

See discussions, stats, and author profiles for this publication at: <https://www.researchgate.net/publication/366634422>

# Identity Change and Identity Verification of Characters in Maurice by E. M. Forster

Chapter · December 2022

---

CITATIONS

0

READS

174

2 authors, including:



Mehmet Fikret Arargüç

Atatürk University

23 PUBLICATIONS 29 CITATIONS

SEE PROFILE



# **New Trends in Social, Humanities and Administrative Sciences**

**Editor**  
**Prof. Sinan Sönmez, Ph.D.**



**New Trends in Social,  
Humanities and Administrative  
Sciences**

**Editor**

**Prof. Sinan Sönmez, Ph.D.**



*New Trends in Social, Humanities and Administrative Sciences*  
*Editor: Prof. Sinan Sönmez, Ph.D.*

**Editor in chief:** Berkan Balpetek  
**Cover and Page Design:** Duvar Design  
**Printing :** First Edition-December 2022  
**Publisher Certificate No:** 49837  
**ISBN:** 978-625-8261-67-7

© **Duvar Publishing**  
853 Sokak No:13 P.10 Kemeraltı-Konak/Izmir/ Turkey  
**Phone:** 0 232 484 88 68  
[www.duvar yayinlari.com](http://www.duvar yayinlari.com)  
[duvarkitabevi@gmail.com](mailto:duvarkitabevi@gmail.com)

**Printing and Binding:** REPRO BİR  
Repro Bir Mat Kağ. Rek. Tas. Tic. Ltd. Şti.  
İvogsan 1518. Sokak 2/30 Mat-Sit iş Merkezi Ostim  
Yenimahalle/Ankara  
**Certificate No:** 47381

## TABLE OF CONTENTS

### Chapter 1 • 9

*Sexual Harassment: An Invisible Crime in Pakistani Society*  
*Abdul HADİ*

### Chapter • 25

*The Us Foreign Policy Towards the Middle East in the  
Trump Period and the “Deal of the Century”*  
*Abdurrahman GÜMÜŞ*

### Chapter 3 • 41

*Testing Purchasing Power Parity Hypothesis for  
Türkiye with Wavelet Unit Root Test Perspective*  
*Ahmet KONCAK, Selahattin GÜRİŞ*

### Chapter 4 • 57

*Political Ideology and Preference for Organic Products*  
*Ali Umut GÜLER*

### Chapter 5 • 69

*Reverse Innovation:  
An Evolution From Immovation to Innovation in Developing Countries*  
*Mahmut Sami DURAN, Ayşe Özge ARTEKİN*

### Chapter 6 • 89

*An Evaluation of the Spatial Dynamics of Regional Poverty in Turkey*  
*Selen IŞIK MADEN, Ayşegül BAYKUL*

### Chapter 7 • 105

*Ecological Footprint and Its Importance in Terms of Sustainability*  
*Ayşenur ERDİL, Hikmet ERBIYIK*

### Chapter 8 • 131

*The Importance of “The Turkish Trade Registry Gazette” in  
Terms of Business and Accounting History Research*  
*Cengiz GÜNEY*

**Chapter 9 • 149**

*Right to Environment as an Environmental Protective Value*  
Demet CANSARAN

**Chapter 10 • 161**

*Universities as Learning Organizations after the Covid-19 Pandemic*  
Deniz KOYUNCUOĞLU

**Chapter 11 • 181**

*The Relationship of Air Transport with Foreign Trade Volume and  
GDP in Turkey: A Time Series Analysis*  
Deniz MACİT, Armagan MACİT

**Chapter 12 • 199**

*Identity Change and Identity Verification of  
Characters in Maurice by E. M. Forster*  
Dilek TÜFEKÇİ CAN, Mehmet Fikret ARARGÜÇ

**Chapter 13 • 225**

*Innovation Strategies*  
Ergun SELCUK

**Chapter 14 • 237**

*Fragmented Families in Djibouti: A Study on Single Parenting*  
Göknur EGE, Mourad Meraneh YOUSSEUF, Djiro DARNADJİ

**Chapter 15 • 251**

*Turkish Foreign Policy and Indigenous Defense Industry Efforts*  
Halide Nur CAFOĞLU YAŞAR

**Chapter 16 • 277**

*Integration of Artificial Intelligence Systems into  
Real and Virtual Marketplaces*  
Kemal Gökhan NALBANT, Sevgi AYDIN

## Chapter 12

# Identity Change and Identity Verification of Characters in *Maurice* by E. M. Forster

Dilek TÜFEKÇİ CAN<sup>1</sup>  
Mehmet Fikret ARARGÜÇ<sup>2</sup>

---

1 Assist. Prof. Dr., Balıkesir University, ORCID: 0000-0001-8067-6032

2 Assoc. Prof. Dr., Atatürk University, ORCID: 0000-0002-4546-4509



### **Through the Looking Glass and What Forster Found There**

In September 1913, when E. M. Forster began writing *Maurice*, homosexuality was largely regarded as a punishable crime that carried not only individual humiliation but also public disgrace. Thus, suicide was frequently the only option. However, 'in contrast to the English tradition of intolerance, suppression and punishment, Forster and his hero maintain a belief in a sexual Arcadia' (Nadel, 1982, p. 178). Because the 'unspeakable aspects of the self' have become one of the main manifestations in *Maurice*. As the theme of homosexuality is evident in the text due to the purposefully inserted statements, it is debatable that whether Forster uses a kind of discourse which shows both the "sayable and the unsayable" (Kate, 2014, p. 128) in his work. Max Saunders contends in this regard that "it may have been precisely this repression of his own sexuality that made him most creative" and that Forster's novel might be 'a transformation of what could not be expressed more directly' (2007, p. 14). However, the homosexual references are not hidden or put ambiguously in the text, thus only a thorough critical reading will help decode the text's main concerns. Kate claims that in *Maurice*, Forster employs 'a conventional dualistic model to speak of the unspeakable, to articulate and overcome the impossibility of homosexuality' particularly, in the context of Edwardian society (2014, p. 19). In addition, it would not be incorrect to argue that had Forster published *Maurice*, which openly portrayed homosexual yearning, and had he been detected engaging in sexual encounters with individuals of the same sex, he would have almost probably met the same fate as Oscar Wilde in 1895.

In the years 1927, the life of a homosexual living in England was a life lived primarily in the closet. The cost of the closet is thinking, specifically thinking about every single issue from various perspectives such as dialectics, aesthetics, sexuality, and English laws. For Forster, writing fiction becomes a kind of resistance against the subversion of his closet life, specifically in order to reveal his homosexual preferences. According to Eve Kosofsky Sedgwick, Forster's 'closetedness' means that it is 'a performance initiated as such by the speech act of a silence - not a particular silence, but a silence that accrues particularity by fits and starts, in relation to the discourse that surrounds and differentially constitutes it' (1990, p. 3). Forster tries to leave his 'closetedness' behind by urging readers and authors to shift their habitual reaction to literary works sensibly. For instance, in his *Aspects of the Novel* (1927), Forster unambiguously advises readers to set aside 'demon of chronology' and authors to feel free from declaring 'the limitations of date and place'. Furthermore, he encourages authors and readers to be free of other constraints such as gender, age, and class. Undeniably, he is more willing to give the authors freedom to express their thoughts

while creating their arts. Thus, to him, “[The authors] come from different ages and ranks, they have different temperaments and aims, but they all hold pens in their hands, and are in the process of creation” (1927, p. 13). In other words, Forster offers all of these innovative strategies on purpose to encourage readers and writers to think more freely. Almost certainly, he feels that the more emancipated people grow, the less judgemental they will be, particularly when it comes to homosexuality.

In the novel, Maurice declares that he is an ‘unspeakable of the Oscar Wilde sort’ (M, p. 136). Such a statement clearly illustrates the silence of the silenced because, it is not easy to talk about his own homosexuality in the early twentieth century, even for a fictitious character like *Maurice*. As a result, Forster purposefully has his homosexual characters utter their thoughts ambiguously. What is so interesting is that, even in 1984, when homosexuality was not a crime in most of the world, ‘sexual speech is forced into reticence, euphemism, and indirection’ (Rubin, 1975, p.209) in England. However, it’s important to point out that silence doesn’t mean that something doesn’t exist. Silence can also be a sign of tacit disobedience. In his work, *The History of Sexuality*, Foucault, by stating that ‘[t]here is not one but many silences’ emphasizes the fact that ‘[t]here is no binary division to be made between what one says and what one does not say’ (1990, p. 27). During those years, homosexuals were suppressed and silenced in society; nonetheless, their silence does not imply that they do not exist.

After the emergence of firstly, the Cambridge Apostles and then, the Bloomsbury group, whose members including Forster himself recruited from the former The Apostles, The Cambridge Conversazione Society, an intellectual society at Cambridge University was founded by George Tomlinson, a Cambridge university student, in 1821. The Cambridge Apostles, as an exclusively secret society, have been noted for their openness or positive attitudes towards homosexuality and opposition to Victorian values. They are also influenced by modernism’s initiative ideas, as stated in the following paragraph:

In terms of sexuality and the family, modernism introduced a new openness with candid descriptions often sympathetic to feminism, homosexuality, androgyny and bi-sexuality beside a questioning of the constraints of the nuclear family which seemed to hamper the individual’s search for personal values (Childs, 2017, p. 20).

As a prophetic author, Forster prefers to compose his work using literary allusions in order to evade persecution as a result of *Maurice*. He knows that if

*Maurice* had a bad ending, it might have been published. Even if he knows ‘happy ending was imperative’ in the novel, he relinquishes his opinion in order not to ‘have bothered [others or in some sense authorities] to write otherwise’ (M, p. 218). In his *Terminal Notes*, he strongly adds that “I was determined that in fiction anyway two men should fall in love and remain in it for the ever and ever that fiction allows, and in this sense Maurice and Alex still roam the greenwood” (M, p. 218). Even if such a love affair is in fiction, he wants it to last long in the greenwoods.

When *Maurice* was first released in 1971, it served only to remind many readers that it was a homosexualized version of D. H. Lawrence’s *Lady Chatterley’s Lover* (1928). In his essay titled “D. H. Lawrence and Homosexuality”, Jeffrey Meyers points out that Lawrence wrote frequently and very openly about ‘manly love’ (1973, p. 68). As a result, there has always been a discussion regarding whether or not these two authors affected one another. Their friendship begins in 1915, at a meeting. Despite their mutual affection, they argue vehemently over the necessity of revolution, as described by Furbank. For him, Forster believes that Lawrence is ‘too un-self-aware or perhaps deliberately self-blinding’ and that he ignores his ‘own sexual side’ (1981, II, p. 12). However, both of them are greatly influenced by Edward Carpenter (1844-1929), a homosexual fellow and the author of several publications about homosexuality.

As implied, critics contended in the 1970’s and 1980’s that Forster’s fictions indirectly question the homosexual closet rather than presenting gay desire, sex, and relationships explicitly. Additionally, the critics state that Forster frequently depicts heterosexual romance, which concludes in genres such as the Bildungsroman with marriage. Furthermore, Forster’s decision to publish *Maurice* posthumously, along with his homosexual-themed short tales under the title *The Life to Come*, caused critics contemplate what it might be like to be ‘a hesitant writer’. For example, Julian Mitchell reviews *Maurice* in *The Guardian* in 1971, and she explicitly argues that Forster underestimates his gay readers by refusing to publish the book while alive: “He was [...] wrong, I think, not to have published *Maurice* in however doubtful a foreign edition during his lifetime. It could conceivably have helped to get the law changed sooner” (cited in Gardner, 1973, p. 439). Other critics, such as Andrew Hodges and David Hutter, underline Forster’s hesitancy and even go so far as to label him a hypocrite and a traitor, as stated, ‘... when public opinion was waiting to be led, he [Forster] remained silent, preferring to watch the drama dispassionately from the stalls rather than take his proper place on the stage’ (1977, p. 22). On the other side, one can wonder if Forster would have faced the same fate as Wilde in 1895 (when Forster was sixteen) if he had published the work that openly supported homosexu-

al desire? Jeffrey Weeks (1990) concedes that the Wilde trials produced a frightening anxiety among homosexual British subjects. As a result of the ‘severe prosecution homosexuals, particularly stigmatized after the Oscar Wilde’s trials’ (Kelbelová, 2006, pp. 1-2), the public is unaware of Forster’s sexual orientation, that is, his homosexuality, until 1970, after his death. At that time, many people blamed Forster ‘for not using his authority to speak out in favour of gay rights and law reform’ (Kelbelová, 2006, p. 2). Besides, he is criticized for being invisible and unspeakable during his lifetime, and interestingly enough, after his death.

In a similar vein, Forster’s concealment from the public eye has to do with his treatment to a taboo matter in the society through the means of his personal experience. Whereas Stevenson (2007) claims that Forster struggles to leave behind his homosexuality, Matz states that “Forster does in fact want to erase the *scene* of masculine love, in many senses of that term: he does not want to make a scene, or represent homosexuality scenically; rather, he wants to derealize sexual identity” (2000, p. 206). Forster himself reaches an ending point in his preface to *Two Cheers for Democracy*: “We cannot expect to love one another,” but he insistently emphasizes that “we must learn to put up with one another. Otherwise we shall all of us perish” (1951, p. XI). When Forster died in the year 1970, his sexual orientation has become publicly known and all his novels are (re)visited through a new perspective, namely through the lenses of homosexuality. As a closeted homosexual, he struggles against familial and societal constraints. In his personal letters, he frequently expresses ‘his desire to live his romantic life out in the open and find the same love, comfort, and stability with a man that he saw in heterosexual relationships’ (Borchardt, 2013, p. 52). It is known that throughout his life, ‘[a]side from one incident of blackmail at the hands of a lover’s wife, very few people, including his mother, knew of his homosexuality’ (Borchardt, 2013, p. 53). All these accounts associated with Forster’s homosexual orientation and the emergence of *Maurice* are highlighted briefly to give some insights about the identity verification process of the author himself.

### **Identity Criticism: Person Identity and Social Identity**

In this part, *Maurice* is examined in relation to its implications on homosexuality through ‘person identity’ and ‘social identity’ with regard to identity criticism. Whereas person identity is ‘the set of meanings that define the person as a unique individual rather than as a role-holder or group member’ (Burke & Stets, 2009, p. 124), social identity is commonly based on the identification of a person with a social group (Abrams & Hogg, 1988), whose members are socially

compared and passed through a categorization process. Additionally, with regard to social identity, the social groups share the view that they are the members of the same social category. Apart from Burke and Stets, Sheldon Stryker, who is one of the other earliest initiators of contemporary studies in identity criticism, is much more concerned than any other scholars such as George Simmel and Ralph Linton about how the self is affected by any social structures. Stryker is less concerned with how identities negotiate in interaction. Rather, he focuses on the effects of society on identity. In line with the definitions above, an analysis is to be made in *Maurice* about person identity and social identity. The homosexual characters in the novel such as Maurice, Clive, Risley, and Alec all identify themselves as homosexuals within the group, most often non-verbally. In other words, even if they know that each of them is homosexual, they pretend to be unaware of their unique circumstances, remarkably when they are among the heterosexual groupings.

Burke and Stets' elucidations on the concepts of person and social identity provide more insights into the key contrasts between them. To them, while person identity meanings are commonly based on 'culturally recognized characteristics that individuals internalize as their own and that serve to define and characterize them as unique individuals' (2009, p. 124), having a particular social identity means usually 'being like others in the group and seeing things from the group's perspective' (2009, p. 118). Furthermore, it is widely assumed that individuals in groups think and act similarly, implying that there has always been some degree of homogeneity in their thoughts and activities. According to these views, Maurice, the novel's protagonist, is considered to have validated a variety of role identities, each of which contains a diverse set of meanings.

At the start of the narrative, Maurice is depicted as a boy in his adolescent who has a student identity at a public school; in his youth, he is presented as a Cambridge university student; and finally, he becomes a stockbroker. As a result, Maurice adopts a variety of role identities when the situation changes. Stryker (1980) claims that the self indisputably mirrors society. As a result, the self includes several role identities. According to McCall and Simmons, many role identities that are arranged in a hierarchy of importance serve to mirror a person's ideal self.(1978). They state that the prominence of an identity depends upon three basic aspects such as firstly, 'the degree of one gets support from others for an identity'; secondly, 'the degree of one is committed to the identity' and lastly, 'the degree of one receives extrinsic and intrinsic rewards from the role identity' (1978, p. 74). In the novel, one incident clearly reveals how both Maurice's and Clive's ideal selves validate their own identities. At a time when Maurice misses four lectures during his Cambridge years, including the dean's

translation classes, and cuts chapels because he oversleeps due to his relationship with Clive, the dean only punishes Maurice not Clive. Because Clive is selected as 'the best classical scholar' of the year (M, p.75). So, the dean only sends Maurice down whereas Clive is spared punishment. According to the dean, the role meanings of being a student is not fulfilled by Maurice so, he says, "Until you write me a letter of apology, I shall not recommend your admission to the college in October" (M, p. 75). As implied, Maurice and the dean must reach an agreement on the role identity meaning claimed by the dean and the behaviours that correspond to that student identity. Indeed, a student's role identity generally entails being academically responsible. However, Maurice fails to do the requirements aforementioned. According to the explanations of McCall and Simmons (1978), it can be inferred that as a student, Maurice is unable to get support from the dean for the student identity he claims. Moreover, he knows that the degree he has committed to student identity is not satisfactorily enough. Furthermore, Maurice receives neither extrinsic nor intrinsic rewards from his role identity as a student. Or, to put it another way, Maurice doesn't get the student identity he claims to be verified. As a result, he is dissatisfied with his student role identity. Clive, on the other hand, misses the same classes as Maurice but receives no punishment because he is widely regarded as a genius. Because the dean ponders not to send down Clive for the simple reason that he finds the degree Clive is committed to student identity as adequate.

Apart from his student role identity, Maurice has a homosexual identity, which is a social identity shared by a small group of Cambridge University homosexuals. This social group thinks and acts alike particularly in some certain issues such as going to the concert of Tchaikovsky, visiting each other's houses, refraining from homophobic settings, arranging special days of meeting and celebrating joyous occasions. For instance, Maurice is portrayed as a man whose homosexual intercourse has become a habitual action among the many things he has scheduled on a daily basis:

Maurice's habits became regular. He ate a large breakfast and caught the 8.36 to town. In the train he read the *Daily Telegraph*. He worked till 1.0, lunched lightly, and worked again through the afternoon. Returning home, he had some exercise and a large dinner, and in the evening [sic.] he read the evening paper, or laid down the law, or played billiards or bridge. But every Wednesday he slept at Clive's little flat in town. Weekends were also inviolable. They said at home, 'You must never interfere with Maurice's Wednesdays or with his weekends. He would be most annoyed' (M, p. 93).

As the quotation above suggests, Forster presents Maurice as an ordinary person who is busy with his own schedule. However, Maurice behaves in conformity with his homosexual orientations, he accepts no interference on Wednesdays or at weekends as he stays at Clive's flat in town. It is overtly stated that any interference makes him exasperated. Consequently, he retains his social identity. Maurice is also presented with his person identity:

No one worried Maurice. He had established his power at home, and his mother began to speak of him in the tones she had reserved for her husband. He was not only the son of the house, but more of a personage than had been expected. He kept the servants in order, understood the car, subscribed to this and not to that, tabooed certain of the girls' acquaintances. By twenty-three he was a promising suburban tyrant, whose rule was the stronger because it was fairly just and mild (M, p. 93).

As shown above, Maurice is good at maintaining his person identity at home. As he is getting older, he is endowed with a father-like figure in the house, who arranges many things at home. Besides, he acts as a man who has a supreme authority. In other words, he demonstrates his masculinity in social settings where heterosexual relationships are prevalent. Furthermore, he makes everyone in the house understand that it is a taboo to make him acquaint with the girls. On the other hand, he is presented as a moral and pleasant man who rules fairly. Maurice is briefly presented with his distinguishing characteristics, which reveal both his personal and social identity.

Clive, Maurice's most beloved partner, can be said to have a person identity based on culturally recognized characteristics that he internalizes as his own. For instance, while Mrs. Durham, Clive's mother, is looking for wives for him, she tries to decide which of the girls, namely Ada or Kitty, will best suit him. Interestingly enough, both of the girls are Maurice's sisters. Consecutively, she invites her favourable one, that is, Ada to Penge house. Weirdly enough, Clive knows what her mother's real intention is. But he does nothing to prevent her mother. Moreover, he seems as if it were quite normal to invite a girl before proceeding to the marriage, as narrated in the novel:

Only Pippa [Clive's sister], into whose mind a breath of modernity had blown, began to think her brother's coldness odd. 'Clive, are you going to marry?' she asked suddenly. But his reply, 'No, do tell mother,' dispelled her suspicions: it is the sort of reply a man who is going to marry would make (M, p. 91).

As the quotation uncovers, even if Clive confirms that he does not intend to marry, Pippa only thinks that it is the commonest thing a young man does when he is confronted with such a question. Without a doubt, Clive appears to be opposed to marriage at first sight due to his homosexual orientation with Maurice. Apart from his person identity, he also retains a homosexual identity, which he seems to be pleased with. But the other side of the coin is that his mother hopefully wants him to get married soon. Furthermore, in the course of the novel, Clive transforms from homosexuality to heterosexuality, which means that his identity meanings change gradually. Even though he initially appears to be opposed to marrying anyone, including Ada, he recognizes his own transformation and renovation and marries Lady Ann at the end. The change in his identity can be explained by Burke and Stets with these words: "Identities are defined by the meanings held in the identity standard. Identity change, therefore, implies that the meanings held in the standard are changing" (2009, p. 175). This means that the meanings held in the standard of Clive changes in the course of time, which eventually indicates his journey from homosexuality to heterosexuality. The change in the identity meanings of Clive is quite discernible. As a member of a family of lawyers and landowners, Clive prefers normality in his life to gain respect of the society. In other words, he prefers living his life in conformity with the standards of the Edwardian social codes and cultural norms rather than his own person identity. His preference also indicates that his social identity, which is commonly associated with his family, outweighs his person identity, which is related to his homosexual life.

With regard to identity theory, it can be claimed that identity change involves changes in the identity standard, which is the output of a higher-level control system. Nevertheless, it never gives any explanation under which conditions the identities change (Stets & Burke, 2009, p. 180). Yet Peter Burke outlines mainly three conditions under which identities change by giving examples of the spousal identity in his work in general sense. These conditions can be mostly classified under three headings: Firstly, 'the changes in the situation'; secondly, 'the conflict between at least two identities held by an individual'; and finally, 'the conflict between identity standard and behaviour' (2006, pp. 81-96). Accordingly, in the following part, the identity change of Clive from homosexuality to heterosexuality is to be analysed in relation to the conditions of change, asserted by Burke.

As for Clive's situation, it is perceptible that the first source of identity change mainly stems from the change in a situation that disrupts meanings controlled by him. For instance, when Clive becomes ill and the doctor offers him to send a nurse, Maurice resists the idea of having been sent a nurse, as he

thinks he is the one who is eligible for taking care of him better than any other people. Yet, Clive neither accepts Maurice's offer nor respects his decision. And he prefers the nurse to take care of him rather than Maurice himself. Nonetheless, in the later parts of the novel, it is realized that the nurse becomes a problem in their relationship, as Maurice thinks that "Nurses are not nice. No nice girl would be a nurse" (M, p. 98). In its deeper meaning, he seems as if he were jealous of the nurse. Moreover, he also believes that it is the nurse who made Clive's sexual orientation change by her sexual allure. The following quotation illustrates the situation from the perspectives of both partners:

'Look here, Clive, would you rather have a trained nurse or me? One's coming tonight, but I left word she was to be sent away again, because I'd rather chuck the office and look after you myself, and thought you'd rather.'

Clive was silent so long that Maurice thought him asleep. At last he sighed, 'I suppose I'd better have the nurse.'

'Right: she will make you more comfortable than I can. Perhaps you're right' (M, p. 97).

As indicated, when the situation changes, Clive's attributes also change. These words are the best way to describe his situation. Situational changes have a big impact on the characters. Namely, when the individuals are confronted with a newly encountered situation, their behaviour patterns also change. In this example, as a homosexual man since his adolescence period, it is the first time Clive has ever experienced a rather close proximity with a woman, namely the nurse. Thus, the change in situations brings about the changes in Clive's identity standard.

As for the second condition under which identities are changed, the role conflicts and status inconsistencies are considered as the examples of identity conflicts. More elaborately, Peter Burke makes an explanatory statement on the second source that leads to identity change. To him, "... when people have multiple identities that are related to each other in the sense that they share meanings and are activated at the same time" (2006, p. 183). Accordingly, throughout the story, Clive has a gender identification that classifies him as masculine in his typical surroundings. But he also has a role identity as a lawyer in the higher court as he gets through 'his bar exams successfully' (M, p. 94). That is to say, he practiced law as a barrister, a respected occupation at the time. On the other hand, as he has always had a tendency to sodomy, which is an unlawful act, he has always been at odds with the identity standards. In the event that these two identities are activated at the same time and he 'cannot act on the basis of one of

these identities without creating a discrepancy with respect to the other, then these identities are in conflict' (Burke & Stets, 2006, p. 183). Thus, what he tries to do is to control his perceptions as a homosexual, namely a kind of commitment takes place while he is trying to make a concession between his identities. Because the extent to which each of the identity standards changes is mainly associated with the other factors such as the 'degree of commitment' to each of the identities, as proposed by Burke and Reitzes (1991). Surprisingly, he makes an emotional commitment by marrying a woman. This commitment means that Clive's identity in the society is more salient than his homosexual identity in his homosexual settings. In other words, he prioritizes his social identity as a lawyer over his personal identity as a homosexual man. Furthermore, it becomes much more difficult to change his identity standard because of the fact that his person identity is tied to his social identity within the hierarchy. Thus, while one identity is on the verge of change, the other usually disturbs it as well. Then, he prefers being normal by confessing Maurice that, "I have become normal" (M, p. 112). Conversely, Maurice is traumatized, and he thinks of intensely "Who made you change?" (M, p. 113). Whereas to Clive "No one [has made him change]. It was a change in me merely physical" (M, p. 113), to Maurice it was "[e]vidently the nurse" (M, p. 113). All these accounts indicate that Clive's identity change is activated when he is confronted with multiple identities which have a special place in the hierarchy. Precisely, when he was a student at the university, he felt that he could enjoy the life he wanted, but, when he is confronted with the reality of the society, which coincides with his adulthood, he decides which of the identity should be placed at the highest level. When all of his identities are activated concurrently, he chooses heterosexuality.

As far as the third source of identity change is concerned, it is denoted that the last condition under which identities are changed is through 'a conflict between the meanings of one's behaviour and the meanings in the identity standard', as noted by Burke and Stets (2006, p. 184). In the novel, while Clive overtly states that "But I've changed, I've changed" (M, p. 113), Maurice reacts, "You only think you've changed" (M, p. 113). The reply of Clive makes Maurice irritated: "I know my own mind" (M, p. 113). In this scene, Clive normally employs behaviours whose meanings are in harmony with his identity or whose meanings repair situational meanings in accordance with his own identity. Indeed, Clive's transition from homosexuality to heterosexuality means that he re-establishes situational meanings by adjusting them to his own identity.

### **Identity Verification Processes of the Characters**

After giving a brief account on the identity change of the characters in *Maurice*, the identity verification processes of the aforementioned characters in relation to identity criticism are to be analysed in the remainder of this work. As previously stated, Burke and Stets define identity as consisting of four basic components: an input, an identity standard, a comparator, and an output by emphasizing the fact that '[e]ach of these components is a process dealing with meanings within the environment and within the self' (2009, p. 62). Accordingly, each identity has a set of meanings that define its various aspects.

With respect to gender identity, some people are known to have been characterized as more masculine or more feminine. Even though femininity and masculinity vary according to society, there are some certain aspects about their manifestations with regard to gender identity within the same culture and/or society. Thus, the meaning of 'finding the location of an individual's gender identity' is commonly connected with the discovery of 'what it means to that individual to be male or female in his or her own culture' (Burke & Stets, 2009, p. 63). Thus, this set of meaning is called 'identity standard'. In Turkish culture, for example, if a male does not arrange his proximity to another male while seated next to him or speaking with him, his attitude is often viewed as improper, as it is in British culture. People might think that he is either a disturbing person or homosexual. In the novel, Maurice discovers what it means to be a male in his own society. But he is in conflict with the identity standard and his actual identity. According to Schwarz, "Maurice alternates between, on the one hand, guilt and disgust (when he accepts and internalizes society's image of the homosexual) and, on the other, the acknowledging of the legitimacy of his own needs" (1983, p. 635). Furthermore, to Nelson, Maurice sporadically feels a conflict between the 'traditional, accepted, moral story and his own intuitions and emotions, his own specific individuality [...]' (1992, p. 316). Maurice faces a dilemma whether to accept or not his homosexual orientation among his multiple identities.

As for the basic components of identity, firstly, the inputs that are related to perceptions can be said to be important in terms of identity verification process. Because the perceptions of individuals are main sources of information. Through the use of perceptions, the individuals are able to control their settings by usually interacting with the others. Specifically, one can get at and comprehend the meaning of anything through perceptions. In order to demonstrate the extent to which the perceptions of the persons as inputs contribute to a successful relationship, the following quote, which demonstrates Maurice's affection for Clive, can serve as an illustration:

Once certain that Hall [Maurice] loved him, he [Clive] unloosed his own love. Hitherto it had been dalliance, a passing pleasure for body and mind. How he despised that now. Love was harmonious, immense. He poured into it the dignity as well as the richness of his being, and indeed in that well-tempered soul the two were one. There was nothing humble about Clive (M, pp. 69-70).

The quotation from the very beginning of the novel clearly indicates that the inputs are indicative of characters' mutual love. In other words, through their perceptions, both Maurice and Clive become certain that their love is real. They also believe that it has been more than flirtation. Their love, they believe, improves their perceptions because of its richness and harmony. As the two become one, their love turns out to be a kind of mutually shared perception. Apart from the above narration, there are numerous interpretations that could be interpreted as homosexuality inputs in the novel. For instance, Clive's giving a cigarette to Maurice's mouth by saying that "Give me a cigarette. Put it in my mouth" (M, p. 44); Clive's stretching up to Maurice and striking his hair (M, p. 55); Clive's sitting at the feet of Maurice and leaning against him while Maurice is sitting on a chair (M, p. 46); Clive's typically moving about getting the coffee ready for Maurice (M, p. 47); Clive's whisper about his love to Maurice when people are all around (M, p. 58) along with many other incidents exemplify the inputs, particularly about how Clive verifies his own identity as a homosexual in the novel.

Secondly, each identity involves in itself a set of meanings, namely an identity standard. Whereas people are commonly characterized as masculine or feminine as far as gender identity is concerned, their representative qualities as being more masculine and being more feminine are commonly segregated from each other with respect to their culture and society, as indicated before. When the identity standard is taken into account in *Maurice*, it becomes rather apparent that understanding an individual's gender identity is to do with his/her own culture and society, as the identity standards are unique in a given culture and society. Thus, exploring what it means to that individual to be a male or a female in his or her own culture becomes a major factor in decoding one's identity in general sense. In the scene where Maurice and Clive together skip the lessons at Cambridge University and enjoy their time in landscape with 'willow trees' (M, p. 73) by bicycle, Mr. Cornwallis, the dean, recognizes their inappropriate relationship according to the accepted gender identity in the Edwardian period, as indicated in the following:

Mr. Cornwallis always suspected such friendships. It was not natural that men of different characters and tastes should be intimate, and although undergraduates, unlike schoolboys, are officially normal, the dons [ teachers at a university, especially Cambridge and Oxford] exercised a certain amount of watchfulness, and felt it right to spoil a love affair when they could (M, p. 75).

As narrated in the excerpt above, Mr. Cornwallis as a clever man, whose perceptions and intuitions are deeply affected by the established norms of Edwardian England, is cognizant of the importance of spoiling their love affair. As a dean, he is conversant with both masculine and homosexual features; therefore, he and other university colleagues seek to prevent Maurice and Clive's homosexual orientation. However, he only suspends Maurice not Clive from school. Because he suspects that Maurice is the one who digresses most from 'normality' to 'abnormality'. Clive, on the other hand, escapes punishment since, as previously stated, he is the top classical scholar of the year. When this incident is analysed in terms of identity standard, it is noticeable that the dean as the representative of the common British culture actually attempts to prevent them from being engaged in a homosexual intercourse, which deserves legal punishment. On the other hand, he believes that it is more appropriate to discipline Maurice for skipping courses than for engaging him in homosexual behavior.

According to Burke and Stets, 'with respect to the college student identity, four different meanings have been found to be important: academic ability, intellectualism, sociability, and assertiveness' (2009, p. 64). The reason why Maurice is punished but for Clive is that Maurice lacks some of the meanings such as sociability and assertiveness. As a proof for his unsociability and unassertiveness, his unwillingness and refusal to go to the chapels can be given. Moreover, he also lacks academic ability which Clive has. According to Burke and Cast (1997), each individual is characterized by a rather stable, or even unchanging set of meanings which clearly shows who they are. In line with this explanation, it can be inferred that both Maurice and Clive, whose identity standards are not in accordance with the socio-cultural structure of the Edwardian period, present direct inputs about who they are, that is, they present neither feminine nor masculine, but homosexual attributes, all of which attract the attention of the dons of Cambridge. Remarkably, it is also important to state that both of them follow the strict principles of the Edwardian society. For instance, even if "He [Clive] had blamed circumstances rather than himself" (M, p. 70) for his homosexual engagements, he never resists to the established rules of the society in the Edwardian period. However, such a notion suggests that these meanings define identity standard, which are reachable for the comparator.

As for the comparator, it only compares the input perceptions of meanings pertinent to the identity with the memory meanings of the identity standard. The output of the comparator is a determinative factor that produces 'error signal', namely the difference between the input and the standard. For example, considering Maurice's gender identity, it is clear that since his adolescence, Maurice has had a preference for men over women. In the earlier parts of the novel, while having a conversation with Mr. Ducie, Maurice confesses that "I think I shall not marry" (M, p. 19). Because he realizes the non-normativity about himself, or more explicitly, he recognizes his homosexual orientations. On the contrary, Mr. Ducie suggests him, "To love a noble woman, to protect and serve her" (M, p. 19). With these remarks, Mr. Ducie apparently acts in line with the identity standard of the society. In other words, his thoughts are completely in harmony with those of the society. A man's duty in a masculinist society is to love, protect, and serve a noble woman. This perception can be ordinarily considered as the identity standard for a masculinist society in the Edwardian period. Agreeably, when Maurice resists the idea of marriage, it means that he does not act in accordance with the identity standard of the society as well. In other words, the identity standard acts as a ruler for measuring Maurice's input perceptions, telling him that he is not acting in a masculinist way as far as the identity standard of the society for males are concerned. The error signal, which indicates his insights are not in conformity with the standard in the society as a male, 'ultimately affects the patterns and sequences of his verbal and nonverbal behavior' (Burke & Stets, 2009, p. 66), as is the case in the above extraction.

Besides, the outputs are regarded as the behaviour in a particular situation in the identity verification process. The behaviour is usually related to the error signal from the comparator. Just as input comes from the environment, output is also produced in the environment. However, the effect of the output behaviour is to change the environment from what it was (Burke & Stets, 2009). Thus, the meanings are changed. Returning to the example of Maurice's gender identity, if Maurice notices himself to be exhibiting more feminine or more masculine acts than the gender identity standard as a male, the output tells him to lower the degree of his femininity or masculinity in the meanings of his verbal and non-verbal actions. If Maurice takes this action, it results in his altering the situation. In other words, if Maurice changes his behavior to match the gender identity standard, his identity standard will match that of the society. As a result, the error will be zero, and he will no longer adjust his behavior. On the contrary, when Maurice's behaviour is examined in terms of error signal from the comparator, it is obvious that his actions do not match the gender identity standard in regard to masculinity. In other words, from the beginning to the end of the

novel, Maurice does not change his attributes in relation to the identity standards of the society which are encoded in Edwardian England. Thus, his actions result in error signal because he does not employ masculine attributes. Nonetheless, it is clear that society's error signals are constantly warning him to change his behavior to conform to identity standards. But he prefers not to change the level of his homosexual behaviour. In the case of Clive, however, it is critical to note that Clive does not resist the error signals from the comparator. Just as is the case with Maurice, Clive is also continually warned by his mother about marriage, that is a heterosexual attribute. However, unlike Maurice, Clive changes his homosexual attributes and in the later parts of the novel, begins acting in conformity with the identity standards of the masculinist society.

In identity criticism, parts of the identity process are enumerated as firstly 'continuous loop'; secondly, 'signals' and thirdly, 'control system' (Burke & Stets, 2009, p. 67). The continuous loop means that 'perceptions of meaning are constantly coming into the comparator while meaning behaviours are constantly output to the environment' (Burke & Stets, 2009, p. 68). Action and perception mutually act. In other words, 'action does not stop while perception occurs, and perception does not stop while action occurs' (Burke & Stets, 2009, p. 68). For instance, as a man who has a male outward appearance in the society, Maurice continuously observes his environment and perceives indications about the level of his masculinity being manifested in a number of different situations. These manifestations can be seen not only in his own behavior, but also in that of others. To put it another way, these manifestations occur in a continuous loop systematically, which means that Maurice's behaviour has a meaning for him and for others in different situations. As indicated previously, 'identities generally deal with meanings', that are 'being input to the identity system' and 'being controlled' (Burke & Stets, 2009, p. 68). In explaining Maurice's homosexuality through the units of Burke and Stets, it is important to define the signs of his homosexuality and how the identity process works. For instance, so to speak, if Maurice perceives eight units of masculinity about himself in a given social context, he will act accordingly for the sake of increasing that amount if the standard is set at ten units in his own society, but he will decrease that amount if the standard is set at six units. Similarly, if his standard is set at six units of masculinity, he will endeavour to increase the level of masculinity he exhibits if he perceives four units. Burke and Stets explain the relationship between the level of masculinity perceived and the level of masculinity existed in terms of identity standards in the following part:

Thus, neither the level of masculinity perceived about himself in the situation nor the level of masculinity that exists in his gender identity standard predicts his behaviour. Only the relationship between the inputs (perceptions) and the standard as determined by the comparator predicts the behaviour, and that is because the behaviour (output) is a direct function of the error or differences as detected by the comparator (2009, p. 68).

To put it another way, every behaviour is controlled through the control system. Thus, the relationship between Maurice and Clive indicates that they mutually develop homosexual orientations to each other. For instance, Clive's behaviour is predicted neither by the level of masculinity he perceives about himself nor by the level of masculinity he displays. From the very beginning of the novel, Clive is presented as a boy, "Deeply religious, with a living desire to reach God and to please Him, he found himself crossed at an early age by this other desire, obviously from Sodom" (M, p. 67). More explicably, the fact that he has found himself in sodomy acts since his early ages paves the way for a change in his life. As a result, the behavior is predicted by the relationship between the inputs and the standard. Because the output, which is detected by the comparator, is a direct indicator of the error signal.

In identity-verification, Swann reveals that 'developing an opportunity structure' (1983, p. 36) is of the utmost importance as people create their own opportunity structures through three distinctive ways. First one is 'displaying signs and symbols' through the means of not only language communication but also a number of other issues such as clothing, cosmetics, hair style; possessions such as the car one's own, the place of the house and the pets one adopts as well as one's own innate appearance or the change of body structure through diet, exercise and plastic surgery and Botox. As Swann himself advocates, a person's appearance provides many data about his/her identity, values, moods, attitudes s/he adapts. For instance, a business suit and a pair of jeans do not have the same effect on the recipients. Apart from his discourse, Maurice has a number of characteristics such as 'bourgeois [and] unfinished' (M. p. 69), which has a clear impact on his identity. In the following quotation, his facial expression and physical appearance as well as his own style are described:

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, and his face seemed following the example of his body. Mrs Hall put it down to his moustache - 'Maurice's moustache will be the making of him' - a remark more profound than she realized. Certainly the little black line of it did pull his face to-

gether, and show up his teeth when he smiled, and his clothes suited him also: by Durham's advice he kept to flannel trousers, even on Sunday (M, p. 52).

In the novel, it is also revealed that Maurice has owned a motorcycle, which was given to him as a birthday present from his grandfather. As a result, the implications for his own identity show how prosperous he is in Edwardian society.

Second one is 'selective affiliation', that is, choosing the right person and the right situation to interact. Selective affiliation is important in selecting the right person because it makes it easier for the person to understand who he or she is. Because the right person will treat in a manner which is consistent with her/his own identities. In considering Maurice's preferences while choosing the right person and the right situation to interact, it is conceded that Maurice prefers only the homosexuals such as Clive, Dickie, Dr. Barry's young nephew, and last of all Scudder. He prefers choosing the ones who naturally fancy himself as a homosexual or whose manners are consistent with those of him. More explicitly, Maurice neither has a girlfriend nor a fiancée at Cambridge. Most of the time, he spends his time with the boys, which he enjoys most. Furthermore, his hatred for women, particularly his sisters, is narrated throughout the novel. Thus, the selective affiliation for Maurice becomes the ones who mostly have the same sexual background. Likewise, the selective affiliation for Clive is Maurice, as indicated in the following extraction: "During the next two years Maurice and Clive had as much happiness as men under that star can expect. They were affectionate and consistent by nature, and, thanks to Clive, extremely sensible" (M, p. 91).

The third is 'interpersonal prompts', which refers to the use of appropriate interaction strategies. It entails having others treat you in a way that is consistent with your own identity. In the novel after Clive marries a girl, Maurice meets a boy named Scudder from the working class. Then, Maurice appreciates his homosexual orientation with Scudder. Yet, when Scudder attempts to go abroad to work, Maurice prevents him from going abroad and he persuades him not to leave him. Thus, he uses appropriate interaction strategies, as indicated in the following part:

Maurice said, 'This is just what I want to talk about. Why don't we arrange so as we do meet again?'

'How do you mean?'

'Why don't you stay on in England?' (M, p. 202).

In the following quote, another strategy employed by Maurice is presented:

‘Did you ever dream you’d a friend, Alec [Scudder]? Nothing else but just ‘my friend’, he trying to help you and you him. A friend,’ he repeated, sentimental suddenly. ‘Someone to last your whole life and you his. I suppose such a thing can’t really happen outside sleep’ (M, p. 172).

As can be seen, both of the quotations above clearly reveal Maurice’s attempts to make eternal companionship vows. Maurice makes each of these statements with caution in order to serve his own purpose. As far as interpersonal prompts are concerned, it is rather distinguishable that what Maurice attempts to do is to make Scudder believe in their homosexual orientations, which he most presumably thinks that their relations will last forever. Thus, he uses appropriate interaction strategies not to make Scudder go abroad.

However, identities, as control systems, can be interrupted in a number of ways according to Burke (1991; 1996). The first interruption is the ‘broken loop’, which is explained below:

When activated, an identity is a highly organized, continuously operating feedback loop of adjusting outputs to maintain congruence between inputs and the identity standard; breaking this continuous loop would constitute an interruption of a highly organized process and would be a major source of distress...(Burke & Stets, 2009, p. 77).

The broken loop occurs, particularly but necessarily when a loved one dies, say, one’s wife dies, his identity with respect to that person is interrupted (Burke & Stets, 2009). The broken loop may happen in many instances including losing the loved ones or being promoted or being laid off etc. In *Maurice*, the broken loop occurs when Maurice is confronted with a reality, namely the marriage of Clive with a girl, a reality which makes him question all his life along with his own identity profoundly. Because with the marriage of Clive, the identity of Maurice is interrupted, and ultimately, the broken loop occurs. When he understands that Clive is decisive on his prospective marriage, he feels as if he were the one who lost his beloved one. As proof, he has waited for Clive for at least three years, expecting him to return, which has caused Maurice to suffer for at least three years. More explicitly, the broken loop experienced by Maurice himself becomes a major source of distress in his life, as proposed by Burke and Stets (2009). On the contrary, for Clive, Anne has been at the very centre of his life but for Maurice, as narrated in the following part:

The centre of his life was Anne. Would Anne get on with his mother? Would Anne like Penge, she who had been brought up in Sussex, near the sea? Would she regret the lack of religious opportunities there? And the presence of politics? Besotted with love, he gave her his body and soul [...] (M, p. 143).

As can be seen from the quotation above, whereas Maurice's identity is disrupted by the broken loop, Clive's identity appears to be unaffected.

The second interruption is the 'interference from other identities' (Burke & Stets, 2009, p. 78), which becomes comprehensible when people have more than one role identity. Interestingly enough, when one role identity is activated, the other role identity can also be activated instantaneously. This situation leads to role-conflict. Maurice, Clive, and Scudder all have homosexual identities throughout the novel, which they keep hidden from society. For instance, Maurice has more than one role identity, first, he is a college student and second, a son of a widowed mother with two daughters. Thus, Maurice is expected to graduate from school and take the position of his dead father. He is, however, torn between his responsibilities as a family member and his homosexual identity. As inferred, such a dilemma causes role-conflict situation in Maurice himself. For instance, Maurice, after Clive's marriage, struggles in his life to be normal by visiting some doctors and by accepting hypnotises. However, Maurice has always verified his homosexual identity and has never put his family member identity in jeopardy.

As for Clive, he unambiguously 'represents the parasitic British aristocracy in decline' with his 'exclusive, timid, and self-conscious' aspects (King, 1982, p. 76). On the other hand, he has a homosexual identity as he has always indulged in homosexual conducts since his childhood. Yet, his mother strongly urges him to marry, the result of which leads Clive to experience a role-conflict. In order to solve his role-conflict, he goes to Greece to appreciate his inner self. When he comes back, he becomes like a new-born baby intellectually and he contemplates that it is high time to quit his homosexual contacts. As for Scudder, he is only a member of a lower-class society and works under the supervision of Clive's family. However, he is also in a homosexual affair with Maurice. Furthermore, he gives up going abroad for the sake of leading his life with Maurice. As indicated, the identity processes of all these three characters are interrupted by interference from other identities. Yet, according to Stape, "[...] Maurice does learn to conceal his own sexuality, even at the cost of approaching the brink of moral and mental breakdown" (1990, p. 144). Through the revelations of Mr. Ducie, it can be inferred that Maurice, at the initial stage of

his identity formation, constructs a 'false social self', which is rejected instinctively by his later experiences and emotions. Nonetheless, each of the characters has multiple role identities, some of which are at odds with one another. Except Maurice and Scudder, Clive seems to have succeeded in solving his role-conflict by marrying, which appears not a real marriage at all. This marriage, however, does not fulfil its obligations in the form of a sexual relationship or emotional closeness.

As for the third interruption of the identity process, it is 'over-controlled identity', which is heavily dealt with the first two, but with a dissimilarity in its essence. In regard to over-controlled identity, Burke and Stets indicate that 'each identity is a control system that is driven by the size of the error signal or discrepancy between the inputs and the identity standard' (2009, p. 78). To them, whereas in a loosely controlled system, 'a larger degree of discrepancy or error is tolerated before control mechanisms work very hard to reduce that error', in a tightly controlled system, 'more sensitivity to error' and 'more attention and resources to monitor potential discrepancy' (2009, p. 78). are required.

With regard to over-controlled identity, it is rather obvious that Maurice is trapped by the discrepancy between the inputs and identity standard. In other words, the inputs, which are related to perceptions of Maurice, are controlled by his interaction with the environment and actually, are not in compliance with identity standard. The expectations of the society do not confirm his actual identity. However, he disguises his identity in order not to be visible as a homosexual in the society. In other words, he employs a tightly controlled system as he must be very sensitive to error signals. Even after Maurice experiences a failure in his relationship with Clive, he still controls his life and presents an over-controlled identity. In his work, Bailey summarizes how Maurice has been successful in over-controlling his identity.

Having lost his first true love and unable to see any chance for finding another in his homophobic society, Maurice turns to work, not only the work of the commercial and financial world but also the all-encompassing, disciplined effort to engage continuously in useful activities (2002, p. 337).

Just like Maurice, Clive also spends both his time and energy to make sure that everything is in comply with the standards of the society. The relationship between Maurice and Clive shows the social structure of the society: "Clive belongs to the country aristocracy and is the social superior of his lover – Maurice [...]. Clive and Maurice are close enough socially so that their outward association invites no comment" (King, 1982, p. 76).

Yet, Clive is presented as a man who displays no tolerance and no margin of error in his life. Most probably, he may have visited Greece for this reason, namely, to think deeply about his own identity. His taking strict decisions in his life particularly leaving his homosexual affair with Maurice can be considered as an urge on controlling his own identity in relation to the standards of the society. All in all, it can be asserted that Clive employs more tightly control system than does Maurice as he pays more attention to the error signal as a homosexual, that is, an unacceptable act by the cultural codes and societal norms of the Edwardian period.

The last interruption of the identity process is 'episodic identities', suggested by Burke (1991). In the episodic identities, 'people have multiple identities, not all of which are activated at the same time' (Burke & Stets, 2009, p. 78). Alternatively put, episodic identities, as its name suggests, are interrupted in nature. The continuousness of the process is interrupted habitually and unsurprisingly. In Maurice, Clive's family, namely the Durhams, whose 'great-great-uncle had been Lord Chief Justice in the reign of George IV' live in 'a remote part of England on the Wilts and Somerset border' (M, p. 81) called Penge, which is immense. When Maurice arrives at Penge, there have been many people around such as the Durhams namely, a mother with two daughters; Maurice's sisters, Ada and Kitty; and several servants such as Pippa, Scudder, and others. When two young men meet in Maurice's room, which has been prepared for him to stay, Clive rushes in and says "I shall kiss you" (M, p. 82). Furthermore, they sit closer to each other. But they are very alert whether anyone can knock the door and enter the room instantly as they have to shift their identity for the sake of concealing their homosexuality. As a result, whenever they are interrupted by other situations, they have had to change their identities. In this sense, both Maurice and Clive's identities are episodic in nature and they are not activated at the same time. The continuity of their intimacy in a room with no one but themselves may be routinely and predictably broken as the other residents are also accommodating at the same time and in the same place. For the fear of being seen by the others while kissing each other, they embody episodic identities. It is important to note that they both experience a certain amount of distress. In general, the interruptions by the others at Penge, particularly in the room scene, pave the way for heightened distress for both Maurice and Clive, which results in episodic identities.

### **Conclusion**

In conclusion, E. M. Forster's orientation toward homosexuality in his own life has had a significant impact on the creation of such a novel on homosexu-

ality. As the act of sodomy was considered illegal at that time, Forster remains as a hesitant author and accordingly, also remains as a person who never uses his own position to speak up for the benefits of homosexual rights. As an author who prefers being invisible and unspeakable during his lifetime, Forster is blamed by many people. The examination of *Maurice* through the lenses of identity criticism with a focus on identity change and identity verification of the characters concludes that Forster creates his characters by endowing them with four basic components of identity such as input, identity standard, comparator, and output. In accordance with identity criticism, it is significant to note that the life-like characters employ many strategies in order to change and/or verify their identities. For instance, as a homosexual, Maurice does not change his homosexual identity even if he encounters with the error signals from the environment, as a note, the dean's reaction can be given as an example for the error signals along with the accepted societal norms and cultural codes of the Edwardian period. On the other hand, Clive changes his homosexual identity when he is confronted with the error signal from the comparator. His transition from homosexuality to heterosexuality could be due to his mother's insistence on marriage or the accepted societal norms and cultural codes in the Edwardian Period. Accordingly, it is concluded that the characters' degree of commitment to either person identity or/and social identity determines who they are individually and what their sexual orientations are. In the novel, when Clive encounters with counter-identities like his mother and his ancestral past, he prefers to marry a girl and pretends to be seen as a heterosexual man in the public eye. Yet, the other characters such as Maurice, Risley and Alec prefer to lead a homosexual life in the novel. When the identities of homosexual characters in *Maurice* are excavated through identity criticism, it is discovered that homosexual characters verify their own identities particularly, in homosexual contexts where they feel safe. Additionally, it is also discovered that a homosexual character such as Clive has to change his social identity as heterosexual even if his personal identity remains homosexual not only due to fact that following the pre-determined gender roles in the Edwardian society is a must but also that being homosexual is regarded as both a sinful and unlawful act. In conclusion, the degree of devotion to person identity and/or social identity causes characters to become either homosexual or heterosexual.

## REFERENCES

1. Abrams, D., & Hogg, M. A. (1988). 'Comments on The Motivational Status of Self-Esteem in Social Identity and Intergroup Discrimination'. *European Journal of Social Psychology*, Vol. 18, no. 4, pp. 317-334.
2. Bailey, Q. (2002). 'Heroes and Homosexuals: Education and Empire in E. M. Forster', *Twentieth Century Literature*, Vol. 48, no. 3, pp. 324-347.
3. Borchardt, M. H. (2013). 'Place, Race, and Modernism in the Works of E. M. Forster and Eudora Welty.' PhD Dissertation, Georgia State University, Atlanta.
4. Burke, P. J. & Stets, J. E. (2009). *Identity Theory*. USA: Oxford University Press.
5. Burke, P. J. (1991). 'Identity Processes and Social Stress.' *American Sociological Review*, Vol.56, pp. 836-49.
6. Burke, P. J. (1996). 'Social Identities and Psychosocial Stress,' in Kaplan, H. B. (ed.), *Psychosocial Stress: Perspectives on Structure, Theory, Life-course, and Methods*, Academic Press, San Diego, pp. 141-74.
7. Burke, P. J. (2006). 'Identity Change.' *Social Psychology Quarterly*, Vol. 69, pp. 81-96.
8. Burke, P. J., & Reitzes, D. C. (1991). 'An Identity Theory Approach to Commitment', *Social Psychology Quarterly*, Vol. 54, pp. 239-51.
9. Childs, P. (2017). *Modernism*. (3<sup>rd</sup> ed.). New York: Routledge.
10. Forster, E. M. (1927). *Aspects of the Novel*. New York: Harcourt, Brace and Co. [electronic edition, 2002, RosettaBooks LLC, New York].
11. Forster, E. M. (1951). *Two Cheers for Democracy*. New York: Harcourt, Brace and Co.
12. Forster, E. M. (1971). *Maurice*. England: Penguin Books.
13. Foucault, M. (1990). *The History of Sexuality: An Introduction*. (Vol. 1). Hurley, R. (trans.) New York: Vintage Books.
14. Furbank, P.N. (1981). *E. M. Forster. A Life*. Vol. 2. USA: Harvest.
15. Gardner, P. (1973). *E. M. Forster: The Critical Heritage*. London & New York: Routledge.
16. Hodges, A. & Hutter, D. (1977). *With Downcast Gays: Aspects of Homosexual Self- Oppression*. Canada: Pink Triangle Press.
17. Kate, S. (2014). 'Abstraction and Fiction: Reading the 'Double Vision' of Joseph Conrad, E. M. Forster, and Virginia Woolf', PhD. Dissertation, King's College, London.

18. Kelbelová, D. (2006). 'Forbidden Sexuality in the Early Twentieth Century Literature: E. M. Forster, D. H. Lawrence and Forrest Reid', PhD Dissertation, University of Pardubice, Czech Republic.
19. King, D. (1982). 'The Influence of Forster's Maurice on Lady Chatterley's Lover', *Contemporary Literature*, Vol. 23, no. 1, pp. 65-82.
20. Matz, J. (2000). 'Maurice in Time', *Style*, Vol. 34, No. 2, pp. 188-211.
21. McCall, G. J. & Simmons, J. L. (1978). *Identities and Interactions*. New York: Free Press.
22. Meyers, J. (1973). 'D. H. Lawrence and Homosexuality', *London Magazine*, Vol. 13, no. 4, pp. 68-98.
23. Nadel, I.B. (1982). Moments in the Greenwood: *Maurice* in Context. In: Herz, J.S., Martin, R.K. (eds) *E. M. Forster: Centenary Revaluations*. Palgrave Macmillan, London.
24. Nelson, S. R. (1992). 'Narrative Inversion: The Textual Construction of Homosexuality in E. M. Forster's Novels', *Style*, Vol. 26, no. 2, pp. 310-326.
25. Rubin, G. (1975). 'Thinking Sex: Notes for a Radical Theory of the Politics of Sexuality' in Ken, P. (ed.), *Sexualities, Critical Concepts in Sociology*, Vol. II, Routledge, pp. 188-211.
26. Saunders, M. (2007) 'Forster's Life and Life-Writing', in Bradshaw, D. (ed.), *The Cambridge Companion to E. M. Forster*, Cambridge UP, Cambridge, UK, pp. 8 – 31.
27. Schwarz, D. R. (1983). 'The Originality of E. M. Forster', *Modern Fiction Studies*, Vol. 29, no. 4, pp. 623-641.
28. Sedgwick, E. K. (1990). *Epistemology of the Closet*. USA: University of California Press.
29. Stape, J. H. (1990). 'Comparing Mythologies: Forster's Maurice and Pater's Marius', *English Literature in Transition, 1880-1920*, Vol. 33, no. 2, pp. 141-153.
30. Stevenson, R. (2007). 'Forster and Modernism', in Bradshaw, D. (ed.), *The Cambridge Companion to E.M. Forster*, Cambridge UP, Cambridge, UK, pp. 209-22.
31. Stryker, S. (1980) [2002]. *Symbolic Interactionism: A Social Structural Version*. Caldwell, NJ: Blackburn Press.
32. Swann, W. B., Jr. (1983). 'Self-verification: Bringing Social Reality into Harmony with the Self', Suls, J & Greenwald, A. (eds.), *Psychological Perspectives on the Self*, Erlbaum, Hillsdale, NJ, pp. 33-66.
33. Weeks, J. (1990). *Coming Out: Homosexual Politics in Britain from the Nineteenth Century to the Present*. London: Quartet.