When Clive, as a "member of the land-owning classes and a squire" and also as "the main representative of the gentlemanly ideal" (Hartree, 1996, p. 131), shares his idea with Maurice, Maurice intensely shows his dislike of the idea of Clive going abroad to find himself. Meanwhile, Clive is revealed as a man who is rather confused about his sexual orientation. In other words, Clive's internal and external body are in conflict with each other. On the one hand, he wants to go abroad to find his real sexual identity, on the other hand, he asks Maurice, "Can I come in your bed?' (M, p. 103). In her essay, *Gender Trouble*, Judith Butler exposes the discrepancy between internal and external aspects of body while forming an identity with these remarks: "The boundary of the body as well as the distinction between internal and external is established through the ejection and transvaluation of something originally part of identity into a defiling otherness" (2003, p. 39). Clive's decision to go to Greece reveals that he feels himself a victim whose honour is corrupted by homosexual instincts. Yet, the scene where Clive comes into Maurice's bed before leaving for Greece explicitly discloses the indispensable emotions that they both have. In this scene, Clive says, "'I'm cold and miserable generally. I can't sleep.

I don't know why.' Maurice did not misunderstand him. He knew and shared his opinions on this point. They lay side by side without touching" (M, p. 103). Yet, they are unable to sleep because Maurice feels anxious that Clive may "hear the drumming of his heart, and guess what it was" (M, p. 103). This scene plainly exposes the love between the two men.

The quotations above indicate that both Clive and Maurice show homosexual desire to each other. However, Clive has a dilemma about whether to survive as a homosexual man and have sex with Maurice or to become and survive as a heterosexual man and have sex with a woman. Undeniably, the soul he houses is deeply affected by Maurice's intriguing reactions because of his confused emotions. For a while, Clive neither displays homosexual nor heterosexual attributes as he is in a transformation period. In other words, Clive's body, mind and soul are in conflict with each other and they anxiously await concession. In the following quotation, Judith Butler provides a distinction between body and soul:

> The soul is precisely what the body lacks; hence, the body presents itself as a signifying lack. That lack which is the body signifies the soul as that which cannot show. In this sense, then, the soul is a surface signification that contests and displaces the inner/outer distinction itself, a figure of interior psychic space inscribed on the body as a social signification that perpetually conceals itself as such (1989, p. 606).

Remarkably, as indicated in Butler's statements above, Clive's soul both challenges and dislocates itself by concealing itself from society. In other words, Clive conceals his homosexual soul, which his body lacks. Even though Clive comes into Maurice's bed and displays his strong urge to be with him, he still insists on going to Greece because of the conflict between his inner and outer parts. Immediately after Clive goes to Greece, he receives a letter from Maurice and then, he becomes certain of his emotions. He thinks that he should explain to Maurice openly about ending their love affair. He stays one more week at Athens as he thinks that he may even be mistaken about his decision. However, in Greece, he realizes his change of mood towards women. In this novel, Forster purposefully employs a Greek myth for his homosexual love story because "by appropriating the enormous authority of Platonic conceptions of masculine love", Forster suggests "an alternative conception of masculinity at a period in which the epistemic institutions of state, church, and school were conspiring to define manhood in terms strictly amenable to increased imperial power and domestic control" (Bailey, 2002, p. 339).

As the quotation above indicates, after Greece, Clive is never the same person in his life. Through the use of a Greek myth, which revolves around same-sex love, Forster weaves the Platonic concept of masculine love into his story. Yet, whether it is platonic or not, Clive names his situation as "It's character, not passion, that is the real bond" (M, p. 190). Clive's self-realisation can be considered a justification of his real self after he discovers that he is no longer a homosexual. In an essay entitled "What I believe" (1951), Forster explicates close connections between personality and self, both of which are fairly to do with Clive's character. To him, "the personality is solid, and the self is an entity" because according to psychology, "[…] there is something incalculable in each of us, which may at any moment rise to the surface and destroy our normal balance" (1951, p. 68). Clive's transformation from homosexuality to heterosexuality may be the result of a concession among his body, mind and soul. In the novel, his spiritual journey is narrated in the long quotation below with these statements:

> It came during illness – possibly through illness. During the first attack, when he was severed from ordinary life and feverish, it seized an opportunity that it would have taken some time or other. He noticed how charming his nurse was and enjoyed obeying her. When he went a drive [sic] his eye rested on women. Little details, a hat, the way a skirt is held, scent, laughter, the delicate walk across mud – blended into a charming whole, and it pleased him to find that the women often answered his eye with equal pleasure. Men had never responded – they did not assume he admired them, and were either unconscious or puzzled. But women took admiration for granted. They might be offended or coy, but they understood, and welcomed him into a world of delicious interchange. All through the drive Clive was radiant. How happy normal people made their lives! On how little had he existed for twenty-four years! He chatted to his nurse, and felt her his for ever. He noticed the statues, the advertisements, the daily papers. Passing a cinema palace, he went in. The film was unbearable artistically, but the man who made it, the men and the women who looked on – they knew, and he was one of them (M, p. 106).

The quotation above explicitly reveals how Clive's heterosexual orientation commences through the performative acts of women like "a hat [worn], the way a skirt is held [observed], scent [delivered], laughter [produced], the delicate walk [noticed]", as noted. Additionally, he recognizes the differences between the attitudes of men and women, particularly while he is smiling seductively at both the sexes. To him, whereas women mostly respond to him with "equal pleasure", men never do, or else, they do not understand his alluring glances. Such a recognition makes him change completely,

that is, from homosexuality to heterosexuality. As narrated, the performative acts of both sexes in Greece that he witnesses, specifically act as incentives for him to familiarize himself within normative standards. Judith Butler highlights the significance of performative acts on the formation of identity: "Such acts, gestures, enactments […] are *performative* in the sense that the essence or identity that they otherwise purport to express *are fabrications* manufactured and sustained through corporeal signs and other discursive means" (1999, p. 136). Yet, Clive is portrayed to have been deeply affected by women kind in Greece. In the subsequent parts of this thesis, Clive is seen to have married a woman, an act which indicates his transformation from homosexuality to compulsory heterosexuality.

In October, Clive returns to England to the Halls' house to declare his regret to Maurice: "He regretted it deeply, for Maurice now inspired him with a physical dislike that made the future more difficult, and he wished to keep friends with his old lover, and to help him through the approaching catastrophe" (M, p. 107). However, at the Halls' house, a rather dramatic scene is included in the novel where Clive develops an intimate relationship with Ada, Maurice's sister. When Maurice realizes their intimacy, they quarrel. Immediately after their quarrel, Clive confesses, "I have become normal – like other men, I don't know how, any more than I know how I was born. It is outside reason, it is against my wish" (M, p. 112). Maurice tries to understand what Clive is saying, but it is impossible for him to appreciate what his real intention is and who has made him change his idea. Truthfully, Maurice wants to reach a concrete solution. To him, the nurse can be the main reason. However, the discourse between Maurice and Clive sounds rather strained while Maurice is attempting to understand Clive's real intention: "You say that you care for women only, not men?" (M, p. 112). Nonetheless, Maurice still addresses Clive as his lover when they touch each other with hostility in the room:

> [Maurice] 'Clive, did I hurt you?'
> [Clive] 'No'
> [Maurice] 'My darling, I didn't mean to.'
> [Clive] 'I'm all right' (M, p. 115).

The conversation above suggests Maurice's homosexual love of Clive even though Clive refuses his homosexuality. On the other hand, even though Maurice consciously pretends to be a normal man in the society in which he lives, he changes his attributes to his lover when the context changes. In other words, he commonly borrows a

fabricated gender identity which changes from one situation to another. On the fabricated and true gender identity, Judith Butler reveals that:

> If the inner truth of gender is a fabrication and if a true gender is a fantasy instituted and inscribed on the surface of bodies, then it seems that genders can be neither true nor false, but are only produced as the truth effects of a discourse of primary and stable identity (1999, p. 173).

Maurice calling Clive "darling" indicates his primary and stable identity. Indeed, unlike Clive, Maurice does not change at all at the end of the novel. It can be inferred that Clive's gender may be a fabrication and his true gender may be a fantasy that is placed on his body, as Butler proposes, and that Clive's gender may be neither true nor false and that his gender identity may be produced through the effects of discourse used by Maurice.

In the third part of the novel, Maurice is portrayed as a happy man for the last three years as he has been fantasizing that one day "Clive would come back, apologizing or not as he chose, and he would apologize to Clive. Clive must love him" (M, p. 119). With these expectations in mind, he has wasted nearly three years since Clive left him. In this time, he accuses his sister, Ada, of corrupting his relationship with Clive. Undeniably, he is jealous of his own sister and he sees Ada as a threat. According to White and Mullen (1989), jealousy, an emotion that is experienced when one perceives a threat or actual loss of a relationship to a third party, can be seen as the result of rivalry by an intruder. With regard to the definition of jealousy, Maurice feels threatened when he witnesses an intimate relationship between Clive and Ada. Maurice's jealousy of Ada, which maddens him, is not the only suffering he lives through because the thought of Clive marrying Ada makes Maurice mad. However, when Maurice learns that Ada has become engaged to one of his old friends, he relaxes. Thus, the rivalry between the siblings ends and Maurice offers an excuse to his sister because of his misunderstanding. However, apart from jealousy, Maurice is trying to overcome his loneliness because "[…] he behaved as would the average man who after two years of happiness had been betrayed by his wife" (M, p. 120). As accentuated in this quote, Maurice feels betrayed by his so-called wife. Yet, in three years, Maurice never gives up loving Clive, as indicated, "Maurice did not cease to love, but his heart had broken; he never had wild thoughts of winning Clive back" (M, 120). As seen, Maurice never gives up waiting for the lover who jilted him. On a Sunday in spring,

the Hall family receives news that Clive is engaged to marry Lady Anne Woods, whom he met in Greece. The news upsets Maurice, who has long been waiting for his lover to return to him in the person of his wife.

One day, on the invitation of Clive and his prospective wife Lady Ann to dinner, Maurice suffers deeply. Moreover, when he talks to Lady Ann on the phone, he is shocked to learn that he is "the eighth friend of Clive" (M, p. 134) she has talked to. Maurice kindly refuses the offer. Even though he is traumatized, he decides to visit them and goes shopping to buy a wedding present. Instantly, he is confronted by a mirror behind the counter and upon recognizing his reflection in the mirror, he decides to seek medical help for his illness, namely his unendurable lust for young men. Maurice's gradually increasing sense of abandoning his homosexual orientations is explained by Freud through the means of morality in his work entitled *The Ego and the Id* (1960). To him, considering sexuality an illness is to do with the moralistic framework of guilt. In other words, because of the intense prohibition on love accompanied by any kinds of threats, usually in the form of death in the Edwardian period, homosexuals are commonly forbidden to love and to be loved. On the issue of prohibition, Judith Butler, in her work *Bodies That Matter*, reveals that "Once this prohibition is installed, then, body parts emerge as sites of punishable pleasure and hence, of pleasure and pain. In this kind of neurotic illness, then, guilt is manifest as pain that suffuses the bodily surface, and can appear as physical illness" (1993, p. 64). As will be highlighted in the following parts, Maurice researches doctors to cure him from his illness, a symptom of which he believes to be his pathological depression. Thus, the prohibitions on homosexuality are generally considered the introjection of homosexual cathexis. The ego-ideal, which controls the ego's self-respect, involves prohibition of homosexuality. Yet, Judith Butler associates Freudian prohibition with sexual desire and states: "This prohibition against homosexuality is homosexual desire turned back upon itself, the self-beratement of conscience is the reflexive rerouting of homosexual desire" (1993, p. 65). Nevertheless, his self-conscious, which criticizes him for being involved in homosexual relations, which are not approved by society, instinctively shows his homosexual desire. So, in the next parts of the novel, such a prohibition of homosexuality makes no sense to Maurice because he is under the strong influence of his consciousness, which directs his homosexual desire.

Notably, when Maurice sees that Clive is getting used to his heterosexual life, he thinks that he can do the same. Therefore, Maurice looks for a doctor to consult about his problem and asks Dr. Jowitt, "I say, in your rounds here, do you come across unspeakables of the Oscar Wilde sort?" (M, 136). There is something pathetic about his complaint. Maurice is depressed when Dr. Jowitt replies, "No, that's in the asylum work, thank God" (M, p. 136). Unquestionably, Maurice's depression leads him to seek aid from a doctor as he is between lust and sin. Then, he dares to ask another doctor about his situation. This time, Dr. Barry examines Maurice undressed, "Impotent eh? Let's have a look" (M, p. 138). Then Dr. Barry says, "You can marry tomorrow if you like, and if you take an old man's advice you will. Cover up now, it's so draughty. What put all this into your head?' (M, p. 138). As indicated, Maurice's situation can best be explained through his sexual development in the course of time. About his pre-adolescence, there is no implication in the novel. However, in his adolescence, he realizes something different in himself. But in his post adolescence, particularly in his Cambridge years, he realizes his own sexual identity. With regard to the explanations of Gayle Rubin on compulsory heterosexuality (1975), in his pre-adolescence, Maurice may think of himself as a heterosexual character. Then, in his adolescence, he questions compulsory heterosexuality. As a note, this subject will be explained in the further parts of this thesis that undermines the homosexual orientations of the characters through a Lacanian mirror. And, in his post-adolescence, Maurice overthrows the fabricated gender attributes in himself, as he believes that gender is the result of a cultural transformation whose utmost end is to make individuals culturally compulsory heterosexuals. So, he resists the idea of compulsory heterosexuality in his Cambridge years by advocating his homosexuality. Rubin calls what he experiences a "corollary breakdown of gender" (1975), as signified in the following part. In the Dr. Barry scene, Maurice shows regret and begs help:

> 'I've been like this ever since I can remember without knowing why. What is it? Am I diseased? If I am, I want to be cured, I can't put up with the loneliness anymore, the last six months specially. Anything you tell me, I'll do. That's all. You must help me' (M, p. 139).

After Maurice begs Dr. Barry for help, the Doctor cries, "Rubbish", but to Maurice, "It's not rubbish to me, but my life" (M, p. 139). Instead of speaking of what is unspeakable, Dr. Barry insists that Maurice should find a woman and marry. He also reveals that "Who put that lie into your head? You whom I see and know to be decent

fellow! We'll never mention it again. No – I'll not discuss. I'll not discuss. The worst thing I could do for you is discuss it" (M, p. 139). According to Dr. Barry, Maurice's condition is nothing to do with his psychology; it is an "evil hallucination" or a "temptation from the devil" (M, p. 139). In other words, to Dr. Barry, Maurice's willingness to change his homosexuality into heterosexuality exposes "the phantasmatic effect of abiding identity" (Butler, 1999, p. 179), nothing more. Dr. Barry's reaction to the issue of homosexuality makes Maurice believe that "doctors are fools" (M, p. 141) in general. As seen, the doctor himself tries to explain the causes of homosexuality in the Edwardian period through the concepts of religion such as evil and the devil, both of which are considered forms of either hallucination or temptation.

Maurice's incentives to be heterosexual seems to be a milestone in the novel because he has spent so much time in contemplation about the mysteries of sexual life concerning both heterosexuality and homosexuality. Maurice's struggle to become a heterosexual or a normal man, and as proof of this are his two visits to the doctors, can also be the result of a taboo against homosexuality in patriarchal society. If it were not a taboo, he would most probably be satisfied with his sexual identity and, he would not have struggled to find his actual identity. Ultimately, the identity he acquires may also be the result of his internalization of the prohibition of homosexuality. According to Butler, if feminine and masculine characteristics are the result of the internalization of the taboo against homosexuality, effectively, "then gender identity appears primarily to be the internalization of a prohibition that proves to be formative of identity" (1999, p. 81). This is what happens in *Maurice*. For instance, Clive can be said to have internalized the taboo against homosexuality as he prefers a heterosexual life even though it was an involuntary preference because "this identity is constructed and maintained by the consistent application of this taboo" particularly "in the [form] of production and 'disposition' of sexual desire" (1999, p. 81). Apparently, Clive's gender identity is constructed by the taboo on homosexuality.

In the succeeding parts of the novel, the marriage of Clive to Ann is presented through a number of intriguing incidents, including his wife's confession of peccadillo. In addition, Clive considers confessing his homosexual orientation to his wife on their first night, which can be considered thought-provoking because he has married her in order to mask his homosexuality. However, he decides not to do this on their first night. Clive's marriage seems to be challenging as he has not previously experienced

sexual unification with a woman. Concerning Clive's transition from homosexuality to compulsory heterosexuality, one can easily assume that he has experienced a major change in his life through his marriage. But Clive, as a seemingly heterosexual man whose homosexual orientations continue unreservedly, proof of which is that he does not have any sexual intercourse with his wife, only refrains from being or seeming homosexual in his own setting because homosexuality is seen as a self-abasing act in the eyes of society. Thus, Clive is depicted as a homosexual who disguises himself in the following parts of the novel as well. As stated, most probably, Clive is using his marriage to conceal his homosexual identity. In the following long quotation from the novel, not only Clive's situation but also that of Ann exemplifies their gender identity:

> When he [Clive] arrived in her room after marriage, she [Ann] did not know what he wanted. Despite an elaborate education, no one had told her about sex. Clive was as considerate as possible, but he scared her terribly, and left feeling she hated him. She did not. She welcomed him on future nights. But it was always without a word. They united in a world that bore no reference to the daily, and this secrecy drew after it much else of their lives. So much could never be mentioned. He never saw her naked, nor she him. They ignored the reproductive and the digestive functions. So there would never be any question of this episode of his immaturity […] Secrecy suited him, at least he adopted it without regret […] though he valued the body the actual deed of sex seemed to him unimaginative, and best veiled in night. Between men it is inexcusable, between man and woman it may be practised since nature and society approve, but never discussed nor vaunted. His ideal of marriage was temperate and graceful, like all his ideals, and he found a fit helpmate in Ann, who had refinement herself, and admired it in others. They loved each other tenderly (M, p. 144).

Meanwhile, Maurice thinks that Clive has recovered from his illness by turning towards women at the age of twenty-four. Comparably, Maurice will be twenty-four in August. Then, he assumes, he may transform from homosexuality to heterosexuality just like Clive did because he does not know that Clive is only masking his homosexuality with his marriage. In order to fulfil his desire, he pays another visit to a doctor who is competent in hypnotizing homosexuals.

In England, homosexuality, commonly regarded as one of the taboos of the 20th century as in the previous centuries, was not considered an acceptable act in the eyes of Edwardian society either. Furthermore, it was an illegal act. So, Dr. Barry advises Maurice to "get the right girl – there'll be no trouble then" (M, p. 141). Even though

he is a man of science, the doctor follows the cultural codes and societal norms of the Edwardian period. Thus, on the advice of his doctor, Maurice decides to lead a heterosexual life because he believes that his gender identity is not "construed as a stable identity or locus of agency" but rather "is an identity tenuously constituted in time, instituted in an exterior space through *a stylized repetition of acts*" (Butler, 1999, p. 179), namely, his gender identity is the result of the repetitive acts he experienced at Cambridge University.

In the course of the novel, Maurice is depicted as a man who suffers from severe depression and thinks deeply about a new doctor whom he intends to pay a visit. "If this new doctor could alter his being, was it not his duty to go, though body and soul would be violated? With the world as it is, one must marry or decay. He was not yet free of Clive and never would be until something greater intervened" (M, p. 148). As indicated in the narration, Maurice has developed a real affection for Clive and is, moreover, unable to free himself of Clive. Alan Wilde narrates the words used to describe the love between two men as "'consistent,' 'permanent,' 'affectionate,' 'sensible,' 'calm'" and to him, "But they imply something more. 'They themselves became equal'" (1976, p. 119). Undoubtedly, they get on well because of the equality of their characters. They are not in any obvious sense alike.

In the forthcoming parts of the novel, Clive is depicted as a character who predominantly obeys the cultural codes and societal norms of the Edwardian period. For instance, even though he has had a male lover, he prefers to marry Ann when he feels that his age for marriage arrives in the eyes of society. In other words, he rejects his homosexuality, assuring himself it is only a "temporary aberration" (Nelson, 1992, p. 318). Moreover, he also shows an inclination to do what his mother says, namely he follows his mother's footsteps. Mrs. Durham as a representative of Victorian stereotype in the novel makes her son do what she wants about marriage. Strangely enough, Clive degrades the relationship between himself and Maurice, pretending that they were "once idiots" (M, p. 153). Yet, his marriage seems to be a failure because of the fact that he never has a sexual relationship with his wife. He eventually confesses that "Marriage has made no difference" (M, p. 153) as far as his homosexual passions are concerned. Thus, the case of Clive is an example of a man who transforms from homosexuality to compulsory heterosexuality. Additionally, Maurice's attempts to

visit the doctors can also be taken as acts which reveal his willingness to transform from homosexuality to heterosexuality, but in vain.

5.1.2. Uncontrollable Pederastic Desire

E. M. Forster ambiguously introduces into his homosexual novel an unspeakable theme, that is, pederastic desire. He consciously includes pederastic desire as a minor theme into his novel to expose the protagonist's uncontrollable lust for homosexuality. Moreover, he implicitly employs a taboo in his novel by revealing Maurice's irresistible interest in love of boys, particularly where his lust for men is not satisfied. In the novel, by ambiguously weaving into the plot the protagonist Maurice's pederastic desire, Forster makes the reader question the boundaries of sexual relationships.

At the end of the second part of the novel, Maurice's uncontrollable pederastic desire is narrated through two different incidents. Firstly, Maurice's homosexual orientation to Clive and, secondly, his unendurable affection for a boy named Dickie are given as examples of pederastic desire. In the first scene, where Maurice and Clive's quarrel about Ada before leaving each other is purposefully given to exemplify the position of a man like Clive in the story. This quarrel suggests that Maurice is trying to understand whether Clive has, in reality, transformed from homosexuality to heterosexuality. In his mind, Maurice assumes that Clive loves his sister. So, according to Maurice, Clive should be heterosexual. However, Maurice tries to understand why he has transformed. He supposes that the main reason for Clive's abrupt conversion from homosexuality to heterosexuality may stem from his social position in society, as he is a potential representative of power as a future MP candidate. Or else, Clive's refusal of homosexuality may mean that he has a structural weakness, or he passes through an evolution which is basically "implicit in the classical concept of *paiderasteia*" (Toda, 2001, p. 141), a term used to explain sexual relations between an adult man and a pubescent, usually in the form of anal intercourse with the boy as a passive partner.

As far as the classic concept of *paiderasteia* is concerned, Clive, as a weak man, seems to be a boy. On the contrary, Maurice appears to be a real man. Apart from this, Clive's homosexuality has already begun "in the incorporation of the same-sexed object of desire" and then has ended "in the construction of discrete sexual 'natures' that require and institute their opposites through exclusion" (Butler, 1999, p. 69). Accordingly, Clive feels free not to have any homosexual relations thanks to his newly acquired

feelings of exclusion. On the other hand, Maurice is still in search of satisfying his uncontrollable pederastic desire. In the forthcoming scenes, Maurice is portrayed as an adult with an uncontrollable pederastic desire, enabled by the inclusion of the boy Dickie.

Interestingly enough, when Maurice learns that Clive is engaged to marry, he is portrayed as a man enjoying a weekend with a young boy, Dickie, Dr. Barry's young nephew. In order to be with the young boy, he cancels all his business engagements, as he believes that he has a strong passion for him. In a sense, Maurice enjoys *paiderasteia*, a term which is used to define "a particular social phenomenon in Greek Antiquity, i.e., the relationship between two males; an adult, *erastes*, and a non-adult, *eromenos* or *pais*" (Smit, 1992, 99). More explicitly, this term, as previously explained, refers to sexual relations between a man and a boy, including boys who are mainly supervised by elderly men. As inferred, Maurice's weekend entertainment with Dickie can be regarded as *paiderasteia* because Maurice never refrains from passing an arm around Dickie. Additionally, while he is with Dickie, he recognizes that his homosexual desire emerges instantly. Thus, Dickie becomes his new passion. In other words, Maurice sees Dickie as a substitute for Clive as he believes "Dickie for a second Clive" (M, p. 132) in his life.

In his work, Markley emphasizes how "Forster invented a kind of narration that powerfully expresses male homoerotic desire" by switching "the gendered object of the male gaze from female to male" (Markley, 2001, p. 268), as explicitly narrated in the following paragraph extracted from the novel. Forster consciously shows how Maurice stares at the sleeping Dickie Barry, a visitor in his mother's house. While Maurice is gazing at the young man, Dickie's physical attraction is revealed as such:

> The boy, who had been to a dance the night before, remained asleep. He lay with his limbs uncovered. He lay unashamed, embraced and penetrated by the sun. The lips were parted, the down on the upper was touched with gold, the hair broken into countless glories, the body was a delicate amber. To anyone he would have seemed beautiful, and to Maurice who reached him by two paths he became die World's desire (M, p. 129).

In the quote above, Forster directly uncovers how hard Maurice tries to suppress his pederastic desires. Maurice gazes at him in amazement. He notices every minor detail about his body. The eroticism of the passage is revealed through a number of

implications such as uncovered limbs, parted lips, the delicate body, the golden hair and so on.

As indicated, Forster intentionally discloses the uncontrollable pederastic desire of the protagonist in his novel in a period where homosexuality is strictly forbidden in society. In doing so, he draws readers' attention to the existence of extremes in human life.

5.1.3. Homosexuality through the Lenses of Lacanian Mirror

In the following part of this thesis, the homosexual identities of the characters, particularly that of the protagonist Maurice, are analysed through the lenses of Jacques Lacan (1901-1981), a French psychoanalyst, with a focus on Lacanian human psyche.[19] Concerning the formation of human psyche, Lacan proposes that there are mainly three major structures that control people's lives. The "imaginary order", a sphere where the imagination, deception and images exist, is shaped in the mirror stage. To Lacan, the mirror stage, as an identification, is the "transformation that takes place in the subject when he assumes an image" (1949, p. 1286). In other words, the mirror stage, "which is to establish a relationship between the organism and its reality" (Lacan, 1949, p. 289), acts as a reflection of the individual between his/her apparent image and emotional understanding, that is, an identification process, which is called "alienation" by Lacan himself. As for "symbolic order", the relation between the self and its image can be said to have constituted the imaginary dimension of the self which inhabits the realm of culture. According to Lacan, the subject undergoes a twofold alienation in the symbolic order. On the one hand, he proposes, "There is also the Other who speaks from my place, apparently, this Other who is within me. This is an Other of a totally different nature from the Other, my counterpart" and on the other hand, he emphasizes the role of society, "Society unfailingly has a certain impact on us. We

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[19] Besides Freud, Jacques Marie Émile Lacan (1901-1981), the French psychiatrist and psychoanalyst, has also attracted the attention of researchers from different fields through his works. In 1966, Lacan, with the publication of his 900-page collection of essays and papers entitled *Écrits (Writings)*, gained a sensational reputation within the spheres of academia. Moreover, he was labelled "the most controversial psycho-analyst since Freud" (Roudinesco, 1990, p. 104) explicitly. He has also influenced many intellectuals by employing the Freudian concepts of id, ego and super-ego almost in the same sense as "imaginary order", "symbolic order" and "real order" successively. According to Lacan, a child experiences all these periods while forming his/her identity. Yet, to him, these periods do not have to exist in chronological order. However, they are all present in an individual's psyche. Remarkably, the aforementioned periods or orders in the psyche are all equally important to the formation of an individual's identity.

gain everything from the general public" (1988, p. 452). Shortly, Lacan implies that the Other within everyone is the voice of the general public that has a consistent power on the formation of identity.

Last of all, the "real order", which acts as the primary element of desire, can be considered as the gaps in linguistic discourse. Or else, it is the unspeakable past, which is thoroughly connected to the mirror stage. As indicated, Lacan's classification of human psyche is closely tied to the Freudian concepts of id, ego and superego. According to Freud's psychoanalytic theory of personality, human personality has two main parts, namely, the conscious and unconscious mind, whereas human psyche consists of the tripartite id, ego and super-ego, all of which are functional in creating the dynamics of identity (Freud, 1960). To him, the "id", the most primal aspect of the human psyche, satisfies the immediate needs and desires of the individual and also contains "the passions" (1960, p. 19), whereas the "ego", represents "reason and common sense" (1960, p. 19), which conform to the demands and standards of society. The "superego", which is associated with an individual's morality and ideals, struggles to humanize an individual's personality. In the novel, Maurice goes through these phases while forming his homosexual identity. Firstly, he satisfies his immediate sexual needs and desires with Clive and then with Dickie, which is a signal of his id; secondly, he recognizes the social reality and visits doctors in order to relinquish his homosexual orientations, which is an indication of his ego; and, lastly, he resolves to lead a homosexual life with Alec Scudder rather than betray his ideals.

Lacanian psychoanalytic theory highlights the significance of "narcissism", which can be assumed to be an integral part of the mirror stage. Lacan uses the concept of narcissism with reference to the myth of Narcissus in Greek mythology.[20] Moreover, he attempts to define narcissism with its relation to the concept of desire, as revealed in the myth of Narcissus. In order to do this, Lacan develops masculine and feminine concepts of "jouissance", which deal heavily with the desire of the Other, and adds that "male homosexuality, in accordance with the phallic mark that constitutes desire,

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[20] Narcissus, a hunter and son of the river god Cephissus and nymph Liriope, was famous for his beauty. Yet, he looked at those who loved him with contempt. When Nemesis, the goddess of retribution and revenge, noticed his pride, she punished Narcissus for his behaviour. She directed him to a pool where he saw his own reflection on the surface of the water and fell in love with it. He was fascinated by the image of himself reflected in the river. Without understanding that it was just an image, he dived into the river and drowned.

is constituted on the side of desire, while female homosexuality […] is orientated on a disappointment that reinforces the side of the demand for love" (1958, p. 1310). Unquestionably, desire, as Lacan reveals, is desire for the Other. On the subject of desire, Freud also describes "desire to be" and "desire to have" to define the narcissistic and anaclitic libido respectively. In his work, Sheikh elucidates the Freudian concepts. To him, whereas narcissistic desire is "the desire to be manifested in the form of identification", anaclitic desire is "to possess the object of the desire as a means for jouissance" (2017, p. 7). Explicitly, Freud characterizes "the active anaclitic object-love as typically masculine" while the "passive narcissistic object-love as typically feminine" in his essay "On Narcissism: An Introduction" (1914, pp. 88-89). Accordingly, Freud also distinguishes between the passive and active aims of libido. Whereas the passive libido means "the desire to be the object of the Other's love or the Other's jouissance", the active libido is "to become the Other or to possess the Other as an object of jouissance" (cited in Sheikh, 2017, p. 7). As well as Freud, Lacan contributes to "desire", which is later classified by Mark Bracher in his work *Lacan, Discourse, and Social change* (1993). According to Bracher, passive narcissistic desire means that "One can desire to be the object of the Other's love" whereas active narcissistic desire suggests that "One can desire to become the Other" (1993, pp. 20-21). Moreover, to him, active anaclitic desire suggests "One can desire to possess the Other as a means of jouissance" while passive anaclitic desire means "One can desire to be desired or possessed by the Other as the object of the Other's jouissance" (1993, pp. 20-21). As indicated, both Lacan and Freud contribute to the perspectives on masculine and feminine concepts of "jouissance".

With these concerns in mind, Lacanian narcissism plays a significant role in forming the gender identities of the characters in *Maurice*, particularly that of Maurice as protagonist. Concerning Lacanian psychoanalysis, which is founded on the belief that all people possess unconscious thoughts, feelings, dreams, desires and memories, Maurice can be said to have experienced passive narcissistic desire of the symbolic order at the very beginning of the novel because passive narcissistic desire is mostly concerned with the supreme authority in any given society with the symbolic Other, such as God, nation, nature, society and so on. Similarly, the symbolic Other for Maurice is God himself because he is commonly depicted as a man who is deeply tied to the principles of Christianity from the very beginning of the novel. In other words,

the symbolic Other, namely God in this case, loves Maurice because of the fact that God loves the pious people like Maurice himself. Yet, in the course of the novel, because of his afflicted spirituality, Maurice moves from piety to homosexuality. As for Clive, he is also depicted as a deeply religious man in the beginning, but in time, "he found himself crossed at an early age" (M, p. 67) because of his homosexual orientations. As stated, God is replaced by another desire, for example, homosexuality by homosexual characters for the sake of satisfying their jouissance. Just like Clive, Maurice also satisfies his homosexual passion. However, Maurice transforms from passive narcissistic desire to active anaclitic desire, that is, he desires to possess the Other, successively, Risley, a relative of the Trinity College Dean, and later, Clive, a student from Cambridge, and last of all Alec, a man who works for Clive in order to satisfy his jouissance. Indeed, all these three men act as the objects of jouissance for Maurice. Till the end of the novel, Maurice's journey from adolescence to adulthood is presented vividly and it becomes inevitable for Maurice that, only under these circumstances, namely leading the life of a homosexual, can he satisfy his own sexual desires.

Concerning Lacanian psychoanalytic criticism, the confrontation of Maurice with the Other through the mirror plays a significant role in revealing his homosexual identity because the imaginary order of the self is shaped in the mirror stage. When Maurice sees his reflected image in the mirror, the mirror itself functions as a place where his imagination, deception and image are stored and reflected. The mirror stage is the first phase of Maurice's ego in the identity formation process. With the help of a mirror, Maurice is able to distinguish the difference between his apparent image and his reflected one. Thanks to the mirror, he instantly realizes that the reflected image in the mirror does not cover his emotional situation. In other words, the reflected image and his emotional situation do not match each other. Thus, such a conflict ultimately leads to his alienation in Lacanian terms.

In *Maurice*, as emphasized earlier, the mirror plays a vital symbolic role in Maurice's life. When he looks at the mirror, he fears that the apparent image will not confirm his emotional situation because he believes that the reflected image itself is nothing to do with his own emotions, namely his homosexuality. So, the reflection in the mirror leads to his alienation from his identity. Specifically, the mirror reflects Maurice's double

as a homosexual. Only if Maurice accepts his position as a homosexual does he face his real self in the mirror satisfactorily, as narrated in the following paragraph:

> The trouble was the looking-glass. He did not mind seeing his face in it, nor casting a shadow on the ceiling, but he did mind seeing his shadow on the ceiling reflected in the glass. He would arrange the candle so as to avoid the combination, and then dare himself to put it back and be gripped with fear. He knew what it was, it reminded him of nothing horrible. But he was afraid (M, p. 23).

Forster wisely uses the technique of dreams in his novel because he realizes the extent to which repressed desires emerge in dreams. Likewise, Freud, in *The Interpretation of Dreams*, reveals that dreams act as a kind of "safety valve for the over-burdened brain" (1913, p. 66) and, thus, relieve the mind because they allow the discharge of energy from the unconscious mind. By presenting Maurice dreaming in adolescence, Forster attempts to expose the unspeakable situations, which emerge in the unconscious mind through the use of dreams, each of which gives Maurice a detailed description of his in-betweenness, namely, between his apparent and homosexual identity:

> In the first dream he felt very cross. He was playing football against a nondescript whose existence he resented. He made an effort and the nondescript turned into George, that the garden boy. But he had to be careful or it would reappear. George headed down the field towards him, naked and jumping over the wood-stacks. 'I shall go mad if he turns wrong now,' said Maurice, and just as they collared this happened, and a brutal disappointment woke him up (M, p. 25).

The quotation above indicates that Maurice cannot cope with his dreams. He both desires and fears any physical contact with the same sex. Thus, he subliminally creates a "nondescript" existence, namely, an amorphous one whose figure is in a state of transformation from ambiguousness to definiteness, in the form of naked George in this case. On the importance of dreams in psychoanalysis, Booker pronounces that "Dreams […] represent a leaking of the unconscious mind into consciousness, providing a potential window onto the normally inaccessible id" (1996, p. 30). So, such a dream provides a kind of leakage of the unconscious mind, which affirms homosexuality within normative standards for Maurice. As for the second dream, it is somewhat different from that of the first because of the fact that the second dream gives Maurice much more jouissance. As Booker's explanation confirms, the following quotation reveals how Maurice's unconscious mind reaches his inaccessible id through dreams:

> He [Maurice] scarcely saw a face, scarcely heard a voice say, 'That is your friend,' and then it was over, having filled him with beauty and taught him tenderness. He could die for such a friend, he would allow such a friend to die for him; they would make any sacrifice for each other, and count the world nothing, neither death nor distance nor crossness could part them, because 'this is my friend.' Soon afterwards he was confirmed and tried to persuade himself that the friend must be Christ (M, p. 26).

In his second dream, as in his first, Maurice dreams of an amorphous figure whose facial expressions are ambiguously drawn and whose voice is hardly heard. He only fantasizes that the amorphous image gives him joy and satisfies all his demands, whether be they spiritual or physical jouissance. Still, imagining such a figure satisfies him and fills him with great enthusiasm. In Lacanian terms, what Maurice feels is a kind of jouissance, as has already been revealed. Unlike his first dream, this image does not turn into George or a friend. Then, he makes himself believe that this image can only be Christ himself. As a man who "held [the view that] unorthodoxy to be bad form" (M, p. 43) and who dislikes those who are not Christian, Maurice feels deeply guilty because of his homosexual orientations. The Lacanian interpretation of the dreams reveals that the frustration of the self with his physical appearance propels the identification of the self with his apparently unified image of the mirror reflection. In other words, the "I" that forms Maurice's identity is haunted by the contrary image of the fragmented body, which "usually manifests itself in dreams" when there appears "a certain level of aggressive disintegration in the individual" (Lacan, 1949, p. 1288). Markedly, Maurice is in conflict with himself over his identity.

In the novel, Clive, Maurice's platonic partner, is also depicted as a homosexual boy who is "[d]eeply religious, with a living desire to reach God and please Him" at the very beginning of the novel, but "he found himself crossed at an early age by this other desire, obviously from Sodom" (M, p. 67). Evidently, Forster narrates Clive's adolescence in order to make readers appreciate how he has turned into a homosexual. Firstly, Clive falls in love with a cousin, a young married man in his puberty, and then he rejects Christianity because he believes that such actions are considered sinful acts completely unacceptable and immoral in terms of Christianity. As indicated, "Clive has a firm belief that Christianity will never compromise with him as the church's interpretation is against him. Besides, he knows that there was David and Jonathan"

(M, p. 68), who are arguably considered homosexuals in the Bible as well[21] (Horner, 1978, p. 33). Understandably, Clive, who rejects his religious belief due to his homosexual desires, is largely agnostic. In this novel, rejecting Christianity is regarded as a first step towards salvation by homosexuals generally. In the later parts of the novel, Maurice, just like Clive, rejects the doctrines of Christianity only to satisfy his homosexual desires. In the scene where Clive meets Risley, another boy from Trinity College, Clive recognizes that Risley is also stimulated just like himself. So, Clive feels pleased to know that there are "more of his sort" (M, p. 68) around him. Even though there have been many people around him whose sexual orientations are to men rather than women, Clive finds himself thinking of Maurice more vividly than any other man around him. But, to him, Maurice is "a man who only liked women" (M, p. 69). This is what he believes as he takes into account Maurice's physical appearance, which is captivating at first glance. Unlike Maurice, Clive is portrayed as a weak man physically. Even though he is portrayed with all his deficiencies, "Clive, initially the embodiment of Cambridge, is presented as blond, aesthetic and intellectual, suggesting less public-school Englishness than what it was asserted against […]" (Hartree, 1996, p. 131). As a homosexual, Clive is also frequently shown in dream-like situations. The illusions and images in his dreams are the leakages of his homosexual orientations in his unconscious mind, as revealed in the following quotation:

> [Clive] 'Maurice'
> [Maurice] 'Clive…' […]
> [Clive] 'Maurice, Maurice, Maurice … Oh Maurice –'
> [Maurice] 'I know.'
> [Clive] 'Maurice, I love you.'
> [Maurice] 'I you.'
> They kissed, scarcely wishing it. Then Maurice vanished as he had come, through the window (M, pp. 70-71).

In the novel, Maurice is nonverbal compared to Clive, particularly when he is articulating his love to him. Moreover, Maurice feels terribly surprised when Clive pronounces his own feelings and obliges him to admit his confessions. Thus, their first physical proximity and spiritual intimacy can be considered a mutual connection rather

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[21] See Bible part Samuel 18: 1-4 "After David had finished talking with Saul, Jonathan became one in spirit with David, and he loved him as himself. From that day Saul kept David with him and did not let him return home to his family. And Jonathan made a covenant with David because he loved him as himself. Jonathan took off the robe he was wearing and gave it to David, along with his tunic, and even his sword, his bow and his belt".

than a sexual affair. Yet, Clive first mentions homosexuality to Maurice in the academic sphere and introduces him to the ancient Greek writings about same-sex love. In the course of time, their friendship improves, and Maurice comes to enjoy Clive's company. As is known, Clive, whose mind is confused about homosexual and heterosexual life, begins questioning his life and finds himself in search of his own real identity.

In the succeeding parts, the mirror is seen to have not an alienating but a familiarizing effect on Maurice as a grown-up man. For instance, when Maurice notices his nude reflection in the mirror, this time he familiarizes himself with the reflected image. In other words, he is much more self-satisfied with his twenty-three years than with those of his adolescence. In the mirror, he sees "a well-trained serviceable boy and a face that contradicted it no longer" (M, pp. 102-103). He also thinks that virility has harmonized both him and Clive, and he is "strong enough to live for two" (M, p. 103). In this scene, regarding the Lacanian mirror, Maurice can be said to have been self-satisfied with the image reflected in the mirror. He feels no alienation. This means that he is able to identify himself with the one he sees in the mirror and with the one he has felt emotionally. Maurice asks a basic question to Clive when he feels that Clive is on the verge of changing his homosexual orientation: "Can the leopard change his spots?" (M, p. 113), the answer of which he knows pretty well. Just as leopards are unable to change their inherently acquired characteristics, Maurice knows that Clive will be unable to change his homosexuality because of the jouissance he has already experienced.

As has already been revealed in the preceding parts, after Clive returns from Greece, he decides not to take any homosexual actions. Furthermore, when he contemplates that marrying someone may eventually better his life, he marries and calls Maurice to invite him to a dinner with his wife, Lady Ann. Initially, Maurice prefers not to attend the dinner but subsequently changes his mind and resolves to join the dinner. Here, Forster wittily uses the effect of a mirror to show readers once more Maurice's confrontation with his actual identity and his reflected image. The mirror that appears behind the counter at the shop plays a significant role in the (re)identification process of Maurice himself. The Lacanian mirror is deliberately inserted into the scene when Maurice goes shopping to buy a present for the new couple. Maurice experiences a confrontation between his apparent image and his reflected in the mirror because the

mirrors, placed in certain contexts, are functional, particularly in displaying the conflict between soul and image. Maurice, as a homosexual man whose lover chooses to marry a woman, unconsciously looks at the mirror. Instantly, something in the mirror catches his eye, namely, his own reflection. He looks at his reflection in the mirror and notices "a solid young citizen" with an appearance that is "quiet, honourable, prosperous without vulgarity" (M, p. 135). However, in a moment he realizes the reality and utters to himself, "Was it conceivable that on Sunday last he had nearly assaulted a boy?" (M, p. 135). The image reflected in the mirror becomes a reminiscence of his offences, namely, his having sexual intercourse with a boy named Dickie. He remembers himself cancelling all his business arrangements to be with the boy who becomes a substitute for Clive for a very short period of time. But the mirror at the shop reminds him of who he actually is. In reality, the reflection in the mirror uncovers all his offences in the near past as it reflects how he is responsible for assaulting a boy. The confrontation of the self with the image in the mirror acts as experiential knowledge for Maurice. Immediately after his confrontation with the mirror at the shopping counter, he contemplates finding medical help for his illness to kill his lust for men. Only in this way, he supposes, will he "keep away from young men" (M, p. 136). Through the mirror, he realizes a kind of alienation effect once more.

Maurice's encounter at the shop with a mirror behind the counter implies Lacanian ego of the individual in the mirror stage. Maurice attempts to connect his apparent self, namely, a man who, at first sight, is young, honourable and prosperous with his emotional reality, namely, a man who is decent, immoral and dishonest in the later phases. In the first mirror stage, he suffers from a sense of alienation. Then, he undergoes another stage, what Lacan calls the symbolic stage, where he is confronted with "twofold alienation". Maurice realizes the Other who is within him; it is the society where the Other speaks with him because he imminently notices the impact of society in his inner self; that is to say, being with a younger boy sexually is an unacceptable act in the eyes of society. After he has experienced the symbolic stage, he goes through the real stage, where the elements of his desire are reflected in his speech, that is, his linguistic discourse. In reality, this stage, which is to do with the unspeakable past, is thoroughly connected to the mirror stage. In short, when he is confronted with the image in the mirror and when he asks himself whether it was

imaginable for him to assault a boy on a Sunday, he uses his linguistic discourse which reflects his unspeakable desire.

Forster deliberately creates a scene where Maurice and Risley accidentally meet each other at the concert. This scene may be regarded as the encounter of homosexuals in a place where symphonies make a great contribution for their homosexual identities. As indicated, Maurice, when he is in a state of complete isolation and loneliness, goes to Tchaikovsky's Pathetic Symphony where he unexpectedly meets Risley. Their encounter also functions as the Lacanian mirror stage because of the fact that both Maurice and Risley are reflections of each other, just like a mirror. Alban, in her work, explicitly narrates the role of society, which acts as a mirror in creating self, by emphasizing the fact that "we create a complete and controlling sense of self through the image returned to us in the mirror. We form ourselves through the image we see, as well as from external projections of ourselves" (2017, p. 31). To put it differently, when both of the men see each other, they undeniably identify themselves with the apparent identities somewhat reflected in a mirror. Risley discerns that Maurice is homosexual just like him and, in return, Maurice also knows that Risley has homosexual orientations as well. According to Sinfield, Risley "likes Tchaikovsky and knows he was homosexual" additionally, he knows "how to be queer" (1994, p. 140).

Forster uses Tchaikovsky's Pathetic Symphony by explicitly referring to the terms "pathique" or "pathic", both of which mean "passive homosexual", which is defined "as a man or a boy upon whom sodomy is practiced" (Martland, 1999, p. 139). It is rather obvious that music has a great impact on the lives of homosexuals as well. When Forster feels some difficulty in expressing the "unspeakables" of society, he wisely uses the impact of music as a technique, just like he uses dreams for his own purpose, that is, a technique which makes the unspeakable more conceivable, perceptible and recognizable for readers. According to Keeling, "despite his [Forster's] insistence that music's meaning is non-referential", what Forster acknowledges is "the interdependence – thus the referentiality – of all meanings, regardless of the medium of 'language' used to convey them" (2003, p. 89). Therefore, music becomes expressive, figurative and representational in uncovering homosexuality in the novel.

As implied, music has an effortless effect for Forster, enabling him to interpret his own opinions on homosexuality through his characters. At Tchaikovsky's Pathetic Symphony concert, Risley warns Maurice not to attempt any heterosexual relationship

without feeling it in his heart and gives an example from the life of Tchaikovsky, adding that, if he dares to do this, it would be a great mistake because Risley wants to remind Maurice of the cultural codes of Edwardian society, all of which represent the Lacanian symbolic stage. Furthermore, Risley gives some information about Tchaikovsky who "had fallen in love with his own nephew and dedicated his masterpiece [Symphonie Incestueuse et Pathetic] to him" (M, p. 141). Risley's linguistic discourse unveils the Lacanian real stage, where an individual's unspeakable desire is presented. After their non-verbal talk on homosexuality, Risley gives Maurice the address of a doctor who is good at hypnotizing homosexuals. However, the hypnosis does not work for Maurice. At the end of the novel, Maurice is portrayed as a man who has reached his ultimate aim, which can be considered a concession between his body, mind and soul through the help of Alec Scudder, a working-class man because what makes Maurice more humane is to respect his own identity by following his own desires. Thus, Maurice continually changes the objects of his jouissance. However, according to Ragland-Sullivan, "no object – be it personal thing, sexual activity, belief, that the loved person onto whom one projects Desire and narcissism serves to give proof of the image and pathos of existence" (Ragland-Sullivan, 1986, p. 81).

With regard to Maurice's homosexuality, it can be asserted that all men, at least three men with whom Maurice has experienced homosexuality whether platonic or sexual, are the apparent objects of Maurice's desire, specifically the objects of his jouissance. The subject, namely, Maurice himself, is in pursuit of satisfaction for his own desires following one object of desire and then another. Thus, the mirror, in some certain stages, reflects Maurice's spiritual development from compulsory heterosexuality to voluntary homosexuality. Unquestionably, the novel unveils Maurice's search for his actual identity, which is reflected through the Lacanian mirror. Maurice undergoes all Lacanian periods, imaginary order, symbolic order and real order, in order to form his actual identity. Besides the Lacanian mirror, music and dreams also play a significant role in forming his homosexual identity.

5.1.4. From Compulsory Heterosexuality to Homosexuality

The last part of the novel mainly revolves around Maurice's love affair with a working-class man called Alec Scudder. Scudder, who works for Clive as an assistant game keeper, initiates Maurice into the pleasures of homosexuality. Through the character

of Alec Scudder, Forster questions the probability of homosexual love for partners belonging to different classes in Edwardian society. By unveiling the effects of class distinction on maintaining a homosexual relationship, Forster includes another homosexual love in the novel. According to Robert Martin (1983), whereas the first half of the novel reveals Platonic homosexuality, the second half includes salvation of the protagonist, who is deeply satisfied with his homosexual relationship. As indicated, in the first part, the love between Clive and Maurice is presented as Platonic love rather than sexual. In other words, the love between two men seems to have been the completion of body, mind and soul. As is known, due to Clive's decision to change his sexual orientation and become a heterosexual man, Maurice falls in love with Alec Scudder. Maurice's new relationship with a man from the working class can be considered a sub-plot in the novel.

Maurice, with his bourgeoisie tastes, has some difficulty in understanding Alec Scudder's manners because "Maurice is never convinced that he and Alec would have an intimate relationship since there is a class difference between the two" (2017, p. 49), as Göçmen narrates in her study. Moreover, Levine reveals that "[…] Alec attracts Maurice largely because he is a gamekeeper, an unsophisticated outdoorsman" and also, emphasizes the fact that "the unseemliness of Maurice's object of desire requires that his lust be very keen to overwhelm his snobbishness" (1984, p. 77).

In the novel, Maurice and Scudder's first night is narrated as such, "They slept separate at first, as if proximity harassed them, but towards morning a movement began, and they woke up deep in each other's arms" (M, p. 172). Yet, in the morning, the class distinction between the two men becomes rather apparent. Whereas Scudder, as a worker, has to prepare the cricket pitch, feed the young birds and repair the boat, "Maurice dashed back into the bed" (M, p. 174), and as a man of upper class, he only fantasizes his first night with Scudder. This time Scudder becomes the object of his desire. Thus, Maurice confesses to Scudder that "Did you ever dream you'd a friend, Alec? Nothing else but just "my friend", […]. Someone to last your whole life and you his. I suppose such a thing can't really happen outside sleep" (M, pp. 172-173).

Maurice and Alec Scudder's relationship becomes a real problem when Scudder sends a direct telegram to Maurice saying, "Come back, waiting tonight at boathouse, Penge, Alec" (M, p. 181). Maurice instantly trembles with anger and fear because he supposes that such a telegram from a working-class man can be a threat rather than an invitation.

Moreover, he resolves that his sexual relationship with Scudder is an improper act given he is a Cambridge graduate who gives importance to class distinction in the hierarchical order of Edwardian society. However, he is in a complete dilemma about what he believes and what he feels because, as a "lustful" man, he knows that "all that night, his body yearned for Alec's" (M, p. 181). Thus, the conflict between his body and mind remains. Nevertheless, Maurice thinks that the telegram contains "every promise of blackmail" and includes "incredible insolence" (M, p. 181). Yet, in the telegram, Scudder emphasizes that "I am perfectly aware I am only a servant that never presume on your loving kindness to take liberties or in any other way. Yours respectfully, A. Scudder" (M, p. 182), by leaving an additional note which says, he is leaving England on the *SS Normannia*, on 29th August. Maurice never assumes Scudder's pleading words as friendly remarks. Moreover, he feels that his homosexual orientations may either to be publicized or be a threat from Scudder himself and thus, "If he heard again, he must consult a reliable solicitor, just as he was going to [Dr.] Lasker Jones for the emotional fiasco" (M, p. 182). As any homosexual conduct was illegal in Edwardian England, Maurice feels "homosexual panic" because the second letter is written in the form of a blackmail letter. According to Sedgwick, "[…] 'homosexual panic' is the most private, psychologized form in which many twentieth-century western men experience their vulnerability to the social pressure of homophobic blackmail […]" (1985, p. 89). Similarly, Maurice seems to have been terrified as a result of his homosexual panic, as he believes that his homosexuality will be publicized sooner or later by Alec Scudder.

In the novel, when Maurice deems Alec's telegram as a threat, he thinks of leading a heterosexual life rather than a homosexual one. Therefore, he decides to go to a hypnotist to become a normal man. However, he later sees that all these trances are only helpful in revealing his childhood trauma. To Dr. Lasker, his unconscious desire never allows him to go into a deep trance because Maurice believes, "I'd a notion he'd [Scudder] stopped me going into the trance" (M, p. 185). Thus, the trance sessions become pathetic for Maurice as he has difficulty going into a trance because of his unendurable love for the gamekeeper, Alec Scudder. Then, Maurice confesses his genuine emotions about Scudder, "I feel simply walking on a volcano. He's an uneducated man; he's got me in his power" (M, p. 185). Maurice is shocked to discover that his emotions are completely under the control of Scudder. However, Dr. Lasker

advises Maurice "to live in some country that has adopted the Code Napoleon" (M, p. 184) and to go and live in either Italy or France, as homosexuality is not illegal in these countries. When Maurice hears the news that there are places other than England where one can enjoy homosexuality and where homosexuality is not regarded as illegal, he pronounces, "You mean that a Frenchman could share with a friend and yet not go to prison?" (M, p. 184). The hypnotist replies, "England has always been disinclined to accept human nature" (M, p. 185). Maurice thinks, "there always have been people like me and always will be, and generally they have been persecuted" (M, p. 185). But the doctor also reminds him that "your type was once put to death in England" (M, p. 185) by explicitly referring to Oscar Wilde's case. Nevertheless, the end of the novel explicitly reveals that Maurice transforms from compulsory heterosexuality to voluntary homosexuality. Yet, Maurice becomes aware of the fact that "Men of my sort could take to the greenwood" (M, p. 185). Then he understands that he will be displaced from the established norms of Edwardian society.

In another letter, Scudder informs, "Mr. Hall, I'm coming to London Tuesday. If you do not want me at your home say where in London, you had better see me" (M, p. 189). Furthermore, he adds, "I am not your servant, I will not be treated as your servant, and I don't care if the world knows it" (M, p. 189). All these statements are taken as another threat by Maurice. At last, Maurice decides to meet him at the entrance of the British Museum. When Maurice sees him, he understands that Scudder will never do him any harm. As seen throughout the novel, every attempt Scudder makes to reach Maurice is commonly taken as an assault by Maurice. According to Gordon, Scudder attempts "to democratize his voice" through blackmail, and to him, "It is a way of saying: in spite of my working-class accent, my voice is equal to yours as long as you will pay for its silence" (1985, p. 323). After the museum, Maurice and Scudder go to a hotel and sleep together. Maurice wants to "drowse, and waste time, and tease and make love" (M, p. 200) as he is unbelievably happy to see that "Scudder had proved honest and kind. He was lovely to be with, a treasure, a charmer, a find in a thousand, the longed-for dream" (M, p. 200). The relationship between the two men is reformed on a mutual understanding. In his work, Bailey agrees that Maurice is seen to change from a class-conscious man into a value-conscious man throughout the course of the novel as Maurice realizes "the existential value of others" and additionally, "the right of every human to be treated fairly and equally" (2002, p. 343).

Before Scudder goes abroad to earn a living, Maurice tries to make him believe that "All the world's against us. We've got to pull ourselves together and make plans while we can" (M, p. 201). Yet, Scudder reveals how he was unhappy while he was working under the behest of the Durham family. Maurice suddenly asks, "Why don't you stay on in England?" (M, p. 202) by adding, "It's a chance in a thousand we've met, we'll never have the chance again and you know it. Stay with me. We love each other" (M, p. 202). Additionally, he says, "we'll only live once" (M, p. 203). Yet, Scudder replies, "Yours is the talk of someone who has never had to earn his living" (M, p. 203). Then, Scudder leaves Maurice to find a job abroad. Maurice finds the whole thing absolutely pathetic and decides to go to the Normannia ship on Saturday to see Scudder once more. When Maurice finds that Scudder has not gone to the ship, he immediately goes to the boathouse at Penge, where he believes Scudder to be. He finds him there. Then, they decide that they will not be parted anymore. From now on, Maurice knows, "[t]hey must live outside class, without relations or money; they must work and stick to each other till death" (M, pp. 208-209) while Scudder adds, "And now we shan't be parted no more, and that's finished" (M, p. 210).

The end of the novel is emotionally disruptive for Maurice because it involves a scene where the platonic lovers Maurice and Clive meet together finally. Maurice shares with Clive his experience with Scudder. He actually confesses that he is in love with his gamekeeper and that he has shared everything including his body. He also acknowledges that:

> I can't hang mine [my life] on to the five minutes you spare me from her [Anne] and politics. You'll do anything for me except see me. That's been it for this whole year of Hell […]. You do care a little for me, I know […]. but nothing to speak of, and you don't love me. I was yours once till death if you'd cared to keep me, but I'm someone else's now… (M, p. 214).

The novel ends with a thought-provoking scene where two platonic ex-lovers, namely, Maurice and Clive, plan to have a dinner the following Wednesday. Yet, Maurice never appears. The last word Clive hears from Maurice is "Next Wednesday, say at 7.45. Dinner-jacket's enough, as you know" (M, p. 215). However, it is the last time Clive sees him before he disappears, "leaving no trace of his presence" (M, p. 215). Moreover, Clive becomes bitterly disappointed as "He waited for a little in the alley, then returned to the house, to correct his proofs and to devise some method of concealing the truth from Anne" (M, p. 215). According to Matz, "The ending of

Maurice is happy only for Maurice and Scudder: they enjoy real love and find freedom, where Clive escapes only into phantasmagoria and hypocrisy" (2000, p. 205).

Maurice, an upper-class man, overcomes his sense of self-alienation which emerges because of society's constraints on his sexuality. Accordingly, the following extract taken by Butler explains that homosexual attachments or desires that are not confirmed by normative heterosexual society are prohibited from the very beginning:

> To the extent that homosexual attachments remain unacknowledged within normative heterosexuality, they are not merely constituted as desires that emerge and subsequently become prohibited. Rather, these are desires that are proscribed from the start. And when they do emerge on the far side of the censor, they may well carry that mark of impossibility with them, performing, as it were, as the impossible within the possible (1993, p. 236).

Nevertheless, Forster succeeds in displaying the idea that homosexual relations are, without any doubt, possible within the impossible. Forster, in his terminal notes in *Maurice*, reveals that "Maurice and Alex still roam the greenwood" (M, p. 218), as they think they would be safer in England's greenwood. Accordingly, "The natural environments […] show that Maurice's search for his sexual identity finds its best expression in such places that do not remind him of any social taboos" (Göçmen, 2017, p. 49), just like the greenwood itself. Additionally, Nikolai Endres compares the relationship between Maurice and Scudder with that between Maurice and Clive in these words: "Maurice is superior to Alec in many ways, so Clive does verbally lay hold of Maurice, what sexual mores dictate, and it is indeed, paradoxically, 'in a very gentle way,' for Maurice does not care the least how Clive reacts" (2007, p. 196). Parminder Kaur Bakshi indicates Maurice's lust for "a sexual relationship" and reveals that "it is the uncouth game-keeper, Alec Scudder […] who gives Maurice the physical comfort he seeks" (1996, p. 50) in the greenwoods where all the norms are established by themselves. Both Maurice and Scudder return to nature as they believe that neither society nor the classes to which they belong will welcome them as homosexuals are generally considered to be indecent or outcasts. So, they obey the laws of nature as they are certain that the laws of nature are heavily dependent on cause-and-effect relationships rather than the class distinctions of privileged societies. When they both appreciate that it is impossible to change both the culture and the society in which they live, they prefer living in the woods with their actual identities without masquerading themselves.

Of all the homosexual writers, Forster can be considered one of the most closeted, as quoted in the first volume of Furbank's work entitled *E. M. Forster: A Life*. Accordingly, Forster tells Florence Barger that "he had almost completed a long novel", namely Maurice itself, "though it could not be published until my death or England's" (1978, p. 259). *Maurice*, the last novel by E. M. Forster, unveils the secrecy behind homosexual love in the Edwardian period. In line with the explanation by Markley below, it is obvious that Forster paves the way for a reassessment of gender and sexual issues in society through his style:

> […] like Wilde, Housman, and other homosexual artists writing in the late nineteenth and early twentieth centuries, contemporary cultural mores did not deter him [Forster] from also developing in his mainstream fiction new ways to express homoerotic desire and to dismantle and reassemble traditional power structures relating to gender and sexuality (2001, p. 288).

As a bildungsroman, the novel does not include many themes in the life of the protagonist, namely, Maurice himself, but, rather, it deals with the human psyche. As it is a homosexual novel, it revolves around the developmental stages of its protagonist from celibacy to adulthood, emphasizing the struggles he experiences while searching for his sexual identity. Apart from Maurice, many other homosexual characters such as Clive, Alec, Risley and Dickie are included in the novel to give some idea of the emotions of the characters from a wide variety of perspectives. The novel itself can be regarded as the quest of its protagonist to find his identity. Apart from Maurice, the other homosexual characters also struggle to find who they actually are. For instance, the transformation of Clive from homosexuality to heterosexuality and then, from homosexuality to heterosexuality has a key role in determining the gender roles of the characters. The novel displays to what extent social settings are functional in the formation of gender identity as well as cultural codes and societal norms. Furthermore, Forster deliberately creates fewer female characters who are rather invisible and/or consciously silenced, particularly in the knotty parts of the novel, but are also rather authoritative in the decision-making processes. Forster typically endows all his characters with some aspects of feminine and masculine attributes. The male characters usually attempt to display some aspects of masculinity, particularly when the setting is heterosexual. Contrariwise, when the context changes from heterosexuality to homosexuality, the male characters adopt either a female or a male identity, displaying some aspects of femininity or masculinity in conformity with their

role identity within a homosexual relationship. As a last remark, Forster's unique creativity as a writer helps readers appreciate what it is to be neither a man nor a woman, but a human being in a general sense.

6. CONCLUSION

This thesis mainly attempts to unearth gender identities of the characters in Edward Morgan Forster's three novels entitled *Where Angels Fear to Tread* (1905), *Howards End* (1910) and *Maurice* (written in 1913 and published in 1971) in the light of gender criticism. Forster, a modernist novelist who has given much importance on the characterization process in his novels, reveals the challenges of the novelist's task of crafting characters in his work, *Aspects of the Novel*: "The novelist […] makes up a number of word-masses roughly describing himself […], gives them names and sex, assigns them plausible gestures, and causes them to speak by the use of inverted commas, and perhaps to behave consistently". Additionally, he states that "These word-masses are his characters. They do not come thus coldly to his mind, they may be created in delirious excitement, still, their nature is conditioned by what he guesses about other people, and about himself […]" (1927, pp. 33-34). As indicated in Forster's words, creating characters is arguably one of the most important parts of the novel writing process because creating a real-life character, giving him or her a voice, presenting a slow reveal about who she or he is, giving background information about his or her connections, drawing a vivid picture about his or her weaknesses and strengths both physiologically and psychologically, displaying his or her inner soul may not be considered a mediocre performance for a novelist to accomplish. In other words, creating characters whose mind, body and soul are portrayed in a novel is considered one of the most important challenges for a novelist.

In the same work, Forster ignited an intense debate about English novelists by saying "No English novelist is as great as Tolstoy – that is to say, has given so complete a picture of man's life, both on its domestic and heroic side", and pronouncing "No English novelist has explored man's soul as deeply as Dostoyevsky. And no novelist anywhere has analysed the modern consciousness as successfully as Marcel Proust" (1927, pp. 8-9). As implied, Forster seems rather assertive, particularly on the locus of creativity concerning English novelists. In a general sense, he may eventually be right

in his encomium. But as a novelist of the modernist period,[22] he may also be considered among those who effectively decoded modern consciousness of man by presenting the psyche of his characters in his novels. Correspondingly, Forster strives to unveil the secrecy surrounding the human psyche by writing realistic and personal novels. His novels "not only dramatize his characters' search for values", they can also be regarded as the "quests for values, quests that reflect his [Forster's] own doubt and uncertainty" (Schwarz, 1983, p. 624). According to Madran, Forster "by adding the qualities of genuineness and naturalness to his characters, creates the sensation that he is dealing with not imaginary, but real characters" (2004, p. 158). So, creating characters who are life-like people can be considered both a demanding and inspiring onus for a novelist, as suggested by Forster himself. Similarly, Forster also crafts all his characters so intricately that they all represent common man and woman, each of which is representative of mimetic theory. Thus, in this thesis, all of the characters analysed are taken as real entities who are representative of mimesis.

As indicated earlier, the three novels analysed, namely, *Where Angels Fear to Tread*, *Howards End* and *Maurice*, display how Forster creates life-like characters as human beings, who are apparently the representatives of real men and women with their own strengths and weaknesses. Moreover, the characters can be said to have been endowed with their own physiological, psychological and sociological aspects that resemble those of common men and women in society. Sugate explains how successfully and intuitively Forster presents society, including the characters in his novels, with these words: "His [Forster's] observation is so close that he presents the society as it is in the novels. However, his novels play a role of mirror reflecting the contemporary life" (2012, p. 36). Accordingly, Forster, by skilfully forming the characters' identities,

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[22] Modernist Period, the exact date of which is a debatable issue among scholars, is generally seen as the very first decades of the 20th century. Even though the exact dates of the Modernist Period in English Literature have always been ambiguous as for some it was 1910 (Woolf, 2000) while for some others (Lawrence, 2002) it was 1915 or 1907 (Kermode, 1971), the general consensus is that it sprung up around 1914, from the beginning of World War I and continued roughly till 1965. Modernism, a term which arguably includes a combination of a period, style and genre, stems from "modern", that is, from the Latin "modo", which means current. Modernism itself is used as an umbrella term in order to denote changes in regard to its amalgamation of a period, style or a genre. Moreover, as the term itself is elusive in some senses, particularly in literary criticism, the disagreement about when modernism starts has remained a debatable issue since that time. Yet, modernism, commonly considered "as either a time-bound or a genre-bound art form", is "often primarily located in the years 1890-1930, with a wider acknowledgement that it develops from the mid-nineteenth century and begins to lose its influence in the mid-twentieth century" (Childs, 2017, p. 18). According to this explanation, and many others, the novels of E. M. Foster are generally considered to have been written in the modernist period.

displays that he understands human nature as he makes shrewd observations about individual identity. In relation to all these explanations, it is of great significance to state that all of the characters analysed in this thesis, particularly in the three novels of E. M. Forster, are representatives of mimetic theory.

As known, E. M. Forster (1879-1970) witnessed not only the structural but also the conceptual changes in society in the course of his long life. The Edwardian period (1901-1910), with its reforms, particularly on the status of women, women's suffrage, birth control and improved health, prepared a secure infrastructure for modernism. Yet, the Edwardian period, caught between the end of the Victorian period and the start of the 1st World War, can be defined by its state of flux. According to Clark, the Edwardian period, with its unidentifiable characteristics, is "an era searching for an identity in a culture that has broken ties with the past yet is uncertain about the future" because of the fact that the "[i]ssues of class, gender, sexuality, economy, and psychology became paramount as they reflected the insecurity and instability that comes with the combined ending and beginning of a centurial shift" (2005, p. 4). In this period, society itself attempts to break its ties with the past, predominantly with those of the Victorian period, and to connect with the future. In other words, on the one hand, society is making a futile attempt to break its relations with the past. On the other hand, it demands a better future that may include many uncertainties and obscurities. The Edwardian period can therefore roughly be defined as a period of remarkable changes. Also, due to the uncertainties and obscurities in society, gender is one of many other vital issues. In other words, at the very beginning of the 20th century, individuals felt insecure because of the long-awaited issues such as class, gender, sexuality, and economy, all of which required peaceful solutions.

The focus of this thesis is how Forster portrays his characters' gender identities in a period when all the concepts were questioned, challenged and reinterpreted, as reflected in his three aforementioned novels. Forster mainly employs protagonists whose identities are not only affected by the principles of modernism but also by the movement of New Womanhood. As a novelist of the first decades of the 20th century, just like other novelists of the time, Forster was engaged with the women's issues. In his work, Poplawski explains the role New Womanhood played in initiating discussions on women's issues both in the last part of the 19th century and first decades of the 21st century. To him, "The 'New Woman' literature of the last part of the 19th

century had already played a significant role in reflecting and advancing debates about women's issues" and, however, in the first decades of the twentieth century, "those debates themselves had come to constitute an integral part of the historical context within which all writers were working and it was inevitable that they would engage with those issues and debates in ever-more complex and varied ways" (2008, pp. 564-565). Accordingly, the concept of New Woman, a feminist movement that emerged in the late 19th century and went on to influence the 20th century too, was widely disseminated by Henry James (1843-1916), who used it in the sense that feminist, educated and independent career women were gradually growing in number in Europe and the United States. Thanks to this movement, women were much more concerned about their own social, cultural and economic conditions. Maria Frawley explicitly narrates how the New Woman disregards the positions of women which restrict them within the walls of their home in the following long quote:

> Rejecting the assumptions of separate spheres ideology that consigned women to the home and circumscribed her power to that space, new women typically demonstrated their independence from restrictive domestic ideology by flouting conventional feminine behavior- e.g., by wearing clothing that allowed greater freedom of movement or by riding bicycles. While new women embraced a variety of social and political causes, they were particularly preoccupied with the sexual double standard and with inequality within marriage relationships (208, p. 446).

Frawley's explanation on the aspects of New Womanhood has direct implications in both *Where Angels Fear to Tread* and *Howards End*, and a subsequent impact in *Maurice*. In other words, the first two novels analysed specifically reveal that women were more concerned about issues such as sexual double standards and gender inequality within marriage relations. On the other hand, in *Maurice*, the protagonist overcomes many obstacles that existed in the Edwardian period to find his gender identity in a society where homosexual relations were legally forbidden.

In his work, Paul Poplawski highlights the questioning spirit of early 20th century literature. To him, "… all the assumed Victorian verities were challenged and questioned. Indeed, this questioning sprit is perhaps the outstanding characteristics of the early 20th century literature" (2008, p. 547). In agreement with Poplawski, Forster can be argued to be one of the novelists of his time who wittily questions Victorian norms through his six novels, which were written in the first three decades of the 20th century (between 1905-1924) due to the fact that developments in science, psychology,

philosophy and the visual arts galvanized literary experiments and debates. Similarly, A. C. Ward reveals that "From 1901 to 1925 English literature was directed by mental attitudes, moral ideals, and spiritual values" which were in contradiction with "the attitudes, ideals, and values governing Victorian literature" and also adds that "Everything was held to be open to question: everything – from the nature of Deity to the construction of verse-forms" (1956, p. 2). Indeed, in the three novels examined, Forster questions the established values of the Victorian period by surreptitiously suggesting a new social order which seems to be more humane and egalitarian. Moreover, he shows an endless interest in the psychology of his characters and displays a special fascination with the complexities of human consciousness. By pursuing individual's consciousness and/or sub-consciousness, Forster ultimately explores the collective unconscious of Edwardian society through the eyes of a modernist novelist.

Forster's works gradually shift from the dogmas of Victorian culture to a modernist world that values transformation, differentiation and uncertainty. Thus, they undergo a complete transformation in a world where tremendous change has taken place in Edwardian society due to the gradual effects of modernism. Accordingly, Childs explains to what extent modernism has been influential in changing the lives of the individuals in these words: "In relation to Modernism, modernity is considered to describe a way of living and of experiencing life which has arisen with the changes wrought by industrialisation, urbanisation and secularisation" and adding that "its characteristics are disintegration and reformation, fragmentation and rapid change, ephemerality and insecurity" because of the fact that "[i]t involves certain new understandings of time and space: speed, mobility, communication, travel, dynamism, chaos and cultural revolution (Childs, 2017, p. 15). As indicated, this thesis concludes that the identities of the characters in Forster's three novels gradually display the conditions of modern men and women, including the homosexuals. Accordingly, the gender identities of the characters in the novels are affected by the new world order of industrialisation and capitalism, where the traditional societal norms and cultural codes have been recurrently questioned for the sake of replacing them with the modern ones. The clear distinction between traditional Victorian stereotypes and contemporary Edwardian characters shows that the characters' gender identities are (re)formed,

(dis)integrated, (re)changed and fragmented because of the changing concepts of time and place in the modernist period.

In general, it can be concluded that the protagonists in each novel display some aspects of feminine, masculine and homosexual attributes, each of which is rather arcane to the society in which they live. These characters, who are stuck between the old and new forms of gender identities, become alienated from society because of the gradual effects of modernism. Madran reveals how modern man in Forster's novels becomes alienated from society by losing his/her conventional identity and (trans)forming into a new form of identity. To him, modern man has gradually become "mechanized, routinized, urbanized and dehumanized to a great extent. One of the most disturbing consequences of this has been man's alienation. This theme of the alienation of modern man runs through the fiction of Forster as the main problem of his time" (2004, p. 251). The alienating and de-humanizing effects of modernism are presented through the characters who are more subjective and confused in a world where modern man is in conflict with his conscious and unconscious mind.

Concerning gender issues, the analysis finds that what is expected from women in the Edwardian period is, in some sense, similar to the Victorian period. The traditional Victorian female stereotypes were expected to be virtuous, domestic, affectionate, sympathetic, practical, honourable, emotional and morally superior, just like 'the Angel in the House', that is, the Victorian image of the ideal wife and woman. There were also expectations of men, but, unlike women, these were to be financially independent, hard-working, chivalrous, reasonable, insensitive and calm. In a general sense in Edwardian society, men and women were expected to behave according to prescribed gender roles. Moreover, improper attitudes and behaviours, if revealed or publicized, could lead to scandal, chaos or social disorder. Yet, women were accepted in society only if they were respectable, honourable, practical, peaceful and sober. Correspondingly, the traditional Victorian stereotypes such as Mrs. Herriton and Harriet Herriton in *Where Angels Fear to Tread*, Mrs. Ruth Wilcox in *Howards End* and Mrs. Durham and Maurice's sisters, Ada and Kitty, in *Maurice* are portrayed with female characteristics, which are commonly accepted by society.

The contemporary Edwardian characters such as Lilia in *Where Angels Fear to Tread*, Helen in *Howards End* and Maurice in *Maurice* have had to courageously struggle with pre-determined gender roles in a society where issues such as class, gender,

sexuality and economy are recurrently questioned and reinterpreted. In all these three novels, Forster juxtaposes the traditional Victorian stereotypes such as the Herritons, the Wilcoxes and the Durhams with contemporary Edwardian characters such as Lilia, Helen and Maurice. In doing so, Forster wittily offers a new form of gender identity, not only for women but also for men because the contemporary Edwardian characters challenge pre-determined gender roles.

In the chapter entitled *Where Angels Fear to Tread*, the characters' gender identities are uncovered in the part "(Un) earthing Fe(male) identity". In this part, each of the characters in the novel is analysed through the perspectives of gender criticism. It is found that normality, ethical scale, accepted patterns of behavior and pre-determined gender roles were functional in determining one's gender roles in Edwardian society. On the other hand, any deviations from all this dogma refers to a new forms of gender identity. For instance, woman's libido, her sexual desire, her sexual needs, her sexual satisfaction, including feminine consciousness, are new approaches for gender issues. The part "(Un) earthing Fe(male) identity" includes four sections concerning gender such as masculinity and femininity, gender stereotypes, gender-based violence and gender blurring, each of which helps to understand how the characters' gender identities are portrayed in the Edwardian period.

The part "Masculinity and Femininity" shows how Forster consciously creates a female character named Lilia to challenge the old codes of conduct and morality with a focus on New Womanhood. On the other hand, Forster also employs macho Gino, with his virile sexuality, to include masculinity in the novel. The issues concerning femininity and masculinity are overly criticized to familiarize readers with the changing notions of gender identities in society. Every single detail regarding gender is given through the lenses of either masculinity or femininity. This part finds that Forster represents gender issues, such as the affiliation of women to their husbands' heritage, subjugation of women, hegemonic masculinity, pre-determined masculine attributes, regulative acts which restrict womankind, gender inequalities, and women as objects of hatred, through the characters Lilia and Gino by exemplifying their relationships with the Herritons.

In the part "Gender Stereotypes", the performative acts of the Herritons, representatives of traditional Victorian stereotypes, are uncovered through how values such as discipline, control, power, family reputation and honour were considered the

most important cultural codes and societal norms in the Edwardian period. This part concludes that Forster narrates generalised opinions, beliefs and assumptions about the attributes women and men should possess or the roles assigned to men and women through the Herritons and Gino as well as Lilia. This part finds that Forster deliberately uses gender stereotypes to enable readers to distinguish between the attributes of traditional Victorian stereotypes and contemporary Edwardian characters.

The part "Gender-Based Violence" shows how Forster explicitly depicts gender inequality in society. Gender-based violence against women is narrated in the novel through Lilia, who is physically, sexually and psychologically exposed to male violence. Through the perspectives of Beauvoirian virginity, Gino is seen to assume that he has an inborn right as a man who is younger than his wife to treat her disrespectfully, humiliate her femininity, ignore her intellect, embarrass her, and so on, all of which constitute gender-based violence against woman. The analysis concludes that feminine dissatisfaction plays a significant role in being a subservient woman. Moreover, it is also found that collective female identity leads to Lilia's self-destruction. The woman, by becoming the property of man due to her maternal instincts, becomes the product of gender-based violence.

"Gender Blurring" shows how Forster exposes the changeability of gender identity in his novels. The blurred attributes of the characters, where a man behaves as is expected of a woman and, contrarily, where a woman behaves as is expected of a man are included in the novel to maintain a more fluid gender perspective. By including such a thematic approach, Forster shows readers the unnecessary demarcations and/or the impossible segregations between the sexes. Forster also reveals the commonness and naturalness of female and masculine attributes in regard to context. Moreover, he shows implicitly the homosexual orientations of his characters, for example, Philip, by choosing attributes more related to females. In short, the blurred male and female roles suggest that there are neither defined nor fixed gender roles for men and women.

The analysis finds that, in *Where Angels Fear to Tread*, Forster offers a new form of femininity and masculinity in a society where the concepts around gender issues are continually changing. He employs stereotypically masculine and feminine characters who lead their lives in accordance with the cultural codes and societal norms of Edwardian society, the values of which were entrenched in the Victorian period. Conversely, he also employs contemporary Edwardian characters. In doing so, he

actually presents a more fluid gender perspective on the role of man and woman by challenging pre-determined Edwardian gender roles. In the novel, Lilia is portrayed as a representative of New Womanhood who challenges pre-determined gender roles by marrying an Italian man from the lower class, bearing him a son, and leaving her own daughter in Sawston with her ex-husband's family. Through the character Lilia, Forster also presents a new form of woman who familiarizes her own sexual identity as a result of modernism and New Womanhood.

In *Where Angels Fear to Tread*, Forster juxtaposes traditional Victorian stereotypes with contemporary Edwardian ones to reveal the characters' gender identities. Whereas the traditional Victorian stereotypes, displaying values entrenched in the Victorian period, act in conformity with the societal norms and cultural codes of society, the contemporary Edwardian characters display gender roles that are new for society. By juxtaposing the traditional Victorian stereotypes with the contemporary Edwardian characters, Forster also includes female sexual passions in his first novel. In this novel what is innovative is the fluidity of the gender roles. In some cases, female characters are seen to borrow male attributes while in others male characters borrow female attributes. Thus, Forster questions the concepts of femininity and masculinity in this novel. Sexual passions, including a man's and a woman's sexual orientation, are also included in the novel. Whereas Lilia's sexual passion is overtly embedded in the story in order to display a new form of femininity, sexual orientation, that is, Philip's homosexuality, is covertly included. Gender discrimination against women is also displayed in the novel. A woman in Edwardian society was exposed to every means of gender inequality. In his first novel, Forster, by challenging the traditional and fixed gender roles, makes readers question pre-determined gender roles. He presents new forms of gender roles, for instance, he employs a woman who prefers to satisfy her own sexual desires and a man who recognizes his homosexual orientation.

In the chapter entitled *Howards End*, the characters' gender identities are uncovered in the part "(Un) earthing Fe(male) identity". This part analyses each of the characters in the novel through the perspectives of gender criticism and shows how Forster employs issues such as gender-specific roles, gender as social power, women as a developmental failure, gendered norms of cultural intelligibility, legal disadvantages of marriage, hegemonic versions of masculinity, gender-biased attitudes, masculine values and gender injustices in this novel. The part "(Un) earthing Fe(male) identity"

includes four sections concerning gender such as gender discrimination, sexual double standards, sexual desire and gender fluidity, each of which helps readers to appreciate how the characters' gender identities are shaped and depicted in the Edwardian period.

The part "Gender Discrimination" concludes that it is women who are commonly discriminated against in favour of men. In other words, men are not discriminated against on the basis of gender. This part shows how Foster explicitly reveals gender issues, such as the position of fallen women as humiliating objects, the subordination of women, the oppression of females of higher standing than males, gender-based attributes, marriage as a means of social status and culturally determined masculine responsibilities. On the other hand, "Sexual Double Standards" shows how issues such as adultery as the product of monogamous marriages, men as prostitute clients, women as inevitable prostitutes, marriages as legalised prostitution, sexual exploitation, illegitimate pregnancy, sexual double standards based on male and female social roles, taboos in society, marriage as a prestige on the part of women and violation of the sexual double standards are included in the novel through the perspectives of both traditional Victorian stereotypes and contemporary Edwardian characters.

The part "Sexual Desire" finds that Forster purposefully includes female sexual desire, namely, through Helen, to show readers the extent to which a woman's gender identity is formed by sexual passion. This part shows how Forster employs gender issues such as sexual relationships outside of marriage, giving birth out of wedlock, the punishment of immoral acts against women by questioning the concept of normativity in society. Additionally, in "Gender Fluidity", Forster is shown to present readers with the indispensable condition of gender fluidity through the characters he creates. By overtly disclosing the characters whose gender identities are gradually changing over time due to the psychological or relational states, Forster includes gender fluids characters, fluctuating from male to female and vice versa. This part concludes that Forster juxtaposes expected gender roles with shifting gender roles depending upon the change of context. Moreover, he presents the expression and repression of female and male attributes in a way contrary to society's culturally determined gender roles.

The novel entitled *Howards End* is also unearthed by examining the characters' gender identities through gender criticism. E. M. Forster juxtaposes traditional Victorian stereotypes such as the Wilcoxes with the contemporary Edwardian characters such as the Schlegels. In this novel, Forster presents a new form of femininity and masculinity.

The characters borrow fluid gender identities which change from time to time and from place to place. In other words, the adoption of fluid gender identities depends upon the context. Through modernism and New Womanhood, the gender identities of the traditional Victorian stereotypes, gradually change throughout the novel, allowing the change of Victorian male characters from traditionality to modernity to be traced. Yet, this does not mean that women can do anything that men can do. For instance, issues such as adultery, extramarital affairs, and/or having a child out of wedlock are for men not for women. It is concluded that gender discrimination against women in a male dominated society still continued in Edwardian society. However, women were more able to follow their sexual passions and experience new forms of sexualities.

In this novel, Forster purposefully juxtaposes three different families and their representative aspects in terms of gender roles. In a sense, the novel revolves around the characters' unusual experiences such as the unmarried Schlegel sisters; the wealthy Wilcox family; and the poor clerk, Leonard Bast. The novel shows how context determines both the feminine and masculine attributes of the characters. In other words, in certain situations, the female characters employ masculine attributes whereas the male characters employ female ones. Thus, it can be said that gender fluidity becomes much more apparent in this novel than that in *Where Angels Fear to Tread*. Yet, this does not mean that the characters always employ the opposite gender attributes when conditions change. They present their own feminine and masculine attributes in compliance with pre-determined gender roles of Edwardian society. However, the Wilcoxes, representatives of traditional Victorian stereotypes, conform with societal and cultural codes whereas the Schlegels, contemporary Edwardian characters, display a new type of gender role.

In *Howards End*, Helen is displayed as an ideal example of New Womanhood. In the novel, there are many remarks, implications and references to how Helen determines to equalize gender roles. As a representative of New Woman, Helen believes that both masculinity and femininity are to do with culture and society. Moreover, she courageously displays her thoughts about political economy. Remarkably, Helen, who is much more concerned than other characters about the social, cultural and economic rights of the individuals, represents New Womanhood.

In *Howards End*, female and male characters are under the strong influence of pre-determined values of Edwardian society. It is concluded that a character's social class,

whether female or male, determines their power. That is, it is not their gender but their class that determines the level of power they can exert on individuals. For instance, comparing the treatment of Helen and Leonard, it is seen that it is not Helen, a woman from the upper-middle class, but Leonard, a man from the lower class, who is exploited. As Helen exploits Leonard by becoming pregnant out of wedlock. As can be seen, a man from the less protected class is vulnerable to being exploited by a woman from the upper-middle class. Another example can also be given to support this argument. For example, when comparing Helen and Jacky, Leonard Bast's lover, it can be seen that the classes they belong to make a great difference, particularly regarding their performative acts. Jacky, a woman from the lower class, is portrayed as woman sexually exploited by men, including, in the past, Mr. Wilcox. Moreover, she is economically, socially and culturally in a vulnerable position. It is she who is despised, humiliated and exploited in the course of the novel because she is a prostitute. On the other hand, Helen, who bears an illegitimate child, feels no responsibility for her misdeed and survives happily at the end. Even though neither Jacky nor Helen act in conformity with the standards of Edwardian cultural values, the manners they are exposed to by society differ greatly from each other because of their class distinction. In shortly, the female characters from the upper-middle class show their superiority to those with debased cultures or the working class.

In the chapter entitled *Maurice,* the characters' gender identities are uncovered in the part "(Un)earthing Fe(male) and/or Homosexual Identity". This part analyses each of the characters in the novel through the perspectives of gender criticism with a focus on queer and Lacanian psychanalytic criticisms. It is found that Forster employs the subject, the unspeakable in the Edwardian period, of homosexuality through the characters he creates. This part, as well as exemplifying the implications for feminine and masculine identity, explores homosexual identity historically. Moreover, issues such as sex and sexual identity with regard to homosexuality are unearthed through the experiences of characters whose homosexual orientations are somewhat elusive at the very beginning of the novel. Furthermore, Forster playfully exhibits issues such as the expectations of heterosexual society, sexual orientation, women as responsible for the biological continuity of the human race, universities as homosexual entropies, the distinctions between homosocial and homosexual, and homosexuality as a threat to the maintenance of patriarchal power. As well as these, he also deals with the homophobia,

homosexual panic, the comparison of compulsory heterosexuality with voluntary homosexuality, expectations of male-dominated society, manifestation and confession of homosexuality through performative acts, religion as a hindrance to homosexual relations, masculine supremacy and matriarchy through the female, male and homosexual characters.

"From Homosexuality to Compulsory Heterosexuality" discusses Forster's inclusion of the character Clive, whose homosexual orientation has had to change to heterosexuality because of society's masculinist perspectives and the culturally and socially pre-determined gender roles. This part shows how Forster illustrates for readers, through the lenses of normative heterosexuality, how society oppresses individuals. Moreover, he exemplifies the unbearable existence of body, mind and soul, all of which are in conflict with each other to form a unified entity, in a homosexually oriented character. Furthermore, camouflaging homosexuality, seductive performative acts of women, prohibitions against homosexuality, internalization of prohibition and rejection of homosexuality can be considered the main focus of this part.

The part "Uncontrollable Pederastic Desire" considers the way Forster introduces ambiguously a rather unpleasant subject into his homosexual novel to show readers the exceeding boundaries of homosexuality. He implicitly employs the taboo of pederastic desire in his novel. By indirectly including the protagonist's irresistible condition of deep affectionate for boys, Forster includes another unspeakable theme. Additionally, in "Homosexuality through the Lenses of Lacanian Mirror", Forster is seen to reveal the importance of the human psyche in creating the dynamics of identity, particularly by highlighting emotions such as need and desire, passion, reason, common sense and morality in one's identity with a focus on Lacanian perspectives. This part highlights how, by connecting male homosexuality with the concept of jouissance, Forster includes the significance of Lacanian narcissism in homosexual orientations. Moreover, it is concluded that the Lacanian mirror plays a significant role in the confrontation that results as homosexual identity is reflected back as an image. This part also concludes that Forster includes alienation of the self, dreams as a safety valve and songs as representatives of the unconscious mind regarding the characters' gender identity.

"From Compulsory Heterosexuality to Homosexuality" discusses how Forster questions the probability of homosexual love between partners belonging to different classes in Edwardian society. This part shows how Forster explicitly discloses the protagonist's transformation from compulsory heterosexuality to homosexuality by diverging the subject to class distinction in Edwardian society. Forster purposefully includes the right of every individual to be treated fairly and equally in society. Rather than accepting a life full of hypocrisy whereby homosexuals hide from the public gaze because homosexuality is an illegal act, Forster questions the norms of normative heterosexual society itself.

Maurice, a homosexual bildungsroman, is analysed through gender and queer criticism with a focus on Lacanian psychoanalytic criticism. The homosexual relations between the characters, whether they be platonic or real love, are unambiguously narrated. The progression of a young man from compulsory heterosexuality to voluntary homosexuality can be explicitly traced in this novel. In *Maurice*, it is found that Forster deliberately creates his female characters as invisible entities. In other words, women hardly exist in the thematic structure of the novel as it mainly revolves around the theme of homosexuality among men.

In this novel, Forster undermines the effects of modernism on his characters' identity process. The homosexual characters who are satisfied neither with themselves nor with society itself are in a state of complete disillusionment. Since homosexuality has long been regarded as an illegal and immoral act across diverse strands of British society, the characters are unable to reveal their own identities as homosexuals. Being in such a condition puts the homosexual characters in conflict with their mind, body and soul. They, therefore, become completely alienated from society. *Maurice* simply exposes the conditions of modern man whose perception of reality is complex and fragmented. The reality itself becomes a kind of illusion in modern society where rationality, harmony and descriptivism are continually questioned. For instance, in the novel, reality itself becomes an illusion in a setting where the characters' homosocial and homosexual attributes are blurred. The characters commonly accommodate themselves to the newly positioned socio-cultural conditions by normalizing homosexuality due to the relativity of time and space. However, the characters who are homosexually oriented still feel homophobia when they are faced with an unidentifiable condition in a place where heterosexuality is consciously empowered.

For instance, Maurice experiences homosexual panic because of his compulsory denial of the unknowability at the very beginning of the novel. However, when he gets used to his position as a homosexual, he feels no panic. It is found that for homosexually oriented characters to reach maturity, depends on to what extent they feel safe in the socio-cultural context. Accordingly, the context where homosexuality is normalized among the homosexually oriented characters becomes another important factor for overcoming their homosexual panic. In other words, in a setting free from masculine supremacy and compulsory heterosexuality, the performative acts of all homosexual characters are seen to change accordingly.

In *Maurice*, the male characters usually attempt to display masculine attributes, particularly when the setting is heterosexual. Contrariwise, when the context changes from heterosexuality to homosexuality, the male characters habitually adopt either a female or a male identity by displaying some aspects of feminine or masculine attributes in conformity with their role identity in a homosexual relationship. For instance, the homosexual characters display performative acts such as embracing and kissing each other, sitting at one another's feet, leaning against one and stroking their hair, all of which are the indicative of their own homosexual identities. The characters continually search for their own identities as they are in a dilemma between compulsory heterosexuality and voluntary homosexuality. It is concluded that cultural codes and societal norms are important in forming the characters' gender identities.

The novel also concludes that whereas Maurice is expected to behave in line with the socially acceptable code of conduct regarding his class, age and gender, he seems to have difficulty understanding others. As is known, in modernists narratives, characters are often confused and alienated in a world which seems to be fragmented, complicated and meaningless. Accordingly, the modern man, in this case Maurice himself, is in conflict between his ego, which is rational, conscious and social, and his id, which is irrational and unconscious with its unreasonable demand and desires. In the novel, Maurice is presented with all these aspects of modernity. As a modern man, he is deeply concerned about his own conscious and unconscious self. Specifically, he is in a dilemma about whether to accept the socio-cultural norms of society or to lead a life of his own. By presenting both conscious and unconscious aspects of the psyche, Forster highlights the role of the conscious mind in a social context at the surface level and the unconscious mind in a homosexual context at the deeper level.

In this novel, class distinctions also become a real problem for the homosexual characters. While interweaving homosexual relations among the characters, Forster purposefully presents the class-conscious attitudes of his characters. In a society where socio-cultural values, prejudices and expectations are significant in maintaining any social relationship, social status and class distinction become two major factors in establishing intimate relationships among homosexuals. In the course of the novel, it becomes encouraging for Maurice to get rid of his own prejudices about working-class people. For instance, Maurice even consults a hypnotist to enable him to leave Alex Scudder as he believes that Scudder is an inferior man. It is concluded that class distinction, even within the spheres of homosexual relations, is one of the major problems in maintaining relationships in the Edwardian period. Maurice's transformation from compulsory heterosexuality to voluntary homosexuality is revealed through his perspective of class distinction. As a class-conscious man raised by English societal norms and cultural codes, Maurice appreciates that it is impossible to change the culture and the society in which he lives. Thus, he chooses to compromise between his body, mind and soul. At the end, his preference regarding his sexuality implies that he finds his actual identity by leading a homosexual life without masquerading himself.

In *Maurice*, a mirror plays a significant role in reflecting the characters' sexual identities, particularly that of Maurice himself. Additionally, Maurice experiences his fragmented self through dreams and mirrors. With regard to Maurice's homosexuality, it can be concluded that at least three men, with whom Maurice has sexual intercourse, whether psychological or physiological, are the apparent objects of Maurice's desire, specifically the objects of his jouissance. Thus, Maurice always finds himself while satisfying his own sexual desires. By introducing conflict between the characters regarding whether to become heterosexual or homosexual, Forster attempts, in *Maurice*, to advance the idea of homosexuality "as an immutable biological component to the central characters' sexual constitution" (Wilper, 2016, p. 116). Forster traces the development of his characters from culturally and socially dependent ones to independent ones in this homosexual novel. What is more, the latest phase of Forsterian characters, particularly the protagonist himself, completely disengage himself from pre-determined gender roles. Rather than obeying the established order

of Edwardian society and culture, he challenges norms and codes by leading a homosexual life.

In *Maurice*, gender analysis indicates that characters retain their gender identities as a result of their own sexual orientations. The analysis explores how the characters' sexual passions play a significant role in their lives. The characters discover their homosexual identities after a long quest. In addition, the characters become self-satisfied with their newly adopted homosexual identities. Yet, in the Edwardian period, as homosexuality was regarded an illegal act, the homosexual characters are presented with a dilemma about whether to lead their homosexual lives out of the sight of society or to masquerade themselves as heterosexual in a heterosexual society. This thesis explores how homosexual characters' choice of voluntary homosexuality or compulsory heterosexuality is to do with the traditional patriarchal perspectives of the Edwardian period. Nevertheless, their sexual passions and orientations lead them to have homosexual lives either implicitly or explicitly.

In conclusion, this thesis explores how concepts regarding femininity and masculinity, which dated back to pre-determined perspectives of the Victorian period, gradually change in the Edwardian period and thus concludes that the characters in *Where Angels Fear to Tread*, which is considered among Forster's first phase novels, struggle for new forms of gender identity. The thesis also explores how the demarcations between the concepts of femininity and masculinity are becoming increasingly blurred in *Howards End*, and how the characters acquire new forms of gender identity, taking on fluid gender identities, depending on time and place, and the men behave in ways more expected of women and vice versa. Yet even though gender fluidity becomes evident in different contexts, there still exists gender discrimination against women in a society dominated by male authority, particularly regarding cheating, extramarital affairs, and/or having a child out of wedlock. Unlike Forster's first novel, the women in *Howards End* are not punished for following their sexual passions. On the contrary, the women are able to perform their gender identities, unique to their own characteristics, due to the gradual effects of modernism and New Womanhood. In *Maurice*, considered among Forster's latest phase novels, it is concluded that the characters employ gender identities as a result of their sexual orientations. In the analysis relating to gender identities, it is discovered that the characters in *Maurice* attain their homosexual identities after a long quest and that their sexual passions direct

their lives. However, the homosexual characters pay the price for leading homosexual lives by becoming distant from society and continuing their lives in secret. Additionally, it is explored how homosexual characters consider rejecting their homosexual orientations and turning to heterosexuality for the sake of reconciliating with society, and even marry in order to mask their homosexual orientations. Indeed, the efforts of homosexual characters to have heterosexual relationships, that is, passing from voluntary homosexuality to compulsory heterosexuality, mean that patriarchal society in the Edwardian period is so dominant that it becomes impossible for homosexuals to lead their own lives. Thus, as Clive does, homosexuals commonly masquerade as heterosexuals. As for the protagonist, it is concluded that neither the cultural codes nor the societal norms have a great impact on the process in which Maurice's identity is formed. Rather, Maurice follows his own desires for the sake of attaining his sexual identity.

All in all, this study explores how the character's gender identities are portrayed in the narratives of the modernist novelist E. M. Forster. Moreover, it also unearths how gender roles are depicted chronologically. When gender criticism is carried out chronologically, it is found that in *Where Angels Fear to Tread*, among the first phase novels, the gender identities of the characters are portrayed in accordance with the societal norms and cultural codes in a general sense. Nearly all characters, apart from Lilia, act in conformity with normativity. Gender discrimination against women is presented and is normalized in society. Furthermore, the women who do not act in compliance with the norms of society are punished and maltreated. The expected attributes of a woman are to be submissive, tolerant and motherly. If not obeyed, then the woman is left to her fate: death. On the contrary, in *Howards End*, among his second phase novels, both the traditional Victorian stereotypes and the contemporary Edwardian characters are juxtaposed to show gender fluidity. In some cases, a man behaves as would be expected of a woman, in others, a woman behaves as would be expected of a man. Accordingly, in *Howards End*, Forster consciously portrays his characters as ignoring the fixed gender roles of society. Even though, in some cases, gender discrimination against woman appears to become an issue in the novel, in the end, the women are exposed to no more inequality in society than in *Where Angels Fear to Tread.*

By engaging in narratives which have critical significance, specifically in revealing the characters' gender identities, this thesis unearths the characters' female, male and homosexual identities through in-depth gender analysis. Hence, it is found that Forster presents a new form of femininity and masculinity as well as homosexuality in these novels by challenging pre-determined gender roles in Edwardian society, the roots of which dated back to the Victorian period. Rather than presenting traditional perspectives, he employs a more fluid gender perspective to gender issues. Analysis from the perspectives of gender criticism finds that the characters' gender identities offer new insights into the established societal norms and cultural codes of Edwardian society. In other words, through a witty use of language, Forster questions the concepts of femininity, masculinity and homosexuality in these novels. By challenging traditional gender roles, highlighting the fluidity of gender roles, presenting new forms of gender identities and employing sexual passion in his novels, Forster's works present a milestone in English literature.

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PUBLICATIONS FROM THE DISSERTATION

Tüfekçi Can, D. (2021). *Maurice: Through the Lenses of Lacanian Mirror, Mirror, on the Wall…, Namık Kemal University, International Journal of Social Sciences*, HUMANITAS, *9*(17), pp. 372-292.
DOI: 10.20304/humanitas.772736 [Article indexed in MLA]

Tüfekçi Can, D. (2020). *Where Angels Fear To Tread: (Un)Earthing Fe(Male) Identity*. B. Tunçsiper, D. İnan (Ed.). Current Research in the Axis of Humanities: Theories, Concepts and Applications içinde (ss. 185-202). Kriter Yayınevi: İstanbul.
ISBN:978-625-7130-85-1. [Book chapter from an International Publishing House]

RESUME

Dilek TÜFEKÇİ CAN

Doktor Öğretim Üyesi

Öğrenim Bilgisi	
Doktora 2006-2012	Ege Üniversitesi Sosyal Bilimler Enstitüsü/Türk Dünyası Edebiyatları Tez Adı: *Çocuk Edebiyatı Üzerine Bir Araştırma: Tanımlar, Türler ve Teoriler* (2016) Tez Danışmanı: Prof. Dr. Metin Ekici
Yüksek Lisans 1997-2000	Atatürk Üniversitesi Sosyal Bilimler Enstitüsü/İngiliz Dili ve Edebiyatı (YL Tezli) Tez Adı: *Anne Sexton: İtirafçı Şair* (1999) Tez Danışmanı: Yrd. Doç. Dr. Yılmaz Göktekin
Lisans 1991-1996	Atatürk Üniversitesi Fen-Edebiyat Fakültesi/İngiliz Dili ve Edebiyatı Bölümü /İngiliz Dili ve Edebiyatı A.B.D.

1. **Yönetilen Yüksek Lisans ve Doktora Tezleri**
   1.1. **Yüksek Lisans Tezleri**
   1. Türkmen, Ş. (2019). *A taxonomic study of foreign language teaching anxiety among pre-service and in-service teachers of English*, Balıkesir Üniversitesi, Sosyal Bilimler Enstitüsü, İngiliz Dili Eğitimi Anabilim Dalı. (Tamamlandı).
   1.2. **Doktora Tezleri**
   -

2. **Yayınlar**
   2.1. **Uluslararası hakemli dergilerde yayınlanan makaleler (SCI & SSCI & Arts and Humanities)**
   -
   2.2. **Uluslararası indeksli hakemli dergilerde yayınlanan makaleler**
   1. Tüfekçi Can, D. (2020). Where Angels Fear To Tread By E. M. Forster: through the lenses of identity and social identity criticism. *The Journal of International Social Research*, *13*(75), 163-173., Doi: 10.17719/jisr.
   2. Tüfekçi Can, D. (2020). Where Angels Fear to Tread: through the lenses of Levinasian "ethical relatedness" and Layderian "uncontrollable desire". *The Journal of Academic Social Science Studies,* 81, 213-231., Doi: http://dx.doi.org/10.29228/JASSS.41983.
   3. Tüfekçi Can, D. (2020). Howards End: through the lenses of Bourdieusian capital theory under the guise of modernism. *Kafkas University Journal of the Institute of Social Sciences,* 25, 51-70., Doi: 10.9775/kausbed.2020.004.
   4. Tüfekçi Can, D. (2019). Pre-service EFL teachers' reflections: the contribution of teaching practicum on academic success and self-improvement. *PEOPLE: International Journal of Social Sciences*, *4*(3), 964-984.

Doi: DOI-https://dx.doi.org/10.20319/pijss.2019.43.963984.

5. Tüfekçi Can, D. (2018). The reflections of pre-service EFL teachers on overcoming foreign language teaching anxiety (FLTA) during teaching practicum. *Journal of Teaching English for Specific and Academic Purposes*, *6*(3), 389-404., Doi: 10.22190/TESAP1803389C.

6. Tüfekçi Can, D. (2018). Foreign language teaching anxiety among pre-service teachers during teaching practicum. *International Online Journal of Education and Teaching (IOJET)*, *5*(3), 579-595. (Yayın No: 4311052)

7. Tüfekçi Can, D. (2017). (Re)visiting pragmatics through the lenses of communication skills. *International Journal of Languages' Education and Teaching*, *5*(4), 248-264.

8. Başöz, Tutku, Tüfekçi Can, D. (2016). The effectiveness of computers on vocabulary learning among preschool children a semiotic approach. *Cypriot Journal of Educational Sciences*, *11*(1), 2-8., Doi:http://dx.doi.org/10.18844/cjes.v11i1

9. Tüfekçi Can, D. & Baştürk, M. (2016). Affective or cognitive factors on extensive reading of elt students a case study. *International Journal of Language Academy*, *4*(1), 206- 226.

10. Tüfekçi Can, D. (2015). Grice'in Niyet Merkezli Semantik Bakış Açısı Bağlamında Duha Koca Oğlu Deli Dumrul Hikayesinin İncelenmesi. *Türk Dünyası İncelemeleri Dergisi*, *15*(2), 95-104.

11. Tüfekçi Can, D. (2015). Comedy in *Where Angels Fear to Tread* through the lenses of Grician intention-based semantics. *Annales Universitatis Apulensis Series Philologica*, *16*(2), 151- 161.

12. Tüfekçi Can, D. (2014). Dilin gelişimi: genel bir bakış. *International Journal of Languages' Education and Teaching*, *2*(3), 9-25.

13. Tüfekçi Can, D., Güzel, S., Savran Çelik, Ş. (2014). The true story of Hansel and Gretel: through the lenses of new historicism. *Annales Universitatis Apulensis Series Philologica*, 2, 226-250.

14. Tüfekçi Can, D. (2014). Foucauldian Panopticism: the attitudes of the pre-service English teachers in ELT department towards learner centered approach and teacher centered approach. *International Journal of Arts Sciences*, *7*(02), 305-329.

15. Tüfekçi Can, D. (2013). Çocuk edebiyatında dilin ideolojisi: Anlatı bilimsel yaklaşım. *Dil Araştırmaları,* 12, 191-213.

16. Tüfekçi Can, D. (2012). Çeviri Eser: Popüler kültürün olmazsa olmazları, (Çeviri Metni) Yazar Harold E Hinds Jr The *Sine Qua Non* of Popular Culture, The University of Wisconsin Press USA. *Milli Folklor*, *24*(95), 356-366.

17. Tüfekçi Can, D. (2012). Dünya Güzeli: Gösterge Bilimsel Yaklaşım. *Türk Dünyası İncelemeleri Dergisi*, *12*(2), 525-546.

18. Tüfekçi Can, D. & Sapar, V. (2011). Social Constructivist Approach: Re transformation of Little Red Riding Hood for Writing Course. *New World Sciences Academy/Educational Sciences*, *6*(2), 1732-1746., Doi: 10.12739.

19. Tüfekçi Can, D. (2011). Metinlerarası bir yaklaşım: Pamuk prenses ve yedi cüceler şiiri. *New World Sciences Academy/Humanities*, *6*(2), 278-288.

20. Tüfekçi Can, D. (2011). Bastard of Istanbul: Armenian diaspora and the problem of identity. *International Journal of Humanities and Social Science*, *1*(6), 285-290.

2.3. Uluslararası bilimsel toplantılarda sunulan ve/veya bildiri kitabında (*Proceedings*) basılan bildiriler

1. Tüfekçi Can, D., Türkmen, Ş. (2018). A chronological overview of the implications onreducing language anxiety. Uluslararasi Necatibey Eğitim Ve Sosyal Bilimler Araştirmalari Kongresi, UNESAK, 2018, 2, 240-253, Balıkesir, Türkiye.

2. Tüfekçi Can, D. (2018). The reflections of erasmus university students on supplementary speaking courses. Uluslararası Necatibey Eğitim ve Sosyal Bilimler Araştırmaları Kongresi, UNESAK, 2018, 2, 254-267, Balıkesir, Türkiye.

3. Gür, H., Tüfekçi Can, D. (2018). Türk Üniversiteleri Liderlik İyileştirme Programı (TULİP): Balıkesir Örneği. DEKAUM, İzmir, Türkiye.

4. Tüfekçi Can, D. (2018). Pre-service EFL Teachers' Reflections on the Academic and Self- improvement Contribution to Teaching Practicum. ICRTEL 2018 – International Conference on Research in Teaching, Education Learning, Barcelona, İspanya.

5. Tüfekçi Can, D. (2018). A Case Study: The opinions of EFL students on Foreign Language Listening Anxiety. ULEAD 2018, 343, Manisa, Türkiye.

6. Tüfekçi Can, D. (2018). A Case Study: EFL Teachers' Reflections on In-service Training in a Workshop Context. ULEAD 2018, 325, Manisa, Türkiye.

7. Tüfekçi Can, D. (2018). Overcoming Foreign Language Teaching Anxiety among Pre-service Teachers of English at Teaching Practicum Courses. 4th and 5th International Conference on New Trends in English Language Teaching and Testing, Istanbul, Türkiye.

8. Türkmen, Ş.,Tüfekçi Can, D., (2017). The Representation of Gender Discourse in the Play A Doll's House by Henrik Ibsen. 1st International Congress on Social Sciences, Humanities and Education, 277-278. Istanbul, Türkiye.

9. Tüfekçi Can, D. (2014). Foucaldian Panopticism: The Attitudes of Pre-service English Teachers in ELT Department towards Learner Centered and Teacher Centered Approach. International Conference for Academic Disciplines, Boston, USA.

10. Tüfekçi Can, D., Güzel, S., Savran Çelik, Ş. (2014). The True Story of Hansel and Gretel Through the Lenses of New Historicism. 8th International IDEA Conference: Studies in English, 22., İzmir, Türkiye.

11. Başöz, Tutku, Tüfekçi Can, D. (2015). The Effectiveness of Computers on Vocabulary Learning Among Preschool Children A Semiotic Approach. World Conference on Educational Sciences, Atina, Yunanistan.

12. Tüfekçi Can, D. (2013). North and South: A Marxist Rereading. 13th International Language, Literature and Stylistic Symposium., 517-529. Sakarya, Türkiye.

13. Tüfekçi Can, D. (2010). Grice'in Niyet Merkezli Semantik Bakış Açısı Bağlamında Duha Koca Oğlu Deli Dumrul Hikayesi nin İncelenmesi. III. Uluslararası Türk Dünyası Kültür Kongresi, İzmir, Türkiye.

14. Tüfekçi Can, D. (2009). The Villains within and out of Turks. 1st Global Conference, Oxford, İngiltere.

15. Tüfekçi Can, D., Sapar V. (2010). (Re)constructing Little Red Riding Hood in a Writing Course. The 6th International ELT Research Conference, 1, 133-142.

16. Tüfekçi Can, D. (2009). Ideology in Children Literature: Overt and Covert. Uluslararası IX. Dil Yazın Deyişbilim Sempozyumu, Sakarya, Türkiye.

17. Tüfekçi Can, D. (2008). Bastard of Istanbul: Translation or Trans-national. Research on Translation Studies, Linguistics and Language Teaching.
18. Tüfekçi Can, D. (2008). Anne Sexton: A Giant Step to the Children World. Thirty-Ninth Annual Conference of The College English Association, St. Louis, Missouri, USA.
19. Tüfekçi Can, D. (2007). Bastard of Istanbul :The World of Words. 1st International Symposium of Turkish Language and Literature, 635-641, Isparta, Türkiye.
20. Tüfekçi Can, D. (2006). From Fairy Tale to Poem: Rereading Anne Sexton's Snow White and Seven Dwarfs. II. Uluslararası Karşılaştırmalı Edebiyatbilim Kongresi, 1, 173-183, Sakarya, Türkiye.

2.4. Yazılan uluslararası kitaplar veya kitaplarda bölümler

1. Tüfekçi Can, D. (2020). *(Un)Earthing The Colonial Identity in A Passage To India By E. M. Forster*. S. Demez (Ed.). Administrative, Economics and Social Sciences Theory, Current Research and New Trends içinde, (ss. 232-251). IVPE: Cetinje-Montenegro. ISBN:978-9940-46-053-2.
2. Tüfekçi Can, D. (2020). *Where Angels Fear To Tread: (Un)Earthing Fe(Male) Identity*. B. Tunçsiper, D. İnan (Ed.). Current Research in the Axis of Humanities: Theories, Concepts and Applications içinde (ss. 185-202). Kriter Yayınevi: İstanbul. ISBN:978-625-7130-85-1.
3. Tüfekçi Can, D. (2020). *Maurice: Class Distinction Through The Lenses Of Homosexual Identity*. B. Tunçsiper, D. İnan (Ed.). Current Research in the Axis of Humanities: Theories, Concepts and Applications içinde (ss. 165-184). Kriter Yayınevi: İstanbul. ISBN:978-625-7130-85-1.
4. Tüfekçi Can, D. (2014). *Çocuk Edebiyatı:Kuramsal Yaklaşım*. Konya: Eğitim Yayınevi. ISBN:978-605-5176-52-5.
5. Tüfekçi Can, D. (2014). *Çocuk Edebiyatı: Giriş*. Konya: Eğitim Yayınevi. ISBN:978-605-5176-68-6.
6. Tüfekçi Can, D. & Ekici, M. (2010). The Book of Dede Korkut: The Villains in and Out of Turks. İçinde *Villains and Heroes, or Villains as Heroes? Essays on the Relationship between Villainy and Evil*, (ss.m1-9). İngiltere: Brill Publications. https://doi.org/10.1163/9789004399341_002

2.5. Ulusal hakemli dergilerde yayınlanan makaleler

1. Tüfekçi Can, D. & Baştürk, M. (2018). Qualitative research: The pre-service EFL teachers' opinions on teaching practicium. *Trakya Üniversitesi Sosyal Bilimler Dergisi*, *20*(1). 187-212.
2. Tüfekçi Can, D. (2017). A Qualitative Research: On Pre-Service Teachers' Perceptions of Teaching Speaking Skills. *Balıkesir Üniversitesi Sosyal Bilimler Dergisi*, *20*(37), 431-458.
3. Tüfekçi Can, D. (2017). The Representation of Anacoluthon in Waiting for Godot by Samuel Beckett. *Atatürk Üniversitesi Sosyal Bilimler Dergisi*, *1*(21), 1-17.
4. Tüfekçi Can, D. (2016). The Function of Aposiopesis in Top Girls by Caryl Churchill. *The Journal of Academic Social Science Studies*, *3*(45), 201-214.
5. Tüfekçi Can, D. (2015). Religious landscapes in A Passage to India. *The Journal of Academic Social Science Studies*, *35*, 411-423.

2.6. Ulusal bilimsel toplantılarda sunulan ve bildiri kitabında basılan bildiriler

-

2.7. Diğer yayınlar

1. Tüfekçi Can, D. (2007). Anne Sexton: Ölüm kalım arasında bir şair. *Edebiyat ve Eleştiri*. *14*(91), 71-78.

2.8. Uluslararası atıflar

1. Başöz, Tutku, Tüfekçi Can, D. (2016). The effectiveness of computers on vocabulary learning among preschool children a semiotic approach. *Cypriot Journal of Educational Sciences*, *11*(1), 2-8., Doi:http://dx.doi.org/10.18844/cjes.v11i1 (**Atıf Sayısı: 17**)
2. Tüfekçi Can, D. (2014). *Çocuk Edebiyatı:Kuramsal Yaklaşım*. Konya: Eğitim Yayınevi. (**Atıf Sayısı: 12**)
3. Tüfekçi Can, D. (2018). Foreign language teaching anxiety among pre-service teachers during teaching practicum. *International Online Journal of Education and Teaching (IOJET)*, *5*(3), 579-595. (**Atıf Sayısı: 7**)
4. Tüfekçi Can, D. & Baştürk, M. (2018). Qualitative research: The pre-service EFL teachers' opinions on teaching practicium. *Trakya Üniversitesi Sosyal Bilimler Dergisi*, *20*(1). 187-212. (**Atıf Sayısı: 5**)
5. Tüfekçi Can, D. (2017). A Qualitative Research: On Pre-Service Teachers' Perceptions of Teaching Speaking Skills. *Balıkesir Üniversitesi Sosyal Bilimler Dergisi*, *20*(37), 431-458. (**Atıf Sayısı: 5**)
6. Tüfekçi Can, D. (2013). Çocuk edebiyatında dilin ideolojisi: Anlatı bilimsel yaklaşım. *Dil Araştırmaları,* 12, 191-213. (**Atıf Sayısı: 5**)
7. Tüfekçi Can, D. (2012). Çeviri Eser: Popüler kültürün olmazsa olmazları, (Çeviri Metni) Yazar Harold E Hinds Jr The Sine Qua Non of Popular Culture, The University of Wisconsin Press USA. *Milli Folklor*, *24*(95), 356-366. (**Atıf Sayısı: 2**)
8. Tüfekçi Can, D. & Baştürk, M. (2016). Affective or cognitive factors on extensive reading of ELT students a case study. *International Journal of Language Academy*, *4*(1), 206- 226. (**Atıf Sayısı: 1**)
9. Tüfekçi Can, D. (2014). Foucauldian Panopticism: the attitudes of the pre service english teachers in elt department towards learner centered approach and teacher centered approach. *International Journal of Arts Sciences*, *7*(02), 305-329. (**Atıf Sayısı: 1**)

3. Ulusal & Uluslararası Projeler

1. Balıkesir Üniversitesi Rektörlüğü Bilimsel Araştırma Projeleri Birimi tarafından desteklenen "Dynamic and Eclectic Approaches The Reflections of Prospective English Language Teachers on Canonical Works of Literature" adlı BAP projesi 12/05/2014 - 19/12/2016 (Tamamlandı). **Yürütücü**
2. Balıkesir Üniversitesi Rektörlüğü Bilimsel Araştırma Projeleri Birimi tarafından desteklenen "The Effectiveness of Computers on Vocabulary Learning Among Pre School Children A Semiotic Approach" adlı BAP projesi 12/05/2014 - 19/12/2016 (Tamamlandı). **Yürütücü**
3. Balıkesir Üniversitesi Rektörlüğü Bilimsel Araştırma Projeleri Birimi tarafından desteklenen "A Qualitative Research: On Foreign Language Teaching Anxiety among Pre-service Teachers of English as a Foreign

Language (EFL)" adlı BAP projesi 27/03/2017 - 18/12/2018 (Tamamlandı). **Yürütücü**

4. İngilizce Öğretiminde Çağdaş Yaklaşımlar, Diğer kamu kuruluşları (Yükseköğretim Kurumları hariç), **Yürütücü:** Tüfekçi Can, Dilek, Eğitmen: İnan Dilek, Eğitmen: Güzel Serhat, Eğitmen: Baştürk, Mehmet, Eğitmen: Uştuk Özgehan, 19/03/2018 - 20/03/2018 (Tamamlandı).

5. Necatibey Eğitim Fakültesi Öğretim Yöntem-Teknikleri Ve Değerlendirme Çalıştayı, Yükseköğretim Kurumları Tarafından Destekli Bilimsel Araştırma Projesi, Yürütücü: Şahan Hasan, Hüseyin, Araştırmacı: Çetin Gülcan, Araştırmacı: Öztürk Gülcan, **Araştırmacı**: Tüfekçi Can, Dilek, Araştırmacı: Yünkül Eyup, Araştırmacı: Ürek Handan, Araştırmacı: Bayindir Dilan, 16/01/2018 - 16/07/2018 (Ulusal) (Tamamlandı).

4. İdari Görevler

2020-	Yabancı Diller Eğitimi Bölüm Başkanı
2020-2020	Yabancı Diller Eğitimi Bölüm Başkan Yardımcısı
2017-2019	Yabancı Diller Yüksek Okul Müdürü
2004-2003	Rektörlük Yabancı Diller Bölüm Başkan Yardımcısı

5. Bilimsel ve Mesleki Kuruluşlara Üyelikler

1. Teaching Education Research Association (TERA), Üye , 2018
2. College English Association, Üye , 2007-2008