



HOMOSEXUALITY IN THE NOVEL *MAURICE*
BY E.M. FORSTER

A THESIS

**In Partial Fulfillment of the Requirements for
The Sarjana Degree Majoring Literature in English Department
Faculty of Humanities Diponegoro University**

Submitted by:

**Niken Larasati Kartika Wulan
13020113140050**

**FACULTY OF HUMANITIES
DIPONEGORO UNIVERSITY
2019**

PRONOUNCEMENT

The writer honestly confirms that she compiles this thesis entitled “Homosexuality in the Novel *Maurice* by E.M. Forster” by herself and without taking any result from other researchers in S-1, S-2, S-3, and in diploma degree of any university. The writer ascertains also that she does not quote any material from other publications or someone’s paper except from the references mentioned.

Semarang, 19th July 2019

Niken Larasati Kartika Wulan

MOTTO AND DEDICATION

“I’m the one I should love in this word”

----- **Jin, *Epiphany***

“Hate doesn’t come from religion, it comes from fear.”

----- **Imane, *SKAM France Season 3***

“We will live it minute by minute.”

----- **Lucas, *SKAM France Season 3***

“Words are more powerful than some noises. Noises won’t last long. Lyrics are so important, and people don’t realise that.”

----- **Billie Eilish**

“Happiness can be found even in the darkest of times, if one only remembers to turn on the light.”

----- **Albus Dumbledore, *Harry Potter and the Prisoner of Azkaban***

This thesis is dedicated to my family and my dear cats.

APPROVAL

HOMOSEXUALITY IN THE NOVEL *MAURICE* BY E.M. FORSTER

Written by:

Niken Larasati Kartika Wulan

NIM: 13020113140050

is approved by Thesis Advisor

on July 15th, 2019

Thesis Advisor,

Dr. Ratna Asmarani, M.Ed., M.Hum.

NIP. 196102261987032001

The Head of the English Department,

Dr. Agus Subianto, M.A.

NIP. 196408141990011001

VALIDATION

Approved by
Strata 1 Thesis Examination Committee
Faculty of Humanities Diponegoro University
on 19th July 2019

Chair Person

First Member

Dra. Christina Resnitriwati, M.Hum.
NIP. 19560216198032001

Drs. Jumino, M.Lib., M.Hum
NIP. 196207031990011001

Second Member

Third Member

Drs. Siswo Harsono, M.Hum.
NIP. 196404181990011001

Dra. R. Aj. Atrinawati, M.Hum
NIP. 196101011990012001

ACKNOWLEDGEMENT

The writer would like to thank God who has given health, love, and strength to the writer during the thesis writing period. Without His guidance, this thesis entitled “Homosexuality of Maurice Hall as Reflected in the Novel *Maurice* by E.M. Forster” would not be finished. On this occasion, the writer would like to thank to all of the people who have helped the writer in completing this thesis.

The writer’s deepest gratitude and appreciation are extended to Mrs. Dr. Ratna Asmarani, M.Ed., M.Hum., as the writer’s thesis advisor who has given her guidance, helpful corrections, and useful advice in completing this thesis. The writer would also like to thank the following people:

1. Dr. Nurhayati, M.Hum., as the Dean of Faculty of Humanities, Diponegoro University.
2. Dr. Agus Subiyanto M.A., as the Head of the English Department, Faculty of Humanities, Diponegoro University.
3. Arido Laksono, S.S., M.Hum., as my favorite lecturer. I cannot thank him enough for his guidance, advice, and support given to me.
4. All of the lecturers in the English Department, especially in literature section, Faculty of Humanities, Diponegoro University, who have given their knowledges and amazing experiences.
5. Family, Sardjono, Endang Sri Palupi, Bima Bayu Ananta, Nopiana Mustika, Zavier Firas Rahmandika, Kanaya Ayudisa Naifa, and Gunawan Wibisono. Thank you for your unconditional love, unlimited supports, guidance, and

advice. Thank you for not leaving me in the darkness. Without all of you, I will not be able to finish this thesis.

6. Ayub Ryan Primaditra. Thank you for being my best friend, my brother, and my teacher. Thank you for always be there when I was sad and lost. Without you, I will not be able to finish my thesis. Without you, I probably will not be in this world anymore. I love you, brother from another mother.
7. My dear cats, Choki, Riley, Miiko, and Chiko. Thank you for giving me the chance to laugh and smile again with your cuteness.
8. Shiela Agatha. Thank you for being the best girlfriend ever. You always know what to do and what to say when I'm sad and lost. You make me strong and believe in myself.
9. Fenina Azalia, Arlinda Shaumy, Nurul Septiyani, Ayu Kharisma, Ayu Putri. Thank you, girls, for your continuous supports, unconditional love, and useful advice. Thank you for being my best friends and family for almost 13 years. Although we go on our separate ways, you still love me for who I am and support me every day. I cannot thank you enough for all of the amazing and unforgettable moments we have all these years.
10. Sheila Jingga. Your small talks are always making me laugh and smile and I thank you for that.
11. Fakhriyah Sabillah. You are my boo, my mother, and my sister. Thank you for all of your advices, guidance, unlimited supports, and love. Thank you for always listening to me whenever I'm sad.

12. Haninta Murti Setyandari, Zahra Arthami Marbun, Pradis Hayu. You are my sisters from another mother. Thank you for your supports, understanding, advice, and jokes. You make me smile whenever we hang out together.
13. My friends in English Department of Diponegoro University of the year 2013 who have been the best companions for me in learning how valuable life and friendships are.

I realize that this thesis is still far from perfect. Therefore, I will be glad to receive any constructive criticisms, recommendations, and suggestions to make this thesis better. I expect this thesis will be useful for the readers.

Semarang, 19th July 2019

Niken Larasati Kartika Wulan

TABLE OF CONTENTS

TITLE.....	i
PRONOUNCEMENT.....	ii
MOTTO AND DEDICATION.....	iii
APPROVAL.....	iv
VALIDATION.....	v
ACKNOWLEDGEMENT.....	vi
TABLE OF CONTENTS.....	ix
ABSTRACT.....	xi
CHAPTER 1: INTRODUCTION.....	1
1.1 Background of the Study.....	1
1.2 Research Problem.....	2
1.3 Purpose of the Study.....	2
1.4 Method of the Study.....	3
1.5 Organizations of the Thesis.....	3
CHAPTER 2: LITERATURE REVIEW.....	5
2.1 Biography of the Author.....	5
2.2 The Synopsis of the Novel.....	6
CHAPTER 3: THEORETICAL FRAMEWORK.....	8
3.1 Intrinsic Elements.....	8
3.1.1 Character.....	8
3.1.2 Setting.....	9
3.1.3 Conflicts.....	10
3.2 Extrinsic Elements.....	10
3.2.1 Homosexuality.....	11
CHAPTER 4: DISCUSSION.....	14
4.1 Intrinsic Elements.....	14
4.1.1 Characters.....	14
4.1.1.1 Minor Characters.....	15
4.1.1.2 Major Characters.....	21
4.1.2 Setting of Place.....	24
4.1.3 Conflicts.....	26
4.1.3.1 Internal Conflict.....	27
4.1.3.2 External Conflict.....	29
4.2 Extrinsic Element.....	30
4.2.1 Homosexuality.....	30
4.2.1.1 The Disclosure of Clive Durham’s Homosexuality.....	30
4.2.1.2 The Disclosure of Maurice Hall’s Homosexuality.....	34
4.2.1.3 The Change of Clive Durham’s Sexuality.....	37
4.2.1.4 The Change of Maurice Hall’s Sexuality.....	38

CHAPTER 5: CONCLUSION.....	42
BIBLIOGRAPHY.....	43

ABSTRACT

E. M. Forster's "Maurice" is a novel which tell about an English man named Maurice who is gay and facing problems in the society because of his gay identity. The objectives of this thesis are to show the condition of Maurice Hall's life as a gay man and to show homosexuality and queer point in the novel. The writer uses library research in collecting the data. To analyze the extrinsic elements of the novel, the writer uses Jagose and Spargo's theory and concept on homosexuality. The findings of this thesis are that there are two kinds of homosexuality. The first one is a natural homosexuality, and the second one is a conditioned homosexuality. The main character Maurice Hall is a natural homosexuality while the second main character Clive Durham is a conditioned homosexuality.

Keyword: homosexuality; Maurice; gay; identity

ABSTRAK

Sebuah novel yang berjudul "Maurice" karya E. M. Forster adalah sebuah novel yang menceritakan tentang seorang pria berkebangsaan Inggris yang bernama Maurice. Maurice juga merupakan seorang *gay* yang sedang menghadapi permasalahan dengan masyarakat pada saat itu terkait dengan identitasnya. Objek dari skripsi ini adalah untuk menunjukkan kondisi dari kehidupan seorang Maurice Hall sebagai seorang *gay* dan untuk menunjukkan sisi homoseksual dalam novel ini. Penulis menggunakan metode penelitian kepustakaan untuk memperoleh data. Untuk menganalisis unsur ekstrinsik dalam novel, penulis menggunakan teori dan konsep homoseksual milik Jagose. Hasil analisa dari skripsi ini adalah adanya dua jenis homoseksual. Jenis pertama yaitu homoseksual alami atau bawaan sedari lahir, dan yang kedua adalah homoseksual terkondisi atau akibat dari pengaruh lingkungan sekitar. Karakter utama yang bernama Maurice Hall adalah seorang homoseksual alami sedangkan karakter utama yang kedua yang bernama Clive Durham adalah seorang homoseksual terkondisi.

Kata Kunci: homosexuality; Maurice; gay; identity

CHAPTER 1

INTRODUCTION

1.1. Background of the Study

The prose is a kind of literature which takes a written or spoken form. Prose can be enjoyed in the form of a book or a short story. According to M. H. Abrams, the prose is “an inclusive term for all discourse, spoken or written, which is not patterned into the lines either of metric verse or of free verse” (Abrams, 1999: 246).

The writer chose *Maurice* a novel by E. M. Forster which was published in 1971 although it was being written during 1913 and 1914. The story in the novel tells us about how the two men as the main characters find the true meaning of love during their journey. In this novel, E.M. Forster wants to show the reader how two handsome and quite rich men find their true love by dating both men and women. Because of this novel sets in the Edwardian era, E. M. Forster also wants us to see how hard it is to become a homosexual at that time and wants us to see the complicated yet fragile mind of the main characters.

The definition of homosexuality itself, according to Florence Tamagne, “homosexuality can be defined simply as a form of sexuality in which sexual attraction is directed toward a person of the same sex” (1919 – 1939: 4). Therefore, the writer wants to analyze what makes the main characters in the novel develop feelings toward the same sex. Homosexuality itself has been widely known around the world centuries ago and becomes one of the taboo subjects to discuss. There are many people who are still cannot accept homosexuality as all of

the religions do not state that they do not justify the act of homosexuality. However, there are also many activists have been working on to help in order to solve the homosexuality issue nowadays.

The topics of homosexuality and love are highlighted in the story: how the main characters deal with society, law, and their selves. Therefore, the writer wants to analyze the story by conducting research on homosexuality and queer. This way, people will know that there is another perspective of homosexuality and understand the whole meaning of being a homosexual.

1.2. Research Problem

This paper discusses these following research questions:

1. How do the intrinsic elements describe Maurice Hall and Clive Durham's sexuality?
2. How does homosexuality is used to describe the life of Maurice Hall and Clive Durham?
3. How is Maurice Hall's journey in curing himself after breaking up with Clive Durham?

1.3. Purpose of the Study

1. To understand how the intrinsic elements will describe Maurice Hall and Clive Durham's sexuality.
2. To understand how homosexuality is used to describe the life of Maurice Hall and Clive Durham.

3. To understand Maurice Hall's journey in curing himself after breaking up with Clive Durham.

1.4. Methods of the Study

The writer uses two methods of the study in this thesis. The first one is the research method and the second one is the approach method. The writer uses library research as the first method to analyze the structures of the novel. Based on Mary W. George, library research "involves identifying and locating sources that provide factual information or personal/ expert opinion on a research question; necessary component of every other research method at some point" (2008: 6). To collect the data, the writer uses books and articles from the internet sources.

As for the approach method, the writer uses two theories: Theory of Homosexuality by Jagose and Spargo. Jagose and Spargo's Theory of Homosexuality will support the analysis of the main characters' sexual identity and show how the main characters are dealing with society, family, and the law of being a homosexual.

1.5. Organization of the Thesis

The organization of this thesis comprises five chapters.

CHAPTER I

INTRODUCTION

This chapter consists of five sub-chapters. They are background of the study, research problems,

objectives of the study, methods of the study, and organizations of the study.

CHAPTER II

BIOGRAPHY OF THE AUTHOR AND THE SYNOPSIS

This chapter consists of the short biography of E.M. Forster and the short synopsis of the novel.

CHAPTER III

THEORETICAL FRAMEWORK.

In this chapter, the writer mentions the theories which are used in chapter four. The writer will look closely to the intrinsic elements by analyzing characters, settings, and conflicts. To analyze the extrinsic elements, the writer will use Homosexual theory.

CHAPTER IV

DISCUSSION

The writer explains the finding of this thesis as well as the discussion of the intrinsic and extrinsic elements.

CHAPTER V

CONCLUSION

This chapter is the result and summary of the previous chapters.

CHAPTER 2

BIOGRAPHY OF THE AUTHOR AND THE SYNOPSIS

2.1. Biography of the Author

E.M. Forster or Edward Morgan Forster was born in 1879 and educated in Cambridge. E.M. Forster was known as a novelist, essayist, and short-story writer. Not only that but Forster is also known for his ironic and well-plotted novels about class differences and hypocrisy in the early 20th century in British. He is also known to have a humanistic impulse toward understanding and sympathy which can be found in his novel entitled *Howards End: Only Connect* which was published in 1910.

E.M. Forster, during his lifetime, had five novels which were published. The most successful novel is the novel entitled *A Passage to India* which was published in 1924. This novel tells a story about the relationship between East and West and it can be seen through the lens of India in the latter days of the British Raj. All of the works of Forster contain Forster's views as a secular humanist which sometimes describe the personal connections although there are some restrictions of the contemporary society. E.M. Forster is also known for the use of symbolism as his technique in writing his novels. He also has been criticized for his strong desire to mysticism. All of the works of E.M. Forster including *Where Angels Fear to Tread* which was published in 1905, *The Longest Journey* which was published in 1907, *A Room with a View* which was published in 1908,

and *Maurice* which was written in 1913 but published in 1971 because of the homosexuality topic in the novel.

2.2. The Synopsis of the Novel

Maurice Hall was born in a quite rich and loving family consisting of his mother and his two younger sisters. Being the only son, Maurice Hall is expected to become his father's replacement. Because of that, Maurice Hall goes to the same school and college as his father. Maurice Hall is often called as the lucky boy as he lives a decent life with a loving family. However, since he goes to the public school, he already begins to feel an unknown feeling which makes him rethink the whole concept of the relationship between a man and a woman.

It all starts when Maurice and his friends are gathering at the beach while enjoying their last day at school. Maurice is told by his favorite teacher about the relationship between a man and a woman. Not being able to keep up with the explanation, Maurice starts to wonder what is wrong with him. He knows something is wrong with him but he is smart enough not to tell anyone about his weird finding of himself. Until one day, he dreams about men in the middle of the class. This is the point where Maurice starts to become aware of his different sexuality. He knows what he is but he still not dared to talk about this matter to anyone else as homosexuality is considered an evil thing and will be punished by the authorities.

However, when Maurice meets with an upperclassman named Clive Durham, his world starts to change. He finds Clive Durham attractive but Maurice

still does not know what to do with this feeling. Spending time together with Clive makes Maurice believe that his meeting with Clive is destiny and starts to build a relationship with him. Despite knowing the law of being a homosexual, Maurice does not stop being a lovely and affectionate person to Clive. Everything is perfect until Clive returns from his trip saying that he cannot be with Maurice anymore. Devastated and frustrated, Maurice decides to cure himself in the hope that he can love a woman just like his ex-boyfriend Clive.

Not able to cure himself makes Maurice continuously having nightmares. However, all of his nightmares stop when he meets with Alec Scudder, the gamekeeper of Durham's household. Despite being confused and mad as to why he has to fall in love with a low-class man, Maurice finds Alec Scudder alluring and willing to sacrifice his perfect life just to be with Alec.

CHAPTER 3

THEORETICAL FRAMEWORK

3.1. Intrinsic Elements

The existence of intrinsic elements in literary works is very important. The intrinsic elements allow the readers to easily understand the main idea of the story. Therefore, to deepen the readers' understanding of the main idea of the story, they should learn the intrinsic elements. There are several intrinsic elements in E. M. Forster's "Maurice" such as character, setting, and conflict, which will be analyzed by the writer.

3.1.1. Character

Character is one of the important aspects which has a strong influence on the plot of the story. Character is like the center of attention in the story. It can be the medium to convey the values, the author's concept, plot, and themes of the story which is represented by not only an actor but also animal or unanimated object. According to M. H. Abrams, characters are "people" which is represented in literary works, which then understood by the readers as someone who has morals, intellectuals, and emotions. Those morals, intellectuals, and emotions can be known through the characters' dialogue, how they say it, and how they act (Abrams, 1957: 32).

Although characters are described only in words, how they are revealed depends on how others react to the characters. According to Barsam and Monahan, there are two kinds of characters which are based on how important

their role is in the novel or other literary works. The first one is a major character and the second one is a minor character. For the major characters, they are considered as the most important characters in the novel or other literary works. Their existence can affect the whole plot of the story and either they make things happen or there are many things happen to them. As plot depends on the conflict, major characters are often described as the protagonist and antagonist (2010: 135). Meanwhile, for the minor characters, they are considered as the less important characters in the novel or other literary works. Their existence will not affect the whole plot of the story. Instead, their existence will only help the plot to move forward or bring out the motivations of the major characters (2010: 136).

3.1.2. Setting

According to Holman, the setting is the background of the story. There are four elements which construct a setting. The first one is the location of the story, the second one is the jobs and behavior of the character, the third one is the time in which the action takes place, then the last one is the environment and emotional conditions of the character (1972: 491).

In other words, the setting is one of the most important aspects of fiction. The place, time, and social environment will help the readers to understand the story completely by portraying or imagining the situation or surroundings in the story. Those elements; time, place, and social environment; can also help to provide necessary information about the story.

3.1.3. Conflict

According to Meyer, there are two kinds of conflicts happened inside every literary work. The first one is Internal Conflict or it can be called Inner Conflict, which commonly, this type of conflict happens within the character and usually, the conflict is about moral or psychological issues. Thus, this inner conflict type must be solved by the character itself (2011: 52).

The second one is the External Conflict. This type of conflict commonly occurs in literary work with an adventure genre. The reason why it is called external conflict is that the protagonist has to have physical contact when facing the external conflict. The conflict is not just between man against man, but the protagonist is also against nature and society as well (2011: 51).

3.2. Extrinsic Element

The focus of the extrinsic element is more on the circumstances in the novel as well as the theories which support the circumstances. A deeper analysis of the theory allows the writer to understand more about the main idea of the novel. In the novel, for the extrinsic element, the writer will explain a theory which is Homosexuality from Annamarie Jagose and Tasmin Spargo.

3.2.1. Homosexuality

According to Annamarie Jagose, homosexual is a term which “is commonly and widely understood to describe sexual attraction for those of one’s own sex” (1996: 7). To put it simply, a homosexual can be understood as a same-

sex sexual relationship whether it is a man with a man or woman with woman. However, the clarity of homosexuality is still in doubt. The real truth about who should be called a homosexual is still in debates. For example, there are debates whether a man who has a wife and children but having sex with another man can be considered as a homosexual or a man who has a girlfriend but on the other side, he also has a boyfriend can be considered as a homosexual. The debates between the definition and understanding of homosexual are divided into two groups. The essentialist group and constructionist group. The essentialists argue that the identity of someone is fixed and congenital from birth. While the constructionists argue that the identity of someone is uncertain and like liquid, it can change its form depending on the circumstances surrounding the identity owner (1996: 8).

According to Edward Stein in Jagose's book, the essentialists group think that the sexual orientation of someone is cultural-independent and has the objective and intrinsic characteristic. On the other hand, the constructionists group think that the sexual orientation of someone is cultural-dependent and has the rational and non-objective characteristic. The essentialists also assume that homosexuality has emerged from time to time with a clear and fixed timeline, that the activities of homosexual in this world always have the same culture pattern from time to time. Meanwhile, the constructionists assume that homosexual identity emerges as an impact from the surroundings and have different culture pattern. It means that between one time and another, homosexual activities do not have the same pattern. The essentialists group said that some people who were

born homosexual have been used by the anti-homophobic to obtain the civil-rights for the homosexuals. On the other hand, the constructionist group, allied with the homophobic, stated that homosexual should be “fixed” (1996: 8-9).

The debates between the essentialists and constructionists’ group do not bear any result, but their ideas somehow become a reference for the homophobic and anti-homophobic groups. Nevertheless, from the ideas and speculations from the essentialist and constructionist group, there is a conclusion which can be drawn. There are some people who were born with homosexual identity and there are some people who choose to be a homosexual because they have bad memories or traumas with the opposite sex. Those who choose to become a homosexual might be “cured” as the constructionists’ group wants, but the “cure” cannot be applied to those who were born with homosexual identity (Jagose, 1996: 10).

Spargo stated that Foucault develops an idea of sexuality and society. Foucault sees sexuality as “a constructed category of experience which has historical, social and cultural, rather than biological, origins” (1999: 12). Furthermore, Spargo elaborated that sexuality seems like gender, but it is more personal and special. It is a matter of “inner-most desires”. To put it simply, sexuality is a constructed experience which is undergone by someone affected by his or her social and cultural background. The understanding of sexuality leads to the opposition between homosexuality and heterosexuality. For example, in the Renaissance era, sexual activity like sodomy was considered a disgrace by Church and prohibited by law, whether it was a man with man or man with a woman. Until the 16th century, men and women were ordered to confess that they were

doing sexual activities which are forbidden by God and the law. At the end of the 19th century, if there was a man doing a sexual relationship with a man, then he was considered as a homosexual (1999: 18).

Meanwhile, in the 1960s, the liberationists started to make a new term for homosexuality by annexing the word 'gay'. The word gay was known to describe a happy feeling, yet the gay liberationists use it to be their slang term for their identity. Jagose in her book stated that "'Gay' was mobilized as a specifically political counter to that binarized and hierarchized sexual categorization which classifies homosexuality as a deviation from a privileged and naturalized homosexuality" (1996: 72). That statement leads to many disagreements. The conservative groups criticize the liberationists for changing the word 'gay' for they now have misused the word.

CHAPTER 4

DISCUSSION

4.1 Intrinsic Elements

In this section, the writer will analyze the intrinsic elements in E. M. Forster's *Maurice*. The analysis will contain the discussion of characters, settings, conflicts.

4.1.1 Characters

The analysis of the characters of E. M. Forster's *Maurice* is divided into two types, which are minor and major characters. There will be four characters which will be classified into a minor character and there will be two characters which will be classified into a major character. In minor character, there will be Mrs. Hall, Ada Hall, Kitty Hall, and Alec Scudder. They are considered as minor characters because they only appear a few times and their existence does not make any major changes in the plot of the story. In major character, there will be Maurice Hall and Clive Durham. They are considered as major characters because they appear right from the start of the story throughout the end of the story and their existence makes major changes in the plot of the story.

4.1.1.1 Minor Characters

1. Mrs. Hall

Mrs. Hall is the mother in the Hall household. She is described as a mother who is lovely, affectionate, weak, and loved by her children. “Without her there would be no soft chairs or food or easy games, and he was grateful to her for providing so much, and loved her” (Forster, 1971: 16). The weakness in Mrs. Hall can be seen from the way Mrs. Hall spoil Maurice to the point that Mrs. Hall cannot be angry with Maurice when Maurice skipped class and get suspended. “His mother followed with a tray. Her very softness enraged him, for love develops the athlete. It cost her nothing to much about with tender words and toast.: she only wanted to make him soft too” (Forster, 1971: 82). With no existence of man in the household, it is natural for Mrs. Hall to spoil and shape Maurice to be like his father. On the day after Maurice graduated from his school, Mrs. Hall takes Maurice to Hall’s garden to talk about Maurice’s future.

“I want you to have a very nice time this holiday, dear ... your father was at his school too, and we are sending you to your father’s old public school too—Sunnington—in order that you may grow up like your dear father in every way” (Forster, 1971: 17).

Therefore, the spoiling act from Mrs. Hall results in her dependence. She depends on Maurice whether it is in financial or in running the household. The way Maurice supports the financial of the family can be seen when Maurice pays Kitty Hall’s education. As Kitty Hall is the little sister of Maurice, Maurice feels responsible to pay for her school tuition. Therefore, the writer concludes that once Maurice comes of age, Mrs. Hall becomes fully depending on him. With her depending on Maurice, Mrs. Hall cannot overpower Maurice even when she

knows the kissing incident of Maurice and Clive Durham. Because Mrs. Hall loves Maurice the most, Mrs. Hall can only agree not to spread the word about the kissing incident to make Maurice trust her and keep on supporting her. “It sufficed. She liked to have little secrets with her son, it reminded her of the time when she had been so much to him” (Forster, 1971: 105).

2. Ada Hall

Ada Hall is the second child and the eldest daughter in the Hall family. In the novel, Ada Hall is described as the type of girl who is sweet, innocent, obedient, beautiful, and an heiress-apparent. However, Ada Hall is not described as a smart woman unlike her younger sister and older brother. “... except that Pippa had praised Kitty’s brains to Ada and Ada’s beauty to Kitty ... and Ada, though suburban, was healthy. No doubt the girl was a fool ...” (Forster, 1971: 100-101). The one who praises Kitty Hall, Pippa Durham, is the second child of the Durham family or Clive Durham’s little sister. Pippa Durham is also the wife of Mr. London who is a close friend of Clive Durham. Meanwhile, Kitty Hall is the second daughter and last child of the Hall family. Therefore, people are sometimes comparing Ada and Kitty Hall. The loving and sweet characteristic of Ada Hall is hereditary from Mrs. Hall.

In the novel, it is also shown that Ada Hall is a woman who is lack of braveness and confidence. She does not dare to defy Maurice when Maurice hurts Mrs. Hall’s feeling. The lack of confidence also results in Ada Hall’s inability to deliver her feelings to Clive Durham. Ada Hall cannot even explain the truth to

Maurice about her relationship with Clive, “He accused his sister of corrupting his friend ... Her gentle nature was so outraged that she could not defend herself, but sobbed and sobbed, and implored to him not to speak to her mother, just as if she were guilty” (Forster, 1971: 134).

Because Clive Durham mentions Ada’s name when Clive wants to break up with Maurice, Maurice then thinks that Clive Durham and Ada likes each other. Maurice also assumes that Ada takes Clive Durham away from Maurice because Clive mentions Ada’s name in their arguments. “Oh, for God’s sake, Maurice, hold your tongue. If I love anyone it’s Ada. He added” (Forster, 1971: 128). Ada Hall’s lack of confidence and braveness also result in her enmity with Maurice. The awkward relationship between Ada and Maurice continues until Ada decides to marry her friend from school, Arthur Chapman. “... he saw that she still disliked him. She muttered, “That’s all over—I love Arthur now” (Forster, 1971: 142).

3. Kitty Hall

Kitty Hall is the last child and the youngest daughter in the Hall family. Different from her sister Ada, Kitty is described as someone who is more straightforward, brave, confident, mean yet smart. “Kitty proceeded, sketching her own affairs in a slightly clever way. She had asked to go to an Institute to acquire Domestic Economy” (Forster, 1971: 122). Despite Kitty's straightforwardness and meanness, her love for Mrs. Hall and Ada is big. Although she loves Mrs. Hall and Ada deeply, she hates Maurice the most. The reason why Kitty Hall hates

Maurice is that Kitty finds it unfair that Mrs. Hall loves Maurice more than her and Ada.

Kitty Hall's hatred towards Maurice is described when Maurice is being spoiled by Mrs. Hall and when Maurice does something that makes Mrs. Hall cry. When Maurice skipped his classes for the entire day and got suspended, the Dean send a letter to Mrs. Hall regarding the incident. When Mrs. Hall knows about this, she is just crying and Kitty Hall becomes irritated thus saying rude towards Maurice. “‘All this crying's a mistake,’ announced Kitty, who aspired to the functions of a tonic. ‘It only makes Maurice think he's important, which he isn't: he'll write to the Dean as soon as no one wants him to’” (Forster, 1971: 81).

Kitty Hall is also smarter than Ada. However, because Kitty Hall is the second daughter of the family, she is penniless. “... but Maurice had put his foot down when he heard that the fees were three guineas a week. Kitty’s grievances were mainly financial: she wanted an allowance” (Forster, 1971: 122). Kitty Hall is also less beautiful than her sister Ada. Therefore, people are sometimes comparing the look of Kitty and Ada Hall. Despite her hatred towards Maurice, the fact that she has to depend on her brother's wealth to go to Institute to achieve her dream is undeniable.

4. Alec Scudder

Alec Scudder is the gamekeeper of the Durham family. He is described as someone who is straightforward, polite, brave, diligent, and smart. “... he was smarter than old Mr. Ayres, the head keeper, and knew it” (Forster, 1971: 185).

The Durham family, especially Clive and Anne, also love the work of Alec Scudder. “Hard-working anyhow, and decidedly intelligent ...” (Forster, 1971: 205). Although the sexuality of Alec Scudder is not explained explicitly, Forster does describe Alec Scudder to be bisexual. The first time Forster reveals the sexuality of Alec Scudder is when Maurice and Clive Durham have a talk about Alec Scudder, “A little too smart to be straight” (Forster, 1971: 205). Then, the second time Forster reveals Alec Scudder’s sexuality is when Maurice Hall and Alec Scudder have a talk about their future as gay men. “Scudder, why do you think it’s ‘natural’ to care both for women and men? You wrote so in your letter. It isn’t natural for me. I have really got to think that ‘natural’ only means oneself” (Forster, 1971: 222).

He has been in love with Maurice since the first time Maurice comes to Penge, the house of Durham family, and keeps on watching Maurice in all of his activities. “Saw you leaning out of the window instead. I saw you the next night too. I was out on the lawn” (Forster, 1971: 196). From the way Alec admits that he has been seeing Maurice Hall all night, making the writer concludes that Alec Scudder never gives up in loving Maurice. He always tries to impress Maurice whenever he comes to Penge. Alec Scudder even apologizes to Maurice Hall whenever he makes a mistake. “I’m sure I’m very sorry I failed to give you and Mr. London full satisfaction” (Forster, 1971: 185). Even when Alec disappoints Maurice Hall and Mr. London, the close friend of Clive Durham and the husband of Pippa Durham, Alec bravely apologizes to Maurice and Mr. London. As Alec

Scudder watches Maurice Hall every night, he bravely comes up to Maurice's room the moment Alec knows that Maurice is having a nightmare.

“The head and the shoulders of a man rose up, paused, a gun was leant against the window sill very carefully, and someone he scarcely knew moved towards him and knelt beside him and whispered, ‘Sir, was you calling out for me? ... Sir, I know.... I know,’ and touched him” (Forster, 1971: 192).

Because of Alec's status as a mere gamekeeper, Maurice decides to leave him. Being a straightforward person, Alec keeps on chasing him by sending letters to Maurice. In the letter, Alec tells Maurice to come to the boathouse of the Penge to meet Alec for the last time. Alec insists on Maurice to come and does not have to worry about being found out by Clive. Yet, Alec's first letter is ignored by Maurice. Then, Alec sends the second letter to Maurice. The content of the letter is still the same as the first letter. “... Mr Hall, I am coming to London Tuesday. If you do not want me at your home say where in London, you had better see me—I would make you sorry for it” (Forster, 1971: 216). Alec writes that he needs to see Maurice for the last time before he sails to Argentina. He forces Maurice to see him in London, the day before the departure schedule.

The reason why Alec needs to go to Argentina is that he has to follow his father as a tradesman and go outside England to look for a more stable income. Alec and his family have to sail to Argentina on August 29th. The day before Alec and his family sail to Argentina, Alec meets Maurice for the last time at British Museum. Alec and Maurice talk about how their relationship is going. Both Alec and Maurice want their relationship to last longer, but Alec wants to go to Argentina because he will have a stable job there. While Alec wants Maurice to

come with him to Argentine, Maurice, on the other hand, insists on staying in England because of his social status and job. At the end of their meeting, Alec is persuaded by Maurice to stay in England and live with Maurice forever.

“We clear out of here and get a decent breakfast and we go down to Penge or whatever you want and see that Fred of yours. You tell him you’ve changed your mind about emigrating and are taking a job with Mr. Hall instead. I’ll come with you. I don’t care. I’ll see anyone, face anything” (Forster, 1971: 232).

4.1.1.2 Major Characters

1. Maurice Hall

Maurice Hall is the first and only son of the Hall family. He is described as someone who is smart, bourgeois, popular, dependable, selfish, egoistic, and mischievous. “Having been bullied as a new boy, he bullied others when they seemed unhappy or weak, not because he was cruel but because it was the proper thing to do” (Forster, 1971: 21). The moment he gets into the schools, the teachers and Mrs. Hall are teaching Maurice to be independent and a gentleman just like his father. With Mr. Hall’s absence, Maurice becomes the only man in the household thus results in his being a spoiled child. With Mrs. Hall and teachers’ lesson, Maurice has successfully become a man whose Mrs. Hall wants. While Mrs. Hall and Mrs. Durham are busy looking for noblemen for their daughters, there is not a single person who dares to meddle in Maurice’s personal life.

“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” (Forster, 1971: 101).

Although the bright future is already seen since the childhood of Maurice Hall, the problem of his sexuality still remains unsolved. The rise of homosexuality starts since Maurice is still a kid. He has already denied the idea of the relationship between men and women and refuses to marry them. This kind of thing happens when the teacher in Maurice's school, Mr. Ducie, explaining the relationship between a man and a woman. "... it fell to pieces as soon as Mr. Ducie put it together, like an impossible sum. In vain he tried. His torpid brain would not awake" (Forster, 1971: 14).

2. Clive Durham

Clive Durham is the first and only son of the Durham family. He is described as someone who is smart, quiet, stern, kind, small, and look weak. "He was a small man—very small—with simple manners and fair face, which had flushed when Maurice blundered in. In the college he had reputation for brains and also for exclusiveness" (Forster, 1971: 36). Being the only son, Clive Durham also has a huge responsibility as his father's substitute. He also gets into the University of Cambridge, one year above Maurice. Unlike Maurice who always prays at the Church, Clive Durham does not pray and does not even believe in God. "Hall, I don't want to worry you with my beliefs, or rather with their absence, but to explain the situation I must just tell you that I'm unorthodox. I'm not a Christian" (Forster, 1971: 43). He rarely spends his time at the Durham household because he hates to see his mother, Mrs. Durham. Clive's hatred towards his mother starts when he is forced to go to the church and pray. The

reason is that Clive is not willing to believe there is an existence called God. He refuses to believe any kind of religion. “But what I couldn’t stand was the end. She said I was wicked. I could have honoured her if she had said that six months before, but now! now to drag in holy words like wickedness and goodness in order to make me do what I disbelieved” (Forster, 1971: 43).

Clive Durham also loves music and loves to read books especially books about histories. His love for books triggers him to be a gay man. “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” (Forster, 1971: 69). From the quotation, the writer concludes that the thing which triggers Clive Durham to abandon his God and turns to be a gay man is because of his reading hobby. He also has the same idea with Maurice about the women and finds that men are more appealing than women. “During the convalescence he found himself falling in love with a cousin who walked by his bath chair, a young married man” (Forster, 1971: 69).

It is not a surprising thing for an England's gentleman to get into the best university then gets work with a stable income and finally marry a woman from a prestigious family. However, Clive’s curiosity and Ego refuses to follow the path and chooses to travel instead of getting a job and marry a woman.

“But he must take his place, he must fit himself, and what on earth is the good of all this—I forget what—advanced work. He ought to spend the year travelling instead. He must go to America and if possible the Colonies. It has become absolutely indispensable” (Forster, 1971: 95).

Forster even shows up another explanation about the bad relationship between Clive and his mother. As Mrs. Durham knows that she cannot control Clive's selfish requests, she asks Maurice Hall to help her in controlling her son. "... but not Greece, Mr. Hall. That is travelling for play. Do dissuade him from Italy and Greece" (Forster, 1971: 95).

However, unlike Maurice, the awareness of the law in England about gay man makes Clive decides to cut off his relationship with Maurice after he comes back from Athens. The reason for Clive's decision is that Clive realizes that as a gay, he will not be able to live peacefully in England because of the law. Those who are committed to doing the practice of homosexuality will be arrested. Thus, Clive decides to stop the relationship with Maurice and marry a girl named Anne. Clive decides to confront Maurice and tells him that he wants to end their intimate relationship and return to being friends. "I've changed. Now I want you to understand too that the change won't spoil anything in our friendship that is real. I like you enormously—more than any man I've ever met" (he did not feel this as he said it) "I most enormously respect and admire you. It's character, not passion, that is the real bond" (Forster, 1971: 128).

4.1.2 Setting of Place

1. Penge

Penge is a district which is located in the Wilts and Somerset border. The Durham family has been living in Penge for four generations. The first family member to settle in here is the great-great-uncle of Clive Durham who is also the

Lord Chief Justice in King George IV Reign. The Durham family's house is described to be laid among the woods with a park surrounding the house. There are two entrances to the park. The first one is in the village and the other one is on the clay road which can head straight to the station. Unfortunately, standing for generations, the house has already been about to collapse.

“The feathers were inclined to blow about now. A hundred years had nibbled into the fortune, which no wealthy bride had replenished, and both house and estate were marked, not indeed with decay, but with the immobility that precedes it” (Forster, 1971: 86).

2. The Russet Room

The Russet Room is a part of Durham's house. This room is a small room without a fireplace. This Russet Room is also cheaply furnished. Because the Durham's house is surrounded by woods and a park, the Russet Room has a view of the lawn. The Russet Room also has become the witness of the conflict which happened within Maurice Hall. Because of being heartbroken, Maurice experiences a nightmare on his second night in Penge. He will suddenly kneel on the Blue Room's window and then shouts. This incident happens after Clive Durham pays a visit before Maurice goes to bed. Because of Maurice cannot throw away his feeling towards Clive even after they break up, Maurice experiences a terrible nightmare. The Russet Room has also become the witness when Maurice is held by the Durham's family gatekeeper, Alec Scudder because Maurice has a nightmare and calls someone to come and hold him.

“He seemed to crackle and burn and saw the ladder's top quivering against the moonlit air. The head and the shoulders of a man rose up, paused, a gun was leant against the window sill very carefully, and someone he scarcely knew moved towards him and knelt beside him and whispered,

‘Sir, was you calling out for me?... Sir, I know.... I know,’ and touched him.” (1971: 192)

3. The Boathouse

The boathouse is also a part of the Durham's family house. This boathouse is located at the end of Durham's house. To reach the boathouse, people need to enter through the gap in the plant bushes. As the boathouse is located so far from the main house, it looks very neglected. There is also a pond in front of the boathouse. This boathouse has also become the witness of the meeting between Maurice Hall and Alec Scudder on Alec's departure day, “The boathouse offered itself conveniently for that purpose. He went in and found his lover asleep. Alec lay upon piled up cushions, just visible in the last dying of the day” (Forster, 1971: 240).

4. British Museum

The British Museum is a museum which is located in London. This museum is the place where Maurice Hall and Alec Scudder meet a day before Alec's departure to Argentina. “A.S. Yes. Meet me Tuesday 5.0 p.m. entrance of British Museum. B.M. a large building. Anyone will tell you which. M.C.H.” (Forster, 1971: 217). Maurice chooses this place as the meeting place to minimize the chance of meeting with someone he knows. Maurice demands to meet Alec there because they need to talk about their relationship. Their meeting at the British Museum will become the turning point in their relationship.

4.1.3 Conflicts

There are two kinds of conflicts which happen in this novel. The first conflict is the internal conflict and the second one is the external conflict. The internal conflict occurs within Maurice Hall. On the other hand, the external conflict occurs between the two main characters, Maurice Hall and Clive Durham, and also occurs between Maurice Hall and his neighbour, Dr Barry.

4.1.3.1 Internal Conflict

In this *Maurice* novel, E.M. Forster shows explicitly the internal conflict which occurs to the main character. The internal conflict starts when Clive decides to break up with Maurice after his travel in Athens. Maurice then becomes devastated and his desire in men's touch has led him to a nightmare. "He really was asleep when he sprang up and flung wide the curtains with a cry of "Come!" The action awoke him, what had he done that for?" (Forster, 1971: 191-192). Maurice first experiences the nightmare when he is visiting Durham's house in Penge. As Maurice sleeps inside the Russet Room, Maurice sees illusions.

"There was something better in life than this rubbish, if only he could get into it—love—nobility—big spaces where passion clasped peace, spaces no science could reach, but they existed for ever, full of woods some of them, and arched with majestic sky and friend...." (Forster, 1971: 191).

The writer concludes that the illusions seen by Maurice are none other than Maurice's wish and desire to have a normal life where he can get love without having to worry about society. As Maurice sees the illusions, he will unconsciously wake up and kneel on the window and then shouts as loudly as he can. Seeing that he cannot continue on being like this, Maurice decides to try to look for the answer by seeing a doctor which is recommended by his college friend named Risley. Maurice meets Risley at the club after the symphony of Tchaikovsky concert. Risley tells Maurice about the hypnotism treatment which succeeds in curing his friend, Mr. Cornwallis. Seeing that the hypnotism works on Mr. Cornwallis, Risley then suggests Maurice do the same. As Maurice thinks he does not have many options left, he decides to try the hypnotism treatment.

“Mr. Cornwallis, Risley told him, had been hypnotized ... Maurice procured the doctor's address, but did not suppose anything would come of it: one interview with the science sufficed him, and he always felt Risley knew too much; his voice when he gave the address was friendly but slightly amused” (Forster, 1971: 162).

On Saturday, he goes to Dr Lasker Jones to discuss his condition. Apparently, according to Dr Lasker Jones, Maurice's condition is congenital. As both Dr Lasker Jones and Maurice do not know the trigger of Maurice's condition, Dr Lasker Jones suggests conducting the hypnotism treatment. The hypnotism treatment is conducted in order to look inside Maurice's mind to see how much his tendency towards Clive Durham. However, after the second attempt in hypnotism treatment, the doctor fails to get into Maurice's mind. “I could do a little with you last week, but we do have these sudden disappointments” (Forster, 1971: 211). To put it simply, Dr Lasker Jones states that Maurice's condition cannot be cured.

“When the fellow had gone he faced the truth. His feeling for Dickie required a very primitive name. he would have sentimentalized once and called it adoration, but the habit of honesty had grown strong ... “Lust.” He said the word out loud. In the calm of his office Maurice expected to subdue it, now that he had found its name. His mind, ever practical, wasted no time in theological despair, but advanced to the grindstone. He had been forewarned, and therefore forearmed, and had only to keep away from boys and young men to ensure success” (Forster, 1971: 150 – 151).

From the quotation, the writer then concludes that Maurice’s mind and body have automatically look for a man and Dickie Barry has the same presence and look just like Clive Durham. Dickie Barry is the young nephew of Dr Barry and he is staying in Hall’s household in the weekend to help around. Thus, Dr Lasker Jones suggests Maurice move to another country in order to escape the law in England. With this failure, Maurice decides to just stay silent and act as if nothing is wrong with him. “I feel I might go off now I’ve told you. I’d hoped to get cured without giving myself away” (Forster, 1971: 212).

4.1.3.2 External Conflict

In this *Maurice* novel, E.M. Forster shows the external conflict quite explicitly. Although Forster does not tell about the law in England towards homosexuality, Forster makes the point through the character of Dr Barry. The external conflict happens between Maurice Hall and Dr Barry. Dr Barry is the neighbour of Hall's family and has been a very good friend to Mr. and Mrs. Hall. Because Maurice Hall knows that Dr Barry is a friend and can be trusted, Maurice Hall then discusses his sexuality to Dr Barry. However, although it is not surprising, Dr Barry refuses to hear more about his condition.

“Now listen to me, Maurice, never let that evil hallucination, that temptation from the devil, occur to you again... Who put that lie into your head? You whom I see and know to be a 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 to discuss it” (Forster, 1971: 159).

From the quotation above, the writer concludes that Dr Barry is a conservative person who cannot accept the idea of the same-sex relationship. The writer also concludes that it is possible that many people in the 70th era are not accepting homosexuality. The disappointment towards Dr Barry is resulting in Maurice's decision to close the case of his sexuality problem. From the reaction of Maurice Hall towards Dr Barry, the writer concludes that Maurice wants someone to tell him that he is a gay man and helps Maurice to cure him.

4.2 Extrinsic Elements

In this section, the writer will analyse the extrinsic elements in E.M. Forster's *Maurice*. The analysis will contain a discussion about homosexuality.

4.2.1 Homosexuality

At the beginning of the story, Forster already gives a hint that the main character, Maurice Hall does not have any interest in women. “I think I shall not marry,” (Forster, 1971: 15). Therefore, the writer will reveal the main character's sexuality whether he becomes gay on his own or he becomes gay because of his surroundings and traumas. As the writer stated in chapter III, homosexuality can be classified into two kinds. The first one is congenital as the essentialists stated and the second one is uncertain or depends on the surrounding of the owner as the

constructionists stated. In here, the writer wants to show the hints in the story which will lead to the disclosure of the main characters' sexuality.

4.2.1.1 The Disclosure of Clive Durham's Homosexuality

E.M. Forster explained both Maurice Hall and Clive Durham's sexuality in the shape of hints. The difference between the explanation of Maurice Hall and Clive Durham's sexuality lays on the clarity. In the novel, Forster does not state the trigger of Maurice Hall's sexuality. On the other hand, Forster explicitly explains the trigger of Clive Durham's sexuality. As the writer states before, Clive Durham is known as the smart man. In his childhood, Clive Durham has already read books especially books about the history of Greek, Greek gods and the history of Sodom, "... he found himself crossed at an early age by this other desire, obviously from Sodom" (Forster, 1971: 69). Because of that reason, at the early of his childhood, Clive Durham has experienced the same thing as Maurice. However, unlike Maurice Hall, Clive can control his desire better than Maurice. Clive also knows what happened to him but he still does not know about how to handle his desire, "Never could he forget his emotions at first reading the Phaedrus. He saw there his malady described exquisitely, calmly, as a passion which we can direct, like any other, towards good or bad" (Forster, 1971: 70).

From the quotation above, it can be seen that Clive sees different opinions and descriptions about love in the Phaedrus. Clive sees that it is okay to express his love towards whoever he wants including men. From the Phaedrus, Clive can see that the idea of giving his love towards his guy friend is acceptable and

common. The love between friends will make friendship lasts longer. It also happens between Clive Durham and Maurice. Clive Durham thinks that he regards Maurice as a friend but he has indescribable feelings for Maurice and he wants to be a special person for Maurice. The relationship between Clive Durham and Maurice Hall grows every day each time they meet each other. Therefore, Clive decides to confess his feelings towards Maurice hoping that Maurice will accept his feeling. In this scene, E.M. Forster explicitly stated that because of Maurice's fear, Maurice cannot accept Clive's feeling towards him.

“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” (Forster, 1971: 59).

Upon his refusal towards his special friend, Maurice Hall seems unable to stem his desire anymore. The reason is that Maurice knows exactly that all of his rejections are fake and thus lead him to agony. “Thus it was that his agony began as a slight regret; sleepless nights and lonely days must intensify it into a frenzy that consumed him” (Forster, 1971: 60). The silent treatment between the main characters, Maurice and Clive, continues until one term ends. After that, Maurice approaches Clive Durham's room and then tells him that he also has the same feeling towards him. “All that term and through letters afterwards he made the path clear. Once certain that Hall loved him, he unloosed his own love” (Forster, 1971: 72).

As Maurice becomes attached to Clive Durham, he unconsciously begins to build a good relationship with the rest of Durham's family. For two years,

Maurice and Clive have been in a loving relationship. They do not think about society and nature around them. “All this last part of the day was perfect. The train, for some unknown reason, was full, and they sat together, talking quietly under the hubbub, and smiling” (Forster, 1971: 78). Then, the turning point starts in here. As the writer states before, Clive Durham is the only son in Durham's household. Therefore, the house will become Clive's property when he comes to age. For this reason, Mrs. Durham decides to hurry Clive in getting married and has a successor. Mrs. Durham's purpose in hurrying Clive is not just to get a successor for the Penge, but she also wants a daughter-in-law which she can control so that she can stay in the house. This kind of scene shocks Maurice and brings him to the reality, “It had not occurred to him before that neither he nor his friend would leave life behind them” (Forster, 1971: 96).

4.2.1.2 The Disclosure of Maurice Hall's Homosexuality

The first disclosure of Maurice Hall's sexuality begins when Maurice Hall is being taught about love and life. Takes place in the beach, Maurice Hall is told by Mr. Ducie about the relationship between man and woman. When Mr. Ducie tells Maurice about the relationship between man and woman, Maurice cannot imagine himself with a woman. Maurice Hall refuses to hear the explanation of Mr. Ducie. Maurice Hall is also being taught about his responsibility as an Englishman. The responsibility is to find a stable job and marry a noblewoman.

“But he could not himself relate it; it fell to pieces as soon as Mr Ducie put it together, like an impossible sum. In vain he tried. His torpid brain would not awake. Puberty was there, but not intelligence, and manhood was stealing on him, as it always must, in a trance. Useless to break in upon

that trance. Useless to describe it, however scientifically and sympathetically” (Forster, 1971: 14).

From the quotation above, the writer concludes that since Maurice was a child, Maurice has already refused the idea of a man and a woman together. However, he does not know what happens to him at that moment. Forster then gives out the second hint by showing the dreams of Maurice Hall in his school year in Sunnington. “He was playing football against a nondescript whose existence he resented. He made an effort and the nondescript turned into George, that garden boy” (Forster, 1971: 22). The next dream is about another man who calls himself a friend of Maurice. His second dream is not as vivid as the first dream. Maurice dreams about someone who said that he is Maurice's friend. Maurice then called this friend as Christ who looks like a Greek god with a mangy beard. “... but most probably he was just a man. Maurice forbore to define his dream further ... He would never meet that man or hear that voice again, yet they became more real than anything he knew ...” (Forster, 1971: 23). Before Maurice dreams about men, Maurice always think that he is sexless, “Maurice forgot he had ever been sexless,” (Forster, 1971: 21).

From the quotations above, it can be seen that Maurice Hall's dreams are always about men. Therefore, the writer concludes that Maurice unconsciously desires the presence of men in his life either to be his close friend or to be his lover, starting with George, the garden boy in Hall's household. “As he opened his eyes to look whether the blots had grown smaller, he remembered George. Something stirred in the unfathomable depths of his heart. He whispered,

George.” (Forster, 1971: 20). From the way Maurice remembers George when he is about to sleep, the writer concludes that Maurice cares so much about George but Maurice cannot understand why he does that. As Maurice grows up, he finally understands that there is something wrong with him but he does not know what to do with the uneasy feeling he has. “As soon as his body developed he became obscene. He supposed some special curse had descended on him, but he could not help it ...” (Forster, 1971: 23).

Because of the English law of homosexuality, Maurice cannot speak about his sexuality problem to anyone. He decides to go to the school library in hope to find the answer. Unfortunately, he cannot find the answer he was looking for both in the school library and his grandfather's library.

“Books: the school library was immaculate, but while at his grandfather’s he came across an unexpurgated Martial, and stumbled about in it with burning ears. Thoughts: he had dirty little collections. Acts: he desisted from these after the novelty was over, finding that they brought him more fatigue than pleasure” (Forster, 1971: 23).

However, instead of finding the answer to his sexuality problem, Maurice finds the book of Martial. Martial is a Roman poet from Hispania and his book contains a lot of obscene works which result in Maurice having dirty thoughts about men. Although Maurice somehow gets the hint about his condition, he still does not know what kind of condition he gets into and he also does not know what to do with his condition. “Maurice’s secret life can be understood now, it was part brutal, part ideal, like his dreams” (Forster, 1971: 23). When Maurice gets into college, he meets with Risley. The meeting between them makes Maurice think that Risley is odd and has confidence in expressing himself. Maurice also thinks

that Risley's oddness somehow related to Risley's sexual condition. Therefore, the writer concludes that Maurice assumes that Risley also has the same sexual problem as Maurice. "Risley was dark, tall and affected. He made an exaggerated gesture when introduced, and when he spoke, which was continually, he used strong yet unmanly superlatives" (Forster, 1971: 31).

Everything that Risley says has amused Maurice to the point that Maurice wants to look for the answer of his condition to Risley. Because of Risley's oddness both in his words and actions, Maurice often calls Risley as a "queer fish". "He was not attracted to the man in the sense that he wanted him for a friend, but he did feel he might help him—how, he didn't formulate" (Forster, 1971: 34). The reason why Maurice is attracted to Risley is that Maurice feels that Risley has the same condition as him. The narrator stated that both Maurice and Clive know about the true identity of Risley, "In his second year he met Risley, himself 'that way'" (Forster, 1971: 71). Maurice Hall's sudden friendship with Risley is the trigger of his meeting with Clive Durham.

This accidental meeting between Maurice Hall and Clive Durham becomes the trigger on their continuous meeting. After the first meeting with Clive Durham, Maurice begins to see Clive often. They begin to hang out each other for lunch. Maurice does feel that his interest in spending his time with Clive is related to his homosexuality. Maurice becomes aware of the weird feelings he has towards Clive. "He had this overwhelming desire to impress Durham. he wanted to show his friend that he had something besides brute strength ..." (Forster, 1971: 46). However, despite his fear of getting his hope up, he still looks for everything

which is related to Clive. “Durham is another of those boys in whom I was interested in school” (Forster, 1971: 41). As Clive gives positive feedback to Maurice, Maurice and Clive begin to become intimate. Their intimacy gets deeper and deeper to the point that they talk about their private life and family.

“Hall: he was only one of several men whom he rather liked. True he, also, had a mother and two sisters, but Clive was too level-headed to pretend this was the only bond between them. He must like Hall more than he realized—must be little in love with him. And as soon as they met he had a rush emotion that carried him into intimacy” (Forster, 1971: 71).

4.2.1.3 The Change of Clive Durham’s Sexuality

Unlike the part when Forster explains explicitly about the things which trigger the homosexuality in Clive Durham, Forster vaguely states the cause of the changes in Clive Durham sexuality. It all begins when Clive caught a cold in the middle of the dinner with the Hall family. At this point, Clive Durham shows a hint of his change by asking for a nurse to nurse him instead of Maurice. Although Clive does not say anything to Maurice afterward regarding the nursing matter, Clive seems to hide something from Maurice. Clive stays like that until he departs to Greece.

“It came during illness—possibly through illness. He noticed how charming his nurse was and enjoyed obeying her. 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 eyes with equal pleasure” (Forster, 1971: 118).

When Clive arrived at the Athens, he deliberately sends a message to Maurice, “Against my will I have become normal, I cannot help it” (Forster, 1971: 116). From this scene, the conclusion which can be drawn is that Clive starts to

change after he caught a fever and cold before his departure to Greece. This condition of Clive can be related to the constructionists' statement about how homosexuality is uncertain and can be changed depending on the circumstances around the owner. When Clive Durham goes to Athens, Clive hears voices inside his head. "There had been no warning—just a blind alteration of the life spirit, just an announcement, 'You who loved men, will henceforward love women. Understand or not, it's the same to me'" (Forster, 1971: 118). Clive feels that he finally gets his sense back. As he gets ready to accept his new identity, Clive decides to put a stop to his relationship with Maurice. The change of Clive's identity is also supported by the fact that Clive starts to find Ada Hall, the eldest daughter of the Hall family, as an attractive woman.

"Now Ada bent over him. He saw features that he knew, with a light behind that glorified them. He turned from the dark hair and eyes to the unshadowed mouth or the curves of the body, and found in her the exact need of his transition. He had seen more seductive women, but none that promised such peace" (Forster, 1971: 124).

Not only that Clive starts to find Ada Hall is attractive, Clive is also starting to talk more to Ada. After his travel to Greece, he comes to Hall's household and unconsciously flirts with Ada, something he would not do in the past. "Maurice doesn't know—no one knows as much as you! I've told you more than anyone. Can you keep a secret?" (Forster, 1971: 125). Clive Durham tries to flirt with Ada Hall by telling her about his stories when he goes to Athens and he wants to tell Ada Hall about what happens to him during his visit to Athens.

4.2.1.4 The Change of Maurice Hall's Sexuality

Upon hearing the news about their breakup and Clive's flirting to Ada, Maurice begins to grow a fit of jealousy in him. He begins to detest Ada and accuses her to be the reason for his breakup with Clive.

“He suffered hideously and before he could stop himself had spoken words that neither ever forgot. He accused his sister of corrupting his friend. He let her suppose that Clive had complained of her conduct and gone back to town on that account” (Forster, 1971: 134).

His heartbroken continues until Clive decides to get married to a fine woman called Ms. Anne Woods. Living in an agony, Maurice decides to visit Dr Barry, the friend of Hall's family in the neighbourhood. As the writer states in the intrinsic element of the previous chapter, the meeting with Dr Barry does not turn good. Instead of getting the answer, Dr Barry reprimands him by saying that Maurice's condition is caused by the devil. Therefore, Maurice starts to visit another doctor named Dr Lasker Jones which is introduced by his former college friend, Risley. At the second meeting with Dr Lasker Jones, he clearly states that Maurice's condition is congenital. Upon hearing this, Maurice Hall then finally admits that his sexuality is natural or congenital and he will end up either in jail or dead. “He smiled sadly. ‘It comes to this then: there always have been people like me and always will be, and generally they have been persecuted’” (Forster, 1971: 211). In this scene, the writer sees that Maurice's condition is the opposite of what the constructionists group said. Maurice's condition is the same as the essentialists group says that homosexuality is a fixed identity or congenital because of no

matter what kind of therapy done by Maurice, Maurice Hall cannot cure himself to become 'normal' like his friend Clive Durham.

As Maurice goes to Penge to fulfil his promise to Clive to join the cricket match, he is placed in the Russet Room. Because Maurice has not forgotten his feeling towards Clive, he begins to feel restless whenever he goes to sleep. Each night, he will have a nightmare which ends up in his getting on his knees by the window and shout. "'Come'! he cried suddenly, surprising himself. Whom had he called? He had been thinking of nothing and the word had leapt out" (Forster, 1971: 176). His nightmares are mostly caused by his anxiety about his identity. After Maurice experiences his first nightmare, Maurice seeks the answer by visiting the doctor recommended by Risley, Dr Lasker Jones. Although his first meeting with Dr Lasker Jones can be considered a success, Maurice still experiences the nightmare on the second night he stays in Penge. On his second nightmare, the gamekeeper of the Durham's family named Alec Scudder comes up and holds him until morning comes. Through this incident, the writer sees that Maurice has doubts about whether he intends to let his homosexuality goes away or to keep it and faces the harsh society.

Although the way Maurice accepts Alec's embrace is the next hint which Forster wanted to show about the congenital homosexuality of Maurice Hall, Maurice's other mind is disgusted thus he makes the second appointment with Dr Lasker Jones. On the second meeting with Dr Lasker Jones, the hypnotist therapy fails to open Maurice's mind. Even though Maurice is scared about his relationship with the uneducated gamekeeper, Maurice cannot change his identity

like Clive. "I'm afraid you may possibly retain that prejudice after trying, Mr. Hall. I cannot promise a cure ... but in only fifty per cent have I been successful" (Forster, 1971: 181). The more he resists his homosexuality, the more agony he feels. Following his agony, the letters from Alec Scudder make him feel powerless. When he decides to meet Alec in the British Museum, Maurice's mind splits into two. His rationality tells him to forget and reject Alec because their relationship will ruin Maurice's life. However, his illogical dominates Maurice's mind thus makes him listen to everything that Alec said.

"... and he held out his hand. Maurice took it, and they knew at that moment the greatest triumph ordinary man can win. Physical love means reaction, being panic in essence, and Maurice saw now how natural it was their primitive abandonment at Penge should have led to peril. They knew too little about each other—and too much. Hence fear. Hence cruelty. And he rejoiced because he had understood Alec's infamy through his own—glimpsing, not for the first time, the genius who hides in man's tormented soul." (Forster, 1971: 226)

From the quotation above, it can be seen that Maurice finally accepts his homosexuality by accepting Alec's feeling towards him. "I'll come with you. I don't care. I'll see anyone, face anything. If they want to guess, let them. I'm fed up" (Forster, 1971: 232). Through this scene, it is shown that Maurice and Alec choose love over the law. Maurice does not even care anymore about the class or his dignity as the Englishman. Although Forster does not show how the ending of Maurice and Alec is, the writer draws the conclusion that Maurice keeps on working on his job as an unauthorized clerk in Hill and Hall, Stock Brokers, with Alec lives in Maurice's flat.

The final conclusion which can be drawn is that homosexuality is indeed divided into two kinds. The first one is that homosexuality is congenital and the second one is that homosexuality is uncertain and can change like liquid. Clive Durham is the example of the second type of homosexuality because, in the middle of the story, Clive Durham changes his desires when he faces the truth about himself in Athens and when he sees the law of homosexuality in England. Meanwhile, Maurice Hall is the example of the first type of homosexuality because no matter what kind of therapies he conducts, he cannot change the fact that he likes men more than women. Although Forster never tells what happens after Maurice Hall gets together with Alec Scudder, the writer concludes that Maurice Hall and Alec Scudder live in secret knowing that the society will never accept them.

CHAPTER 5

CONCLUSION

E.M. Forster's *Maurice* is the only work of E.M. Forster which describes the life of homosexuality in the Edwardian era. This novel specifically tells about homosexuality, friendship, family, and love. In this novel, Forster uses a first-person point of view to tell the story.

Forster's *Maurice* tells the story of two men who are quite rich and handsome who struggle in finding their true self and true love. Those two men are unaware of the new feeling which grows inside their heart and yet, they want to explore the new feeling by becoming a couple. Homosexuality is still a taboo subject in their era and they do everything they can to erase the feeling of love between them. One man finds his true self and love through the journey to another country while the other tries to cure himself by undergoing some hypnotism therapy to change himself back to normal. The result of the journey to find the true self and true love of those two men are the perfect examples of the types of homosexuality. One of them becomes gay because of their surrounding while the other one becomes gay naturally.

As the two main characters are finally able to figure out their true identity and true love, they are forced to face against society as becoming a homosexual is uncommon in their era. Being different or being a part of the homosexuality means that they are against God and will end up in Hell. However, in this novel, Forster points out that love can win. Forster points out that it is okay to become

different and love whoever they want as long as they are happy with their own choice.

BIBLIOGRAPHY

- Abrams, M.H. 1999. *A Glossary of Literary Terms*. Massachusetts: Earl Mcpeek.
- Forster, E.M. 1971. *Maurice*. United States of America: W.W. Norton & Company.
- George, Mary W. 2008. *The Elements of Library Research*. New Jersey: Princeton University Press.
- Goodreads. May 24, 2016.
http://www.goodreads.com/author/show/86404.E_M_Forster.
- Holman, C. Hugh. 1972. *A Handbook to Literature*. New York: The Bobbs-Merrill Company.
- Jagose, Annamarie. 1996. *Queer Theory An Introduction*. New York: New York University Press.
- Meyer, Michael. 2011. *Literature to Go*. Boston: Bedford/St. Martin's.
- Plato. 1995. *Phaedrus*. Indianapolis: Hackett Publishing Company.
- Barsam, Richard, and Dave Monahan. 2010. *Looking at Movies: An Introduction to Film*. New York: W.W. Norton & Company.
- Spargo, Tasmin. 1999. *Foucault and Queer Theory*. New York: Totem Books.
- Tamagne, Florence. 1919. *A History of Homosexuality in Europe*. New York: Algora Publishing.