ALIENATION IN GAY NOVELS: A STUDY OF SELECT CONTEMPORARY BRITISH GAY NOVELS

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By

Sentipongla Makritsu
Regd No. 01/2017

Under the Supervision of
Dr. I. TALISENLA IMSONG
Assistant Professor
Department of English
Nagaland University

DEPARTMENT OF ENGLISH
School of Humanities and Education
Nagaland University
Kohima Campus, Meriema
2015-2016

Nagaland University
(*A Central University established by the act of Parliament, 35/1989*)
Department of English
Kohima Campus, Kohima-797001

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SUPERVISOR'S CERTIFICATE

This is to certify that dissertation entitled *Alienation in Gay Novels: A Study of Select Contemporary British Gay Novels* is a bonafide record of research work done by Ms Sentipongla Makritsu, Regn No.01/2016, Department of English, Nagaland University, Kohima Campus, Meriema during 2015-16. Submitted to the Nagaland University in partial fulfillment of the requirements for award of the degree of Master of Philosophy in English, this dissertation has not previously formed the basis for the award of any degree, diploma, or other title and the thesis represents independent and original work on the part of the candidate under my supervision.

Ms Sentipongla Makritsu has completed her research work within the stipulated time.

The ___, 2017

Kohima

SUPERVISOR

Dr. I. Talisenla Imsong

Assistant Professor

Department of English

Nagaland University, Kohima Campus, Meriema

Kohima-797001, Nagaland.

CANDIDATE'S DECLARATION

I, do hereby declare that the dissertation entitled *Alienation in Gay Novels: A Study of Select Contemporary British Gay Novels* is a bonafide record of research investigation carried out by me under the guidance and supervision of Dr. I. Talisenla Imsong, Assistant Professor , Department of English, Nagaland University, during the period (2015-2016). This work has not been submitted in full or in part to any other University or Institute for the award of any degree.

Place: Kohima
Date:

(Sentipongla Makritsu)
Regd No.
Research Scholar
Department of English
Nagaland University
Kohima Campus

Countersigned

Dr. Rosemary Dzuvichu
HOD, Nagaland University
Kohima Campus, Meriema

Dr. I. Talisenla Imsong
Supervisor
Assistant Professor
Department of English
Nagaland University
Kohima Campus, Meriema

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Chapter I

INTRODUCTION

Homosexuality is as old as humanity, but what is comparatively new and urgent is the need for contemporary society to come to terms in its thinking and its law making, both with psychological knowledge and human behaviour.

- Shakuntala Devi

"The World of Homosexuals" (1977)

1.1 Introduction: General Concept of Homosexuality

Homosexual generally in its broader sense can be understood as the erotic attraction, romantic love or sexual desire a person experience with a member of its same sex. This can be of just a physical thought about someone and getting aroused or to actually have physical contact with that person. Lawrence J. Hatter has defined homosexuality as:

> One who is motivated, in adult life, by a definite preferential erotic attraction to members of the same sex and who usually, but not necessarily, engages in overt sexual relations with them (Hatter 23).

The word Homosexual is derived from the Greek word 'homo' which means 'same' and the Latin root 'sex' which means 'gender'. The term 'homosexuality' was coined in the late Nineteenth Century by a German psychologist, Karoly Maria Benkert, while different studies have defined homosexuality in different ideologies, ranging from Plato's *Symposium* to contemporary queer theory: Psychologists have stated about homosexuality that it is a sickness, a mental or neurotic disorder. Also, most researchers have come to conclusive statement that homosexuality is not simulated but is rather a natural tendency wherein a

person is attracted to member of its own sex. On the contrary, gay theorists have assured that the definitions of heterosexuality and homosexuality can differ from culture to culture. For example, in today's generation, sexual desire or relations with a same-sex partner define a man as gay. But if we look into the history of the ancient Athenian society a male member of elite class could have legitimate sexual relations with anyone beneath him in social rank. As these examples suggest, definitions of sexual orientation and of legitimate sexual relations also depend on cultural attitudes toward sexuality. The study of queer theory, which is an outgrowth of lesbian and gay studies, rejects definitions of sexuality that depend upon the sex of one's partner and it encompasses a whole range of understanding gay issues relating to sexual orientation and identity. Queer theorists like Michel Foucault, Judith Butler, Lacan, Freud and Eve Kosofsky Sedgwick and their followers have contributed much of their theoretical references, and their perspectives finds human sexuality much too complex, ambiguous, and dynamic to be understood by this single biological fact and hence must consider many more personal factors that must be taken into account in order to begin to understand human sexuality. Eve Kosofsky Sedgwick in her *Epistemology of the Closet* states that:

> There is no unthreatened, unthreatening conceptual home for the concept of gay origins. We have all the more reason, then, to keep our understanding of gay understanding of gay origin, of gay culture and material reproduction, plural, multi-capillaried, argus-eyed, respectful, and endlessly cherished (Sedgwick 43).

Homosexuality in today's generation are viewed as enigmatic and incomprehensible despite the advances in the sociology of homosexuality because, homosexuals are stereotyped as secondary to that of the heterosexuals and they are even considered as abnormal or possessing congenital deformity, they are sabotaged because of their identity and also does not fit in as normal being in manhood. Although, the practice of homosexual has not been

accepted viciously in many parts of the world as of till now, in some European and Western countries gay marriages have been legalised and socially they are comfortably being exposed. Hence, it is recorded that the first homosexual marriage was conducted on 11 February, 1971, in Winnipeg in Canada between Richard North, 22, and Chris Vogel, 26. However, in some countries where culture and convention are conservative such as Indian homosexuals are considered with pejorative mindset as a taboo or ill-fated to those who practice it. Perhaps there have been customary punishments for those who are caught indulging in such acts; either they are outcaste from their family, society or even from their jobs and educational institution or brutally being oppressed. Homosexuals live in fear of social ostracism in a community as gays are often viewed as effeminate or sissy possessing unsuitable feminine qualities, while the lesbian are usually viewed as characterised by stereotypically male traits or appearance as masculine. Moreover, bisexual men and women are often considered as being sexually immoral and indulging in promiscuity. In retrospect, if we take a deeper insight into the study of homosexuality and also analyse it through the different researchers, the statistical findings, studies examined by the psychologists, scholars and ideologist, it can be ascertained that mostly the researches have been explored with homosexual issues relating to their political and social aspects, religion, law, etc. Majority of its studies has connoted the prejudices, negativity and disillusionment they suffer in the world of heterosexual where they are normally considered as the lower sex group or the minority. Homosexuality can be normally characterised with that of the influences one inherits through the social environment wherein he lives. Apparently, in today's generation it has become a trend for the youngsters, out of sheer importance or with that of little knowledge of its insight thought about being gay, the young ones tries themselves to fit into the world of homosexuals inspired by most of the celebrities who are openly publicised as gay and lesbians. They do so to obtain the tag of

being considered cool and popular for being gay or lesbian by their friends, and as such young people indulge in it as a fashionable trend to popularise their identity.

1.2 LGBT Community

Homosexuals have been oppressed in all walks of life, be it in their jobs, families or education, and the worst of it is the negation they are considered in the heterosexual world as minority. Besides the persecution and violation of gay people, individuals who find their way of life in conflict with the culture they live in respond in various ways and sometimes force them to resort to madness, suicide, crimes and conformity of the closet life-style. Many homosexuals intend to fit themselves in the heterosexual environment either by adjusting themselves or adopt the prevailing behaviour though it's alien to them. However there are individuals who tend to examine the existing culture to understand its defects and to understand to change that society. Gay liberation was formed by a group of gay people who were raged with anger at the prevailing mistreatment and oppression of homosexuals. They simply wanted the liberation from the heterosexual community, they wanted to come out from their hiding and be free as any normal being. They struggled for Civil Rights and demanded for dignity and respect which they were deprived of. They did not want the humiliations further which they face every day as a minority in a heterosexual world. When their verbal approach and reasoning did not lead them to responsive results, they began to form organisations and develop protest strategies. As such, partly as a means of escaping the invidious implications of the values behind the culturally given gender roles, gays have been developing their own somewhat separatist forms of social organisations to present themselves both individually and collectively with a decisional problem. On June 28, 1969, the police began a routine raid on the Stonewall Inn in Christopher Street of Greenwich Village, which was the most popular gay men's bar in New York. But the raid did not go off as planned, the gays fought back that continued periodically for two days and it gave rise to the emergence of

the Gay Liberation Movement. The Stonewall riots was later widely considered as the single most important event leading to violent demonstration by the lesbian-gay-bisexual transgender(LGBT) community and its demand for the rights of homosexuals in the United States. Apparently, the social protest strategies of the present times, has turned social issues into political issues. Over the years, the conditions are changing and gay people have formed various organisations to further their efforts for equal and fair treatment. Karl Heinrich Ulrichs of Germany can be seen as a pioneer of the Modern Gay Rights Movement. He described homosexual love as natural and biological and developed the third-sex theory of homosexuality, the concept that a homosexual was a female soul trapped in the male body. In 1867 he became the first self-proclaimed homosexual person to speak out publicly in defence of homosexuality when he pleaded at the Congress of German Jurists in Munich for the repeal of anti-homosexual laws. As such radical acts such as violence and vandalism are operated in an effort to change public opinion and policy. Today gay liberation has covered a wide terrain geographically and intellectually. Also, political action exploded through the National Gay and Lesbian Task Force, the Human Rights Campaign, the election of openly gay and lesbian representatives like Elaine Noble and Barney Frank, and, in 1979, the first march on Washington for gay rights are some of the many political organisations that has sprung up since 1970s in the gay liberation movement. Today the lesbian, gay, bisexual and transgender community has become more visible and won legal protections in recent years and in around the globe state lawmakers have increased attempts to pass legislation that could restrict civil rights for LGBT people. Primary importance focused on issues of gay right movement include combating the HIV/AIDS epidemic and promoting disease prevention and funding for research, lobbying government for non-discriminatory policies in employment, housing and other aspects of civil society, ending bans on military service for gay individuals,

expanding hate crimes legislation to include protection for gay, lesbian and transgender individuals and securing marriage rights for gay and lesbian couples.

1.3 Life and Works of Alan Hollinghurst (1954- 2004)

Alan Hollinghurst is a British novelist, who is considered one of the most respected gay novelists. He was born in Stroud, Gloucestershire, England in 1954; he is openly gay and lives in London. He studied English at Magdalen College, Oxford, graduating in 1975 and subsequently took the further Degree of Master of Literature in the year 1979. While in Oxford, he was awarded the Newdigate Prize for Poetry in 1974. Late in the 1970's he became a Lecturer at Magdalen and then at Somerville College and Corpus Christi College, Oxford. In 1981, he moved on to lecture at University College, London and joined *The Times Literary Supplement* the same year as the Paper's Deputy Editor. Hollinghurst was one of Granta magazine's 'Best of Young British Novelist' in 1993; his writing is therefore, clever and highly literary. *The Line of Beauty* (2004) traces a decade of change and tragedy. It won the 2004 Men Booker Prize for Fiction; it was also short-listed for the Whitbread Novel Award, the British Book Award, Author of the Year and Commonwealth Writers Prize. The book touches upon the emergence of HIV/AIDS, as well as the relationship between politics and homosexuality, exposing heterosexual hypocrisy towards homosexual promiscuity. The book explores the question on whether a gay man can remain apolitical in a homophobic society. Although the symbol of homosexuality is a colourful rainbow, which usually stands for feelings related to happiness and cheerfulness, and the word gay itself is one of many adjectives describing the state of joy, lives of homosexual men in Hollinghurst's novel were not necessarily filled with contentment and peace of mind, but with anguish, prejudice, hostility and hatred; consideration of this proves that *The Line of Beauty* exhibits homophobic trauma. Most of Hollinghurst's novels are conceived thoughtfully on modern English class and culture, desire and frank treatment of gay sex and the obscurity they encounters whether

in searching for love or coming to terms with the mortality in the AIDS crises. Yet, perhaps these are strengths in Hollinghurst as a contemporary post-colonial gay writer. Three of Hollinghurst's four novels are tragicomedies of manners in which it gives a vivid account of gay men life through the lives of the protagonist and brings to light a buried history of gay London from the Romans to the 1950's, its writers and musicians from Shakespeare to Pope, Wilde to James, E.M.Forster and Brittan to Firbank. Themes of violence and racism darken some of these books while some talk about the darkening shadow of AIDS and death. His three novels *The Folding Star*(1994),*The Line of Beauty*(2004) and *The Spell*(1998) all talk about the presence of AIDS crises and the interest of same sex relationship, and the connection between sex, AIDS and money. Hence, Hollinghurst novels are presentation of richly developed portraits of the ways in which sexuality, class, race, art and history enter into complex interrelationships.

1.4 Life and Works of Christopher Isherwood (1904-1986)

Christopher William Bradshaw-Isherwood was born in Cheshire, England, on August 26, 1904. His father, Frank Isherwood, was descended from a family of the landed gentry, and his mother, Kathleen Machell Smith, was the daughter of a prosperous middle-class wine merchant. Isherwood met W.H. Auden and Edward Upward, who remained two of his closest friends for the rest of his life. He studied History at Cambridge University in 1923, but spent most of his time there creating a surrealist alternate universe called 'Mortmere' with Upward, and eventually left university without a degree in 1925. His first published novel, *All the Conspirators*, appeared in 1928, the year when Isherwood met Auden again and was introduced to Stephen Spender. After a series of short-lived pursuits in England, Isherwood moved to Berlin in 1929, where he spent his days writing and teaching English. He used these experiences to write two of his most accomplished works, *Mr Norris Changes Trains* (1935) and *Goodbye to Berlin* (1939) which was based on his experience of post- decline, pre-Hitler

Berlin. He collaborated with Auden on three plays, and they went to China together, whereupon they published *The travelogue Journey to a War* (1939). *Lions and Shadows* appeared in 1938. Isherwood and Auden immigrated to the USA in 1939, which was regarded as an inexcusable escape from the imminent Second World War by some members of the literary circle. While Auden stayed on in New York, Isherwood settled in California and converted to Vedantism. He went on to publish several spiritual works, some of them in collaboration with his guru, Swami Prabhavananda. Coming back to America in 1939, Isherwood became a symbol for the Californian Gay Rights Movement, who aided the homosexual cause by incorporating his Berlin experiences in his novels dealing openly with homosexuality. In 1946, Isherwood became a US citizen. In the USA, he continued to publish novels, among them *A Single Man* in 1964. *A Single Man* showcases the changes that the gay identity underwent during the latter half of the Twentieth Century in America. The book serves as a primary documentation of the gay experiences, particularly of how gay men viewed themselves with each other within a hetero-normative society's rapidly fluctuating approval and expectations of male homosexuality from the early 1960s to the mid 1990s. *Kathleen and Frank* (1971) and the publication of *Christopher and His Kind* (1976), his later novels increasingly have homosexuality as a theme. Isherwood through his experiences from Germany which includes the relaxed social norms that allowed the homosexual community liberalised from the invisible underground led Isherwood to show his identity both as an outsider minority within the dominant heterosexual society, and as an activist openly declaring and discussing his homosexuality as a public figure. He rebelled against the United States society dominated by the heterosexual culture norms and used his writing as a boost to the Homosexual Rights Movement to help create a gay literature base.

1.5 Life and Works of E.M Forster (1879-1970)

Edward Morgan Forster born on 1st January 1879 was an English novelist, short story writer, essayist and librettist. He was the only child of Alice Clara Nee Whichelo and Edward Morgan Llewellyn Forster, an architect. Living in Rooksnest young Edward was raised by his mother, aunts, and governesses. A precocious young man, he started writing stories at the age of six. He attended the Tonbridge School in Kent County, and then went on to study history, philosophy, and literature at King's college, Cambridge. He received Bachelor of Arts in 1900. His first of many sketches, essays, and stories were printed in the Independent Review in 1904. He is known best for his ironic and well plotted novels examining class difference and hypocrisy in early Twentieth Century British society. Forster's first novel, *Where Angels Fear to Tread* (1905) was adapted as a 1991 film directed by Charles Sturridge. Next, Forster published *The Longest Journey* (1907), Rickie Elliot being one of his most autobiographical characters. His third novel, *A Room with a View* (1908) is his lightest and most optimistic, it shows how questions of propriety and class can make human connection difficult. *Where Angels Fear to Tread* and *A Room with a View* can be seen collectively as Forster's Italian novels. *Howards End* (1910) is an ambitious novel concerned with different groups within the Edwardian middle classes, represented by the Schelegels (bohemian intellectuals), the Wilcoxes (thoughtless plutocrats) and the Basts (struggling lower class middle class aspirants). Forster achieved his greatest success with *A Passage to India* (1924). The novel reflects the relationship between the East and West with the politics of colonialism through the story of the Englishwoman Adela Quested, the Indian Dr. Aziz, and the question of what did or did not happen between them in the Malabar Caves. *Maurice* (1971) was published posthumously shortly after his death, it had been written nearly sixty years earlier. *Maurice* explores the possibility of class reconciliation as one facet of a homosexual relationship. It is a homosexual love story which also returns to matters familiar from Forster's first three

novels, such as the suburbs of London in the English home countries, the experience of attending Cambridge, and the wild landscape of Wiltshire. The novel was controversial, given that Forster's homosexuality had not been previously known or widely acknowledged. Today's critics continue to argue over the extent to which Forster's sexuality and personal activities influenced writing. *Maurice* was adapted as a film in 1987 by the Merchant Ivory team. Forster explores themes of class, repression, mysticism, sexuality, individualism, British Imperialism, and social realism in his novels. Forster's Sexuality is a key theme in Forster's works, critics have argued that general shift from heterosexual love can be observed through the course of his writing career. The foreword to *Maurice* describes his struggle with his homosexuality while he explored similar issues in several volumes of short stories. Forster was nominated for the Nobel Prize in Literature in thirteen different years.

1.6 Life and Works of D.H Lawrence (1885-1930)

David Herbert Lawrence was born on 11th September 1885, in the small mining town of Eastwood, Nottinghamshire, England. His father, Arthur John Lawrence was a coal miner, and his mother Lydia Lawrence worked in the lace making industry to supplement the family income. Lawrence's mother was from a middle class family that had fallen into financial ruin, but not before she had become well educated and a great lover of literature. She instilled in young Lawrence a love of books and a strong desire to rise above his blue collar beginnings. As a child, Lawrence often struggled to fit in with the boys. He was physically frail and frequently susceptible to illness, a condition exacerbated by the dirty air of a town surrounded by coal pits. He was poor at sports and unlike nearly every other boy in town, had no desire to follow in his father's footsteps of becoming a miner. However, he was an excellent student, and in 1897, at the age of 12, he became the first boy in Eastwood's history to win a scholarship to Nottingham High School. Reflecting on his childhood, Lawrence said. "If I think of my childhood it is always as if there was a sort of inner darkness, like the gloss of

coal in which we moved and had our being" (Lawrence 12). In 1901, Lawrence worked as a student teacher at the British School in Eastwood, where he met Jessie Chambers, who became his close friend and intellectual companion. At her encouragement, he began writing poetry and also started drafting his first novel, *The White Peacock* which was published in 1910. Lawrence is perhaps best known for his novels *Sons and Lovers (1913), The Rainbow (1915), Women In Love (1920)* and *Lady Chatterley's Lover (1928).* Within these Lawrence explores the possibilities for life within an industrial setting. As a realist, Lawrence in fact uses his characters to give form to his personal philosophy. His collected works, among other things, represent an extended reflection upon the dehumanising effects of modernity and industrialisation. Some of the issues Lawrence explores are emotional health, vitality, spontaneity and instinct. Although best known for his novels, Lawrence wrote almost eight hundred poems, most of them relatively short. He believed in writing poetry that was stark, immediate and true to the mysterious inner force which motivated it. Many of his best loved poems treat the physical and inner life of plants and animals; others are satiric and express his outrage at the Puritanism and hypocrisy of conventional Anglo Saxon society. His collection of poetry includes *Look! We Have Come Through* (1917), a collection of poems about his wife*; Birds, Beasts* and *Flowers* (1923); and *Pansies* (1929). Lawrence's fascination with the theme of homosexuality, which is overtly manifested in *Women In Love,* could be related to his own sexual orientation. While writing the novel in Cornwall during 1916-1917, Lawrence developed a strong and possibly romantic relationship with a Cornish farmer named William Henry Hocking. Eventually, he was married to Freida Weekley on 13th July 1914. Lawrence continued to write despite his failing health and his last significant work was a reflection on the *Book of Revelation, Apocalypse* (1980).

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Chapter II

Historical Overview of Gay Literature

2.1 Existence of Homoerotic Mythologies and Cultures in Ancient Literature

Many literary texts and researches with the evidence have proven that homosexuals were practiced as cultures in some parts of the world and existed at all times in all parts of the world. It is found as much in advanced civilisation as in the primitive cultures which can be dated to a period from 3000 BC to the beginning of Christianity. And as such the coming pages will explore that there has always been some form of sexual activity between the same sex that have existed throughout history, though how that activity manifested itself and the ways in which it was socially treated varies from culture to culture and from ages to ages.

The study of early Roman and Greek mythologies and cultures, same sex relationships occurred were normally between a beardless youth and an older man, which they believed to have had a sexual component. In classical Greece, homosexuality was recognised socially as an accepted and expected form of love between normal males. According to Plato, homosexuality-

> Is regarded as shameful by barbarians and by those who live under despotic governments just as philosophy is regarded as shameful by them, because it is apparently not in the interest of such rulers to have great ideas engendered in their subjects, or powerful friendships or passionate love-all of which homosexuality is particularly apt to produce (Plato 64).

By this statement, Plato is describing the emotions and aspirations of love, what we called a perversion today. In the Greek society, homosexuality was not merely a safety valve for excess lust but it meant more to them and it was the highest and noblest passion. Greek

Literature dealt entirely with male pursuits and the masculine point of view and all the most admired virtues courage and nobility of mind, were essentially attributed to men. During the Sixth Century BC, the poet Sappho wrote nine books of emotionally charged and erotic verses, many concerning young women, both the term ‘Sapphic’ and ‘Lesbian’ have come down to us through the ages as terms for women who desire other women. And Sappho’s iconic status is no Twentieth Century projection backwards, she and her homoerotic were very well known during her own day, and her poetry was highly celebrated by Plato and others. Domestic life, as we know it, did not exist so that men of culture looked always to their own sex for love and stimulating companionship. Greeks held sensual enjoyment an important part of life, and on matters of sex they had an uninhibited outlook, and were not afraid to express their sentiments. To the Greeks it seemed quite natural that men should be passionately attracted to beautiful youths and it was not considered unusual for an older man to take under his wing some favourite youth to act as his special friend and mentor. In fact, it was considered as a failure on the part of an older man if he did not become a guardian of one younger than himself whom he could instruct his manly virtues. And a youth felt disgraced if he failed to win such a friendship. The human body, specially the body of the athletic young male, was admired as an object of great beauty, and it was considered a fitting subject for eulogistic poems and exquisite sculpture. The influence of this ideal in Greek poetry and sculpture of the period is well known. The Greeks frowned upon indiscriminate infatuations and Socrates’s fascination for youth only brought him discredit. Furthermore, the cult of effeminacy in young men, and the bartering of sexual favours for financial gains evoked the strongest disapproval. Various provisions against homosexual abuses were included in the Penal Code of ancient Athens, some of which were enacted in the Sixth Century BC. by Solon. Solon permitted relations between adult citizens but he forbade a slave to have association with a free born youth. The penalty he recommended was public whipping. Any

Athenian citizen who prostituted his body for money was punished with the forfeiting of all Civil Rights.

In Roman Literature, homosexuality was considered as a subject of amusement and contempt, and it was connected with orgiastic debauchery and prostitution. In the latter half of the First Century BC, the Roman poet Propertius wrote, “May my enemies fall in love with women and my friends with boys…for pederasty is a gently flowing river, marked by no shipwrecks. What harm can one come to in such a narrow channel?”(Propertius 32) In the beginning, the practice of homosexuality was not restricted, it was tolerated and accepted in the society as long as it was so practiced appropriately but in fact, it was practiced by more than a few Roman Emperors. This means that Romans like the Greek, by law, freemen were deplored in taking the passive role in sexuality and they could pursue young slaves or youths. Hence, to maintain sexual relation between the slaves and the masters were not considered illegal. In the documentary of emperor Nero, it is found that he practiced orgies in the most disgusting and cruel ways, and after the death of his most beloved wife, he castrated Sporus, a young boy whom the Roman emperor supposedly favoured, married him and made the poor youth his wife. Similarly many Roman emperors were defiled with the same behaviour. Also, Roman writers, Juvenal and Petronius in their satirical writings attributed every possible vice to the Roman rulers, for example “Satriycon” by Petronius portrays the society’s unlawful attitudes towards homosexuality. However with the onset of Christianity into the Roman world brought the old Hebrew prejudice against homosexuality into the Empire. In 533 AD, Emperor Justinian was known to castrate those found guilty of homosexuality and homosexuality became entirely illegal in Rome. However, after the collapse of the Roman Empire, the status of homosexuality changed yet again and in most areas, there were no laws against homosexuality. Sixth Century Spain is the exception to the rule, where homosexuality was prohibited along with Judaism.

The time and place concerning homosexuality, centres around the age of Shakespeare during the Elizabethan Era wherein through the historical context it is reflected as how in the Elizabethan period reflects the society and also is labelled and identified to the male homosexual during the Renaissance. Allan Bray in his essay, *Homosexuality and the Signs of Male Friendship in Elizabethan England*, states:

> Elizabethan society was one of those which lacked the idea of a distinct homosexual minority, although homosexuality was nonetheless regarded with a readily expressed horror. In principal, it was a crime which anyone was capable of, like murder or blasphemy (Bray 40).

Homosexuality and the identity of the homosexual is a modern concept and evidently, this category of self definition that we pronounced as 'homosexuals' would not have existed during the Renaissance as Bruce Smith states that "Nothing in Renaissance theory suggests that individuals found their identity this way,' and that 'homosexual *behaviour* may be a cross cultural, trans historical phenomenon" (Smith 12). This relates to the reason why Allan Bray, during the 1500s, *Homosexuality in Renaissance England*, states that there was no specific name associated with homosexuality but just general labels for sexually deviant activities.

> The term 'homosexual' did not exist in 1611,' in fact, 'It was not until the 1890s that the term 'homosexual' first began to be used in English, and none of its predecessors now survive in common speech (Bray 13).

As such terms such as 'ganymede', 'bugger', 'catamite', and 'sodomite' were used to label the homosexual. These labels restricted the relationships of males by Renaissance terms and judgments of both physical and societal proportions. Also, during the reign of Henry and his son the act of sodomy was forbidden, however, for a short time under the rule of Mary, the

Protestant Acts were repealed and the ban on these sexual acts lifted until the reign of Queen Elizabeth I. Once the Acts were rewritten under the rule of Elizabeth, the act of sodomy became a crime against the Queen punishable by death. Kenneth Borris states that:

> Sodomy ceased being a secular crime until 1583. Only in 1861 was the resultant death penalty for the anal coitus of males abolished; only in 1967 was private homosexual sex between consenting adult males decriminalized in England (Borris 87).

Strong bonded male friendship also known as Masculine Friend is a well-known bond perceived during the Elizabethan era. These 'friends' are referred to throughout Elizabethan history and literature as strongly bonded, male, same sex partner. The Masculine Friendship consisted of "embraces, and the protestations of love, the common bed and the physical closeness, and physical intimacy. All had their ready parallels in the accustomed conventions of Elizabethan friendship" (Bray 46). In *Male Friendship in Shakespeare and his Contemporaries*, Tom McFaul states that "Any friendship that was too private, and threatened social hierarchy, could be regarded as sodomitical; this obviously created a certain anxiety about friendship, and mitigated against the success of private friendship. Worries about sodomy forced friendship into the public sphere" (Macfaul 17). This is where the lines of the 'Masculine Friend' and the 'sodomite' become blurred because people chose when to view the relationships between males as sodomitical or not. During the Renaissance, Kenneth Borris, editor of *The Sciences of Homosexuality in Early Modern Europe*, explains the science pertaining to physiognomies. Physiognomic was used "to denote the full range of early modern endeavours to interpret bodily features as signs of personal characteristics, health, and fortune, conditions of life and death, and future prospects" (Borris 139). People during the Renaissance period out of curiosity seeks to understand the reason for difference amongst community, they made judgement about others based on individualist appearances. Borris indicates that physiognomic were also applied to distinguish heterosexuals from

homosexuals, or sodomites. Having a high-pitched voice or leaning to the right when walking were some physical traits that showed whether someone was a homosexual. Besides physiognomics science which was used to distinguish abnormal persons or behaviour, Borris also indicates the use and manifestations of palm readings. With new thinking and scientific development, the ideas of the old life were changing rapidly. People were now exploring for the identity of self and the existence of where they were and why they were subject of being there. In this struggle to achieve individual identity, which was not fully reached by all males of the era, the ability to make and comfortably maintain relationships helped smooth the processes of societal law.

2. Religion and Medieval Period General Construct on Homosexual Practice

Judaism introduced a profoundly different attitude to sex. Because they were surrounded by hostile forces, the small tribal Jewish groups saw the need to strengthen and increase their group. It was therefore essential for the tribes that sex served the purpose of procreation. The notion that sex was for procreation and not pleasure would later be spread worldwide through Christianity and Islam. Historically, homosexual behaviour has been viewed as both criminal and sinful ever since Judaism first defined it as an "abomination" along with incest, adultery, and bestiality and Christianity continued this stance. Judaism and Christianity's new prohibitions represented an immense moral and legal change that greatly strengthened family life. From the early days of Christianity, this new religion wished to be distinct and morally superior to that of their contemporary pagan. Promiscuity, prostitution, adultery, homosexuality, and sex with youths were all part of the pagan sexual world rejected by the Christian Church. John Boswell on *Christianity, Social Tolerance and Homosexual: Gay People in Western Europe from the Beginning of the Christian era to the Fourteenth Century* states;

There is no indication that any church official suggested or supported the emperor's action against gay people. On the contrary, the only persons known by name to have been punished for homosexual acts were prominent bishops (217).

The Christian ideas of sexuality created the basis for the increasingly violent condemnation of homosexuality and homosexuals. According to the Holy Bible the practice of homosexuality is sinful and though it says nothing specifically about its conditions, the Bible strongly condemns the homosexual behaviour. In the Old Testament a man is warned not to lie with a man as one lies with a woman (Leviticus 18:22). According to the Levitical law they must be put to death, their blood will be on their heads (Leviticus 20:13). It is condemned because this sort of practices was common both in Israelite community and pagan nations. There were even male shrine prostitutes in the land, the people engaged in all the detestable practices of the nations whom the Lord had driven out before the Israelites (1 kings 15:12, 22:46). These passages describe homosexual practices indulged in by men with the aid of skilfully trained homosexual prostitutes. In the New Testament, Paul strongly makes it clear that homosexual acts are sinful acts and need to be repented of, and that a homosexual lifestyle is a lifestyle displeasing.

In Eastern religions there was much sexual activity of all varieties. Hindu gods have same-sex relations, they alter their gender, and in some cases they are seen as having manifestations both as males and females. In retrospect, Hindus have a long tradition of homosexual love. *Kamasutra*, the ancient Hindu treatise on love, considered the world's first definitive manual on the art and science of sex, consists of an entire chapter on Auparishtaka homosexual intercourse. The sage Vatsyayana, writing between 400 and 500 A.D. summarized the contents of many previous Sanskrit texts in this manual and his book represents a distillation of centuries of experimentation in sex techniques. In 4th Century B.C.

Kautilya had recorded the existence of Strirajya known as the kingdom of women in various parts of India. Also, in the 4th Century, Kalidasa to such a kingdom where men were completely excluded and all the work were done by the women alone. Mutual relations between the women of these all female realms are reputed to have been characterised by strong homosexual feelings. In the *Mahabharata* there are two references to all female realms, ruled by the female monarchs namely Alli and Pavazha Kodi.

Early medieval rulers generally did not attack homosexuality directly. Even Charlemagne who was one of Europe's most famous kings, did not legislate against homosexuality, despite the fact that he was greatly upset when he discovered that some of the monks in his kingdom were practicing it. From guides to penances distributed throughout Europe, it appears that homosexuality was viewed no more harshly than other types of extramarital sex. That is to say, the lack of persecution most certainly did not denote approval, as was seen in Greece and to a lesser extent in Rome. It was simply no worse than any other sex act committed outside of marriage. In the 12th Century there was an increased tolerance for homosexuality and it is during this period that a series of poems about Ganymede, Zeus's male lover were written in Latin, the language of scholars and educated individuals. However, this increase in tolerance was short lived. Late medieval philosopher Thomas Aquinas in his writings described homosexuality as the worst of sexual sins. He argued that homosexual sex acts are the "greatest sin among the species of lust"(Aquinas 79) because they are contrary to the natural order of things as ordained by God. Aquinas's position as a major Christian philosopher has caused this view to be assimilated into Western society and those caught practicing or charged for sodomy were put into infamous trials for heresy. Homosexuality was held in such low regard that in Florence and other Italian cities, municipal brothels were opened to turn men away from homosexual practices. In 14th

Century Florence and Venice, men were put to death for sodomy and to this day, this medieval heritage of intolerance continues to affect the West.

Society has always had certain attitudes towards homosexuality. History of the struggles of gay men reveals that for most of the time homosexual practices were banned and punishable by the law. There are several ways in which the authorities attempted to "ban associations where homosexual information might be transmitted and homosexual inclinations encouraged" (Solomon 198). Presence of homosexual men was unwanted and the law was very strict towards them (Ruse 238). For example in Medieval England consequences of homosexual practice were taken to the extreme, by commending "burying alive as the penalty for sodomy" (Ruse 238), however, for the gays later it has changed and "the traditional punishment was burning at the stake" (Ruse 238). Even though punishments of this sort were becoming a rarer phenomenon, still the sexual experience between two men was considered a capital offence until the late Nineteenth Century and no difference was recognized between sexual practice with a member of the same sex and with an animal. Later, the brutality was being avoided and only life sentences were being practiced until around 1950s when the government decriminalized sexual intercourse between two members of the same sex in private. However, practices of this sort were still prohibited in larger groups. Even after World War II after all the prisoners from the concentration camps were set free, the ones who were accused of being homosexuals were still kept imprisoned. Not much more tolerance and acceptance was shown in army force. Those who were found gay were not allowed to join the army because they would not be compromised to work and live together with the heterosexual servicemen as they were considered as untrustworthy because of their unnatural sexual desire.

2.3 From Eighteenth Century to the Current Concept of Gay Literature.

From 1650s to 1780s, the period known as the Age of Enlightenment, gay authors showed interest in the traditional doctrines of society in Western Europe, wherein Roman and Greek cultures of nudity, male friendship and homoerotic overtones were reflected in their art and literature. Gay men of the period followed the ancient Greek and Roman societies where homosexuals were considered as a part of culture and even encouraged. References to those cultures were inevitable as it was included as allusions to Greek mythological characters by early Gothic fiction writers like Matthew Lewis, William Thomas Beckford and Francis Lathom who would sublimate these gay themes and express them in more acceptable form using transgressive genres like horror and Gothic fiction which were overlooked by the straight readers. The title character of Lewis's *The Monk* (1796) falls in love with young novice Rosario, and though Rosario is later revealed to be a woman named Matilda, the gay subtext is clear. The practice of gay prostitution and homosexual activities were prospering in cities like Paris and London but it was outlawed in England and United States, and across much of Europe at the end of the Seventeenth Century as other kinds of information about homosexual became available and the legal punishment for sodomy was sentenced to death, making it dangerous to publish or distribute anything with overt gay themes. And with this information it became possible to move from speculations about individuals to the descriptions of homosexual life. Exclusive homosexuality as a notion became well established during this period. Thus, the conception of homosexuality as a condition with distinct, separate, specialized role of 'homosexual' emerged in England at the end of the Seventeenth Century and is now firmly established society. Wilmot's play *Sodom, or The Quintessence of Debauchery* (1684) is the first work in English literature ever to be censored by the government on the grounds of obscenity and pornography, primarily because of its homosexual nature. Homosexual prostitution was of only marginal significance during the

Eighteenth Century. It is difficult to believe that male prostitution was booming in the Seventeenth Century, and then lay dormant in the Eighteenth Century, until it blossomed once again in the Nineteenth Century. *A Year in Arcadia: Kyllenion* (1805) by Augustus, Duke of Saxe-Gotha-Altenburg is the earliest known novel that centres on an explicitly male-male love affair. Set in ancient Greece, the German novel features several couples including a homosexual one falling in love, overcoming obstacles and living happily ever after. The first American gay novel was *Joseph and His Friend:* A story of *Pennsylvania* (1870) by Bayard Taylor, the story of a newly engaged young man who finds himself falling in love with another man.

Nineteenth Century was full of homosexual scandals with ample reports of homosexual brothels and clubs. Assessment of homosexuality in Europe during the Nineteenth Century changed from a sin/crime to a mental illness. It was only in the beginning of the Twentieth Century mainly under the influence of Sigmund Freud that homosexuality was gradually seen as a natural form of sexuality. The same sex friendships between two intellectuals or a mentor with another person that were emotionally and exclusive were accepted because it was assumed that it never came to real sexual encounters. But revealing documents can be found for example in the works and estates of writers Ralph Waldo Emerson, Henry David Thoreau, Bayard Taylor and Walt Whitman. By the Twentieth Century, discussion of homosexuality became more open and society's understanding of it evolved. A number of novels with explicitly gay themes and characters began to appear in the domain of mainstream art literature. British author E.M. Forster in 1914, privately penned *Maurice*, a bildungsroman that follows a young, upper-middle-class man through the self-discovery of his own attraction to other men, two relationships, and his interactions with an often uncomprehending or hostile society. Gore Vidal *The City and the Pillar* is recognized as the first post-World War II novel whose openly gay and well-adjusted

protagonist is not killed off at the end of the story for defying social norms. It is also one of the few books, war-influenced gay novels dealing directly with male homosexuality; *The City and the Pillar* has also been called the most notorious of the gay novels of the 1940s and 1950s. It sparked a public scandal, including notoriety and criticism, because it was released at a time when homosexuality was commonly considered immoral and because it was the first book by an accepted American author to portray overt homosexuality as a natural behaviour. Modern scholars note the importance of the novel to the visibility of gay literature. *Giovanni's Room* (1956) by James Baldwin is another notable work of 1950s followed by *Another Country* published in 1962 wherein both are considered to be controversial bestseller novel which portrays the racial and sexual protest that structure around the diverse characters. Also, Mary Renault's *The Charioteer*, a 1953 British war novel of men in military life became bestseller within the gay community. Renault's historical novels *The Last of the Wine*(1956) talks about Athenian pederasty in ancient Greece and *The Persian Boy* (1972) about the relationship between Alexander the Great and his slave lover Bagoas, infused profound interest on gay themes which became popular. *A Single Man* (1964) by Christopher Isherwood is another most renowned gay novel of contemporary time.

The Lambda Literary Award founded in 1988 which are awarded yearly by the U.S based Lambda Literary Foundation to published works which celebrate or explore LGBT themes helped increase the visibility of LGBT literature. In the Twenty First Century, much of LGBT literature has achieved a high level of sophistication and many works have earned mainstream acclaim. Notable authors include Alan Hollinghurst, André Aciman, Michael Cunningham, Michael Chabon, Colm Tóibín, Sarah Waters and Jamie O'Neill. LGBT themes have also become more visible in a growing body of high quality young adult literature, with notable authors including Alex Sanchez, Stephen Chbosky, Shyam Selvadurai, Perry Moore, and David Levithan.

Gay and Lesbian Writing

Gay Literature is a collective term for literature produced by or for the Lesbian Gay Bisexual Transgender (LGBT) Community, or which involves characters, plot lines or themes portraying homosexual behaviour. Because of the frequent persecution or opposition to homosexuality in many world cultures throughout history, LGBT individuals have often turned to literature as a source of substantiating same sex attraction. Gay Literature may also document the psychological stresses and alienation suffered by the gay community as they confront such challenges as prejudice, AIDS, self-loathing, bullying, violence, religious condemnation, denial, suicide, persecution and other such obstacles. After the Second World War, there has been an increased in and greater acceptance in the writings of gay and lesbian experience. There has been a radical change in the attitudes towards the issues of sexual identity and gender roles as well. Perhaps, there are a number of movements and developments that encouraged more zeal in creating the writing of gay and lesbian outwardly, for example, the decriminalisation of homosexuality in1967; the greater sexual freedom of the 1960's, the removal of sanctions against the depiction of gay characters and relationships on the stage; and a greater acceptance of sexual explicitness in literature.

Earlier in the periods, gay and lesbian writers had to be more sensible and careful in their approaches to their subject, but by the late Twentieth Century homosexual writing had largely gained acceptance in the literary mainstream. At this time, the novels of Alan Hollinghurst from *The Swimming Pool Library(1988)* to the Booker Prize winning *The Line of Beauty(2004)*, have been among the most critically acclaimed novels about homosexual experience. The more liberal climate of the late 1960s helped homosexual writing to gain acceptance in the literary mainstream, and writers from earlier in the century like E.M. Forster, whose long suppressed novel *Maurice* was finally published in 1971, and Radclyffe Hall, whose banned novel about lesbian experience, *The Well of Loneliness (*1928), was

reissued in 1949, were subject to critical scrutiny. The emergence of gay and lesbian studies as a discipline in many European and American Universities also helped to stimulate wider debate about issues relating to homosexual identity. Gay and lesbian writers were among those willing to reject traditional literary conventions in favour of experiment and innovation to find appropriate forms and idioms for the representation of homosexual experience. The poet Thom Gunn began writing a more repressive era of the 1950s; his early work, characterised by formal and metrical rigour, led to his inclusion among the Movement poets, however, in retrospect, the artfully disguised homoerotic subtexts of poems such as "On the Move" and "Elvis Presley" (1957) placed him apart from his contemporaries' thematic concerns. In 1960, Gunn moved permanently to San Francisco, and in a more liberal environment his poetry became freer and more radical in both form and subject matter. Gunn was able to express his homosexuality more openly in work.

Gay and Lesbian novelists were also open to influences from other literary cultures like magic realist techniques, for instance it can be identified in the fiction of Jeanette Winterson, whose first novel, *Oranges Are Not the Only Fruit (1958)* traces the story of a young woman's assertion of her sexual identity as a lesbian, in defiance of familial and religious condemnation, juxtaposed traditional realism with elements of fairy tales and other non naturalistic genres. In British drama there were, until the late 1960s, more constraints on dramatists who wanted to engage with homosexual issues. Some attempted to stretch the existing boundaries as far as possible, most notably, Joe Orton, in plays such as *Loot (1965)* who presented an often violent, black comic vision in which homosexuality and various forms of perverse behaviour were depicted as the sexual norm. In the 1970s alternative theatre groups like Gay Sweatshop took advantage of greater freedom of expression on stage to address gay experience in touring productions that took drama to areas and environments where it was not usually found. By the 1990s, the theatrical climate had fundamentality, such

as Jonathan Harvey's *Beautiful Thing* (1994) and Kevin Elyot's *My Night with Reg* (1994), found success on the London stage, with the former transferring successfully to the cinema screen. The need to assert the significance of sexual identity, and to focus attention to the prejudice that homosexuals had historically encountered, necessitated the use of innovative stylistic techniques and language, and explicit, often deliberately shocking subject matter. As attitudes have grown more tolerant, gay and lesbian writing has emerged from the margins and found acceptance on its own terms. There have been setbacks, however, for the cause of gay rights: the shift towards political conservatism in the 1980s threatened to halt some of the advances that had been achieved in previous decades, not least with the implementation of the notorious clause 28, which sought to ban affirmative references to homosexuality in schools. More serious, and more widespread, was the rise of AIDS epidemic in the same decade, which had its greatest impact on homosexual lives and lifestyles. AIDS became a central theme for many gay writers. The openness of writer's treatment of the theme is indicative of the way in which issues affecting homosexuals have been brought into the literary mainstream; homosexual relationships and concerns are now established themes in literature of the contemporary period.

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Chapter III

Psychological Theory and Alienation

3.1 Psychological Theory: Identity and Literature Analysis

Life is a roller coaster filled with emotional experiences, for example, rivalry with close ones, jealousy, insecurity, isolation and loneliness. In other words, we all experience some sorts of psychological problems over the course of our lives. We can see the signs of those problems from time to time in what psychoanalytic theory calls dysfunctional behaviour: for example, all those little or big ways in which we put ourselves unnecessarily at risk, get ourselves into trouble, or hurt the ones we love. While psychological problems are natural and unavoidable part of being human, it is important to try to identify and understand them because, according to psychoanalytic theory, that's how we can begin to heal those problems. In fact, our lack of awareness of our own psychological problems is what makes us so vulnerable to them. For the less we know about our problems, the more we tend to play them out on other people without even realising that we are doing so. And it is this playing out that can make trouble for us and others. According to Peter Brooks "psychoanalysis as an encounter with psychic and symbolic otherness and the unconscious constitutes itself as inherently dialogue, a field of open and perpetual opening debate."(Brooks 115) Psychoanalytic interpretation, literary or otherwise, can come to rest in any final truth or final cure. As a discourse of theory and of therapy, psychoanalysis is concerned with the continual reconfiguration of the boundaries between knowledge and invention, the presentation and the production of meaning; and it is to the challenge of this reconfiguration that literature in psychoanalysis is dedicated.

Psychoanalytic theories can be used to develop Marxist, feminist, gay, lesbian, and queer, African-American, and postcolonial readings of a literary work because these theories

include attention to the ways in which psychological damage is done to people who are oppressed for reasons, respectively, class, gender, sexual orientation, race and cultural identity. For a good deal of literature attempts to represent some aspect of human experience, especially its darker, more tragic dimension and psychoanalytic theory, with its focus on the dysfunctional side of human behaviour, seems a likely way to help us analyze literary works. And we find out the fundamental psychoanalytic concepts that can help us understand other works of literature as well. A basic concept of Psychoanalytic theory includes the Family, Repression and the unconscious, the defences, core issues and dream symbolises. The concepts provided in this chapter come from the pioneering work of Sigmund Freud and his followers whose ideas about human behaviour are still very influential today in the field of psychoanalytic clinical practice and in the analysis of literature. Freudian interpretation is both postponed and questioned by the operation of the thing that it reads, the condition of its insight is at the same time the condition of its error. This play between blindness and insight means that psychoanalysis is neither a straightforward discourse of truth (science) nor of falsehood (fiction); instead, psychoanalysis unsettles the binary opposition of truth and fiction, finding that each inhabits the other. The fact that psychoanalysis occupies this troubling hinterland between reality and fantasy, truth and invention means that psychoanalysis challenges the divisions by which we habitually think. As a discourse it demands that we open the familiar categories of our understanding to the 'other', the repressed, the strange, the unconscious. In continual renewal itself, psychoanalysis requires that we, too, perpetually renew our symbolic constructions of language, culture and the mind.

In the following chapters, identity crises and the psychological understanding of one's sexual orientation will be discussed. As such, it is inevitable to understand the definition of identity from a psychologist's perspectives; identity is studied as a set of behaviours, emotions, and thought patterns that are unique to an individual. Identity is usually established

by late adolescence or early adulthood, and it is observed that dramatic changes after this time are rare. Identity is shaped by sexual preferences, religious beliefs, childhood experience, ethnicity, culture, and biology. Research shows that people prefer to label themselves, resisting those labels such as lesbian, Catholic, or African American that they have not chosen and that both positive and negative labels are important in the development of personal identity.

3.2 Psychological Theorists in Literature

Most modern writers, whether knowingly or unknowingly use psychological concepts, or popular interpretations of such concepts, in developing a character's motivations and behaviours. Similarly, critics and biographers often judge a writer's motivations and behaviours the same way. Psychological theories have made their contributions into different fields of studies and literature study is not an exception. As such, In order to understand the Twentieth Century literature it would be important to understand the major personality theorists, psychiatrists and psychologists such as Sigmund Freud, Carl Jung, Erik Erikson, and Abraham Maslow who created concepts that altered how modern literature is written and judged.

3.2.1 Sigmund Freud (1856-1939)

Psychoanalysis is a theory that makes the personal and the theoretical difficult to disentangle. It provides a method for examining the hidden motives that drive even the most apparently objective undertakings, such as scientific endeavours. Psychoanalysis, like Marxism and Darwinism before it, is a theory of the world which casts a sceptical eye on the stories that have preceded it. It suspects stories that come too easily, and asks us to think twice about whether or not we believe that something is true. It is appropriate to turn that psychoanalytic scepticism back on Freud, and to think about his own motivations for

constructing his theory, as we continue to explore the basic building blocks of psychoanalytic thought. Sigmund Freud, unquestionably one of the greatest psychologists of history, has revolutionized how we think about ourselves. His ideas have permeated our world in so many ways, both obvious and subtle, that to acknowledge his importance hardly requires a declaration of faith. The beginning of psychoanalytic literary criticism can be traced back to Sigmund Freud, who in addition to funding the practice of psychoanalysis, at times used literary analysis to demonstrate his theories of human psychology. Freud obtained a medical degree but had little interest in practicing medicine as he wanted to probe the working of the human mind. Freud's influence in psychology and on literature and culture was twofold. First, Freud proposed a theory of how human personality develops. Second, Freud created techniques for treating mental illnesses, which, he believed resulted from difficulties in normal personality formation. Freud's theory was psychoanalytic theory; his therapy was known as psychoanalysis. According to Freud, human character was determined by complex genetic and environmental forces, the strongest of which exist in the unconscious, a place in a mind seething with biological instincts and physical drives. The unconscious, as its name suggest, is that part of the mind that contains all (memories, desires, thoughts) of which one is not aware. The energy that powers behaviour is the libido, which is inborn and is primarily sexual and aggressive in nature. Society limits how the libido is expressed. Freud is widely credited with expanding knowledge of the unconscious workings of the human mind, especially in his contention that the normal human personality consisted of three interrelated aspects: the id, ego, and superego. These are often called parts, though Freud did not consider them separate or physical entities. The id, representing the unconscious, Freud described as the location of instinctive, physical impulses and desires. The superego, by contrast, is the aspect of the conscious mind that represents the conscience and operates in response to learned social behaviour. The third part of the mind, the ego, operates as mediator between

the id and superego, between the conscious and the unconscious mind, interpreting reality and constructing a sense of self. Part of this process involves repressing the socially unacceptable wishes and desires of the id to the unconscious mind, from where they periodically surface, disguised in, for example, dreams, linguistic slips, neurotic behaviour, and artistic and creative activity. For Freud, one of the most important unconscious desires in human psychology was that which occurred in childhood development: the wish to supplant the parent of the child's own sex in the affections of the other parent. Freud termed this impulse the 'Oedipus complex', after the figure in Greek myth and tragedy who unknowingly murdered his father and married his mother. The gender implications of Freud theory, as it was taken up by the later generations of psychoanalysts and psychoanalytic critics, were influential and far reaching.

One of Freud's main psychoanalytical tools was dream analysis, which he deployed in order to reveal the repressed feelings, wishes and fantasies of his patients. Freud contented that such repressed desires appeared in dreams in symbolic forms, the true meaning of which could be arrived at by a process of interpretation, just as the meaning of the literary text was traditionally believed to be attainable through analysis of form and language. In the early 20th century, literary devices such as metaphor, metonymy and various other kinds of figurative language functioned in similar ways to the symbolic nature of dreams, and were interpreted along similar lines. Freud's theories of the unconscious mind were largely accepted without question by this critics; it was not until after the Second World War that critics began to challenge fundamental Freudian ideas, with radical consequences for psychoanalytical and other forms of psychoanalytic criticism. Freud was always concerned about the status of psychoanalysis as a discipline; he wanted it to have the authority of a science, and he saw his concepts as reflecting essential truths about how the mind worked dynamic relations with memory and sexual desire. For Freud science is fascinated by literature's seductive games,

artful ruses and knowing secrets, its tantalizing hints that there is more to be found in what it says that is made explicit. Literature is a tease, literature tantalizes; and psychoanalysis falls in love with what it seems both to offer and withhold. It is as if literature already knew what psychoanalysis was after, as if they had been made for each other; involved, implicated, sharing something to which psychoanalysis finally gives its own name.

3.2.2 Abraham Maslow (1908-1970)

Abraham Maslow was an American psychologist and one of the strongest proponents of the Humanistic movement and the second major figure in humanistic psychology. He is also known as the father of Humanistic psychology. He began his career as a behaviourist but, upon the birth of his first daughter, rejected the idea that the mysteries of child development could be explained by simple processes of learning. He was best known for creating ‘Maslow’s hierarchy of needs’, a theory of psychological health predicated on fulfilling innate human needs in priority, culminating in self-actualization. Maslow was not a therapist but he was a psychology professor at Alliant International University, Brandeis University, Brooklyn College, and New School for Social Research, and Columbia University. He stressed the importance of focusing on the positive qualities in people, as opposed to treating them as a ‘bag of symptoms’. Maslow studied mentally healthy individuals instead of people with serious psychological issues. He focused on studying self-actualizing people. Self- actualizing people indicate a coherent personality syndrome and represent optimal psychological health and functioning. Self actualization is the highest level on Maslow's hierarchy of needs and can only be gained once all preceding needs have been adequately met. Basically, it is the realization or achievement of all your potentialities and capabilities. Abraham Maslow quote *"What a man can be, he must be"* (Maslow 121). This quotation forms the basis of the perceived need for self-actualization. This level of need refers to what a person's full potential is and the realization of that potential. Maslow

describes this level as the desire to accomplish everything that one can, to become the most that one can be. Individuals may perceive or focus on this need very specifically. For example, one individual may have the strong desire to become an ideal parent. In another, the desire may be expressed athletically. For others, it may be expressed in paintings, pictures, or inventions. As previously mentioned, Maslow believed that to understand this level of need, the person must not only achieve the previous needs, but master them. Since everyone is unique, self-actualization will be different for each person depending on their potentialities. Again, Maslow stresses the importance of childhood since someone who does not feel safe, secure, and loved will not pursue self-actualization. Excessive control or permissiveness by parents will also inhibit growth and prevent movement toward self-actualization.

Maslow viewed human beings in a very positive light and believed that everyone has a natural tendency to pursue progress and achieve their highest potential. He argued that we are all innately good, kind, and virtuous, and that psychologists had spent far too much time focusing on the negative aspects of humanity. He said, "Human nature is not nearly as bad as it has been thought to be" (Maslow 309). Maslow believed that studying the best representatives; those who have achieved self-actualization, was the only way to determine the true potential of humanity. Maslow believed that parenting and childhood experiences were vitally important; he also proposed that we are responsible for our own development and that we can consciously choose how to shape our future. As of overcoming the obscurity and trauma, since our innate nature is basically good and optimistic, we have the potential to overcome the negative emotions and experiences and make a conscious decision to change our future. Abraham Maslow's theories resulted in the emergence of a whole new field of psychology and the rise of new approaches to therapy based on the idea that people have all the resources they need to grow and overcome. Abraham Maslow changed the face of psychology and his theories have impacted everything from parenting to therapy techniques.

Maslow's hierarchy of needs is a major concept in the theory of personality proposed by Abraham Maslow in his 1943 paper "A Theory of Human Motivation" in Psychological Review. The most basic need is for such biological requirements as food and water. Next come safety needs (protection against the elements, predators, aggressors) which an individual does not worry about until biological needs are met. These are lower-order needs. After lower-order needs are met people become concerned with higher-order needs, the need for belongingness and love, for self-esteem, and for self-actualization. Self-actualized people are creative, happy, and democratic. Although Maslow did not invent the term “self-actualization,” he expanded and popularized it. Maslow considered self-actualization the highest human goal, which could not be achieved until all other needs were satisfied. Humankind’s search for self-actualization has often been treated in literature, in Hermann Hesse’s *Siddhartha* (1922; English translation, 1951), for example, or in Peter Matthiessen’s nonfiction odyssey *The Snow Leopard* (1978). Maslow subsequently extended the idea to include his observations of humans' innate curiosity. His theories parallel many other theories of human developmental psychology, some of which focus on describing the stages of growth in humans. Maslow used the terms "physiological", "safety", "belongingness" and "love", "esteem", "self-actualization", and "self-transcendence" to describe the pattern that human motivations generally move through. Maslow studied what he called exemplary people such as Albert Einstein, Jane Addams, Eleanor Roosevelt, and Frederick Douglass rather than mentally ill or neurotic people, writing that "the study of crippled, stunted, immature, and unhealthy specimens can yield only a cripple psychology and a cripple philosophy" (Maslow 195). Maslow studied the healthiest 1% of the college student population. Maslow's theory was fully expressed in his 1954 book Motivation and Personality. The hierarchy remains a very popular framework in sociology research, management training and secondary and higher psychology instruction. Beyond the basic need for a sense of control, we are deeply

driven by our sense of identity, of who we are. We are in the middle of our individual world, where we place central importance on our sense of individual self. Abraham Maslow defined a hierarchy of needs, with the particular revelation that when lower level needs are not met, then higher-level needs will be abandoned in favour of shoring up the deeper needs.

3.2.3 Erik Erikson (1902-1994)

Erik Erikson was a constructivist**.** One of the most prominent changes that Erikson introduced was the idea of an ego identity. According to Freud, the ego was simply a servant to the id. The id is the part of your personality that you are born with, it demands its own way and only seeks its own satisfaction with no regard to the needs and wants of others. It is completely biological and is necessary for survival. It is the job of the ego to meet the needs of the id while also considering external realities and socially accepted behaviour. But, Erikson believed that the ego is not simply a mediator, and it is not solely controlled or shaped by biological factors. Social and cultural environments have a huge impact on the formation of personality. This belief led him to develop the concept of ego identity - or the sense of oneself as a separate and distinct being. Our ego identity is how you identify or define yourself. It is who we think or believe we are. So in other words, our ego is not subservient to our id and does not exist simply to keep the id under control. Our ego actually develops on its own and determines what Erikson feels is the most important aspect of personality, our identity. Coining the term identity crises "Identity Crisis" (Erikson 32) has almost become a pop culture term, especially among adolescents. But, according to Erik Erikson, this is not just an excuse for refusing to get a job or deciding on a career. It is a very real state that is encountered when someone begins to question who they are. He first recognized it in himself after discovering that the man he thought was his father was not actually his biological parent. He also encountered further conflict in school because he had a Jewish name and heritage but a Nordic appearance. Erikson suggests that these conflicts

could already exist at birth as a predisposition, but they remain inactive until two things happen. Firstly, the person reaches the corresponding stage of development. A child in the first stage of development will not face a third stage conflict; however, conflicts from previous stages can re-appear in later stages. Secondly, the environment places certain demands on the person which requires the use of skills developed at particular stages. For example, a child will not have to deal with autonomy until he reaches an age where his environment pushes him to become more independent. Hence, in each stage, the individual will encounter a crisis. According to Erikson's theory, each conflict is called a crisis, and the individual must find a way to resolve each crisis before they can move on to the next stage. Resolution involves a change in attitude, perspective, and personality. But, because it also means a time of vulnerability, there is the possibility that an identity crisis could result. Erikson States that there are two ways to resolve each crisis - Maladaptive (Negative) or Adaptive (Positive) A positive resolution is needed for normal development; however, he believes that both the adaptive and maladaptive ways of coping must become part of the "ego identity" (or the person's perspective, attitude, thoughts, and world view). For example, at the "trust vs mistrust" stage, a healthy outcome would be one that consists primarily of trust. However, a little bit of mistrust must also be included or the individual will be gullible and easily deceived. Only when the crisis is resolved with the right balance of both coping methods is the person able to move onto the next stage successfully. Maladaptive resolutions will hinder development and cause problems at subsequent stages. During the first four stages, a child's parents and primary care givers play an important role in healthy development.

3.2.4 Carl Jung (1875-1961)

Like Freud, Carl Jung obtained a medical degree but concentrated on mental rather than physical illness. Jung became a follower of Freud after reading Freud’s book *Die*

Traumdeutung (1899; *The Interpretation of Dreams*, 1913). Illustrative of Jung's career is the fact that he entered medicine because of a dream. Like Freud, Jung believed that much of human behaviour was controlled by the unconscious, and that dreams offered important clues to the unconscious. Jung differed from Freud in critical ways. First, he defined "libido" more broadly, making it more creative and positive. Second, he talked more about the power of social roles in human identity. He used the term "persona" to label the public self that people show the world. The real self is often hidden. Two Jungian concepts that have influenced literature are the collective unconscious and archetypes. The collective unconscious is the repository of memories of the race's evolutionary past, memories of emotions or attitudes important and common to primitive human ancestors, and even to animals from which humans evolved. All people have the same collective unconscious, and although they cannot recall these memories directly their behaviour is still influenced by the collective unconscious. An example would be the common human fear of snakes. Within the collective unconscious are the archetypes, which are symbols that all humans recognize. Archetypes are found throughout literature. *The Wizard of Oz* (1900), by L. Frank Baum, illustrates two mother archetypes. Glinda, the good witch, represents the loving mother. The wicked Witch of the West is an evil mother archetype. Another archetype often seen in literature is the shadow, the opposite reflection of a person's conscious desires. An example is Mr. Hyde from Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886). Jung proposed hundreds of archetypes, such as the "eternal youth," the "wise old man," and the "anima" and "animus." The last two represent the feminine side of males and the masculine side of females, respectively.

As a scientist, Jung dealt in theories of the human psyche and the boundaries that exist between psyche and matter, consciousness, and unconsciousness. Fundamental to Jungian theory is the depository of psychic energy common to all humanity that Jung termed the

"collective unconscious" (Jung 219). Jung posited a collective unconscious because patients describing dream fantasies were at times dealing with images that seemed to have no connection to the patient's experience. As Jung developed his ideas about the collective unconscious, he once surmised that it "contains the whole spiritual heritage of mankind's evolution, born anew in the brain structure of every individual" (Jung 342). The closest analogues to describing the contents of the collective unconscious are the mythological motifs of humankind. "In fact, the whole of mythology could be taken as a sort of projection of the collective unconscious. We can therefore study the collective unconscious in two ways, either in mythology or in the analysis of the individual" (Jung 325). From the collective unconscious arise what Jung termed "archetypes." These are primordial, structural elements within the human psyche. "Archetypes are systems of readiness for action, and at the same time images and emotions. They are essentially, the chthonic portion of the psyche that portion through which the psyche is attached to nature" (Jung 53). A brief definition seen in spatial terms, the shadow archetype is generally more accessible to consciousness. The shadow is that side of the personality that has been repressed by the ego, the center of consciousness. That is the personal side of the shadow. In its personal manifestation, the shadow embodies everything a person does not want to be, a whole array of repressed desires, emotions, and attitudes. One way the shadow is repressed is through the persona, that is, how the ego presents itself (idealistically) to the world. Jung commented "the persona is that which in reality one is not, but which oneself as well as others think one is" (Jung 221). The growth of the ego involves the hard work of bringing to consciousness the shadow side of the personality. It is difficult because the person often sees the shadow side as evil.

> The shadow is a moral problem that challenges the whole ego-personality, for no one can become conscious of the shadow without considerable moral effort. To become

conscious of it involves recognizing the dark aspects of the personality as present and real (Jung 14).

The work of integrating the personality, of coming to terms with oneself, of accepting oneself is a lifelong process of growth. The shadow is never fully integrated, but the more it is realized, the more it compensates an unrealistic view of oneself exhibited by the persona. At a deeper level of the unconscious lie the archetypal images Jung termed anima/animus. At the simplest level, Jung defined the anima as the inner feminine side of a man and the animus as the inner masculine side of a woman (Jung 338). Like other archetypes, they are inherited images from the collective unconscious and appear in a person's dreams and fantasies. Jung importantly qualifies this definition by saying "the anima offers an image of woman 'as she appears to man' and not as she is in herself" and vice versa for the animus (Jung 141).

3.3 Contemporary Issues: Psychological Stresses and Alienation Suffered by Gay Community

In retrospect, psychologically gay and lesbian are treated as abnormal and psychology has tended to ignore them. It was not until 1974 that the Diagnostic and Statistical Manual or Mental Disorders included homosexuality as a mental disorder that officially ended as before that there were practices where gay people were placed in mental institutions for treatment, which sometimes included aversion therapy, electric shock treatment, and even lobotomies. Though most people today would consider that to be ridiculous, researchers has continued to centre on explaining why some people are homosexual and this still identifies homosexuality as a thing that needs to be justified. The stigma to being thought gay or lesbian is still quite strong in our society today as it is associated with negative stereotypes and the idea of gay and lesbian people as somehow deviant. Perhaps, homophobia is evident in many forms of discrimination against gay men and lesbians still practiced today, despite the social and

political gains achieved by gay and lesbian groups since the Gay Liberation Movement that began in 1969. Contemporary issues gay men and lesbians face are discrimination in the military, obtaining jobs and housing, prohibitions in using public facilities as hotels, law such as the right to marry are retained, victims of police harassment and AIDS related discrimination. In addition to the discrimination they suffer, gay men and lesbians who are racial minorities in certain countries are also heavily stigmatised. There are also certain negative myths about the gay and lesbians that are generally accepted as truth and that still exert some influence today and these includes the myth that gay people are sick, evil and that it is therefore in their nature to be insatiable sexual predators to molest children and to corrupt youths by recruiting them to become homosexual. These are just some of the few oppressions mentioned that a gay men and lesbians face in a society today despite much of the organisations and movements that were organised for their liberation. And as a result of all these consequences that they have to undergo leads them to suffer from internalized homophobia which refers to self-hatred some gay people experience because in their growth through adolescence to adulthood, they have internalised the homophobia pressed on them in heterosexual environment. This perhaps leads them to suffer from psychological depressions and feels alienated. Heterosexism is another factor that is referred to institutionalized oppression against homosexuality. As heterosexual culture is the universal norm by which everyone's experience can be understood, it renders the lesbian and gay experience invisible and hence homosexuals suffers the political, social and psychological oppression as members of sexual minority. Gay psychologists who generally describe the psychologist's area of study and not his or her sexual orientation can now research gay and lesbian identities through therapy and helps individuals attain healthy identities, for example overcoming their own homophobia. They can also help people better understand gay and lesbian relationships and identify particular issues in gay and lesbian lifespan development. These areas of

research are important in understanding human diversity and ceasing to assume that what we know from research on heterosexual identity, relationships and lifespan development is applicable to everyone. On a practical level, psychologists can also contribute to explaining and tackling homophobia. Homophobia, the tendency to react negatively to lesbians and gay men, is believed to be a major source of stress, anxiety and depression in lesbian and gay men. Most gay psychologists prefer to emphasise the social factors that gave rise to homophobia. Gay and lesbian psychology has come a long way from the days when homosexuality was labelled a mental disorder. It now has a firm research agenda dedicated to understanding human diversity and bettering the lives of lesbians and gay men and those associated with them. One of the reason why this shift has been possible is that gay and psychology is now firmly located within social psychology. When psychologists emphasised social rather than individual factors it becomes possible to study an area without stigmatising the individuals concerned. This is perhaps one of the greatest contributions of the social approach to psychology.

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Chapter IV

Thematic Analysis of *Maurice, The Line of Beauty, Women in Love and A Single Man*

4.1 Nature of Sexual Relationships and their Contribution to Processes of Psychological Growth in *Women in Love:* Sexuality, Environment, Self Realisation and Power.

Lawrence claims that the expression of homoerotic feeling makes an essential contribution to psychological growth and we find this is the effect of his dramatisation of his male protagonists in *Women in Love*. Lawrence has well created the characters in the novel with their distinctive nature. The novel portrays the contribution of homosexuality to the total portrayal of human sexuality and to explore to what extend the psychological development of characters is affected by the bold concept that homosexuality is not against nature but grounded in nature. The essentially dramatic nature of the psychological action in *Women in Love* is revealed in the tendency of characters to confront one another antagonistically and to establish a sense of living connection in the process. Birkin's fight for the notion that his love for another man is not perverse but healthful dramatises a central polarity in the novel. Also distorted expressions of sexuality in characters like Hermione Roddice, Loerke, Gudrun, and Gerald reflect the destructive instincts of a society given over to war and the fascist repressions of an authoritarian world. The context of the drama is the cultural disintegration of society in the period of World War I. Critics have recognised that the culture of Europe is represented in the novel in those of a struggle between the forces of life and death. Homosexuality in its range of expression is presented in the centre of that struggle.

The theme of environment also plays an important factor in *Women in Love*. In the beginning of the novel, Birkin recognises that his quest for love is ended: "Love gives out in the end" (Lawrence 21) he complains. He recognises that the individual can preserve his or

her own sense of self only through psychological growth. The interaction of opposites promotes that creative growth upon which, finally, the growth of society depends. The environment or setting in *Women in Love* often communicates characters' inner psychological attitudes. Perhaps the most notable is the extravagant water-party hosted by the Crich family, which presents a microcosm of the social world and its hierarchical class structure. Most who attend the party fit conventionally within this regimented ideal, as illustrated by their pleasant behaviour and mannerisms as they sport, go boating, and eat and drink under the beneficence of Mr. Crich. But upon arriving at the party, the Brangwen sisters immediately want to escape this social fabrication, and their choice to go into the woods reflects their own independent spirits. Likewise, when Gerald and Birkin decide to wrestle, Gerald locks them up in a closed room, and tells his servant not to disturb them for the rest of the evening. Their private jiu-jitsu match is like their repressed erotic struggle they attempt to keep sealed off and locked away from public view. Near the novel's conclusion, the extreme coldness that develops between Gudrun and Gerald at Innsbruck is constantly being aligned with the wintry and harsh environment. Ursula even tells Birkin that the snowy cold has frozen her inner being, and so she wishes to escape and leave Innsbruck behind. This theme culminates in Gerald's death by exposure to the elements, and Birkin's feelings of being frozen to his core as he watches over his beloved Gerald's frozen body.

Self-realisation and collective mechanism is what Lawrence expresses through Birkin the notion that society has the opportunity of two choices: the path of life and fulfilment or a choice of various paths of psychological disintegration and death. For a society to move towards life, Lawrence's solution is that individuals, through commitment to one another under conditions of psychological health can move society forward to life. Individual growth is the only hope for the life of the whole culture. If the specifically homoerotic expression of sexuality is placed in the narrative at the centre of the opposing forces of creativity and life in

society on the one hand and the forces of destruction on the other, homosexuality contribute towards the creative primarily by allowing the individual to realise his own inner identity. Such a condition of self-realisation was for Lawrence an essential expression of individuality. Historical circumstance made such self-definition a critical issue in a society which was sacrificing the individual to the collective mechanism of war. Social and industrial institutions were conspiring to sacrifice the individual upon the altar of aggressive patriotism.

A purely adaptive mode is characterized by the subjection of psychological energies to the practical demands of living. The individual is born into a physical and social environment which demands conformity to established values and endorses devotion to society's institutions. Civilized man, however, possesses a psychological surplus which provides the basis for inner identity. Creative, as apart from adaptive modes of living, provide that sense of individual identity. With civilisation comes specialisation of these assertive and yielding elements. At the biological level such specialisation is related to gender and sexual development; the masculine is associated with dominance and control and the feminine with yielding and submission. But character specialisation, independent of biological gender, is a crucial later stage of civilized humanity crucial because it provides opportunities for psychological growth and understanding. Hence, gender differences describe psychological modes relating to assertion and mastery on the one hand and to modes of service and submission on the other. These psychological modalities are quite independent of biological gender. Rosenfels asserts that growth in human relationships has nothing to do with the difference between male and female genitals. True mated relationships are psychological not sexual and concern the interaction between yielding and assertive types. Similarly, Lawrence presents in resolving the problem in the discussion between Gerald and Birkin in *Women in Love*. Psychologist and novelist both share the deep perception that social subjection of the individual to external social norms stifles growth and creates compulsion. Gerald Crich is a

dramatic embodiment of this process: what Birkin offers Gerald is a means by which he can free himself from a compulsive enslavement to the mechanical world of the coal mines; mastery in the psychological sphere can prevent enslavement to bureaucratic organisation. The freedom comes from being able to explore and be fully conscious of one's own identity. Such creative exploration of the self flourishes in the interrelation between Love and Power capacities. Rosenfels asserts that Love and Power have to encounter each other and he amplifies these terms by defining love as a focus on an external object that inspires expanding awareness and comprehension. Power, on the other hand, is operational and is expressed through action. Rosenfels recognises that the concept of power has a negative connotation in modern intellectual society but insists that there is an impelling need to understand it especially since "it is in the interaction between love and power that masculine identity finds its true access to an expanding interpersonal world" (Rosenfels 37). Lawrence certainly recognised that power on the loose had created the disintegration of European society in World War I. In *Women in Love* he also clearly reflects the impact of his reading of Nietzsche's *Will to Power*. Nietzsche and World War I encouraged his recognition that an unwillingness to fulfil the ends of power leads to neurotic forms of defence such as compulsive action, masochism and enslavement of the self.

4.2 Theme of Homosexuality and Psychological Journey in *Maurice*

Forster views Maurice and his world solely in relation to Maurice’s homosexuality; and Maurice himself is do obsessed with his problem that he relates everything else to it. He lives in a world in which ‘Gay is Beautiful’, but in England before the First World War, a country that only a few years before the time of the novel has sent Oscar Wilde to prison for sodomy. In its preoccupation with the protagonist’s sexuality, Maurice, markedly contrasts with *Howards End* (1992) and *A Passage to India (1924).* Between the composition of his two most wide ranging novels, Forster felt a special need to give fictional perspective to a

problem of the deepest personal concern. Maurice's life, like that of other Forsterian travellers, is a psychological journey, leading in Maurice's case from inner darkness to inner light. Sojourning in various places, each with its special values and opportunities, Maurice is led to realize his sexuality and then to try to accommodate it to the demands of society. Only after prolonged struggle and doubt does he find in his love for a man of totally different class and background the means of salvation. The first phase of his journey, his boyhood and adolescence, serves to awaken his sexuality, and to encourage him to repress it, to live, that is, a lie; an unhappy condition for which his home and school, and lack of self-confidence are all partly responsible.

Two incidents during his early adolescence help to undermine his confidence in adult authority and contribute to his sexual bent. The first, which opens the novel , is the sex lecture that Mr Ducie, one of his preparatory school teachers, gives him as they walk along the beach together during a school outing. With the aid of diagrams traced in the sand, Mr Ducie presents the 'facts', which Maurice dutifully attends to , though they bear no apparent relation to his own feelings. Upon going home he finds that his one real friend, George, the garden boy, has suddenly left the family employ. George's departure leaves Maurice feeling sad and friendless, and eventually gives rise to two semi-erotic dreams about the boy, both of which clearly point the way in which Maurice is going. He is now thoroughly muddled, his inability to confront his own needs being suggested by his difficulty in adjusting to light and dark when he goes to bed at night.

At Cambridge, Maurice finds himself in an atmosphere that encourages him to be himself. All that is needed now is a friend to help Maurice realize the hidden truth about himself, and this friend he finds in Clive Durham. It is an attraction of opposites, Clive standing in roughly the same psychological relation to Maurice. A year older than Maurice, Clive is more cultivated and more refined. Having long known himself to be homosexual, he

has renounced Christianity, his family's religion, in favour of a fashionable Platonism, Plato appearing not merely to countenance, but actually to extol love between them. Forster traces their growing friendship with considerable insight. However their happiness being together is short-lived, when Maurice begins his career as a stockbroker, his friendship with Clive runs into a rough patch. In the protective atmosphere of Cambridge it had flowered; now, confronted with the more hostile verities of the outside world, it begins to fall through. Matters might have continued so between Maurice and Clive, perhaps tiring of the affair, they drifted apart. Maurice's love for Clive is merely a prelude; it has awakened him to his sexual nature and enlarged his capacity to love; but it has been too easy. Before Maurice can be saved, he must be tested. Without Clive's support, he must put his homosexual needs against the heterosexual demands of society. The crises come when Clive suddenly turns heterosexual. Clive's conversion is significantly associated with illness with flu and diarrhoea, through which Maurice, his sister Ada, and a trained nurse all cared for him. But it is the women who impress Clive. With the loss of Clive, Maurice enters the dark stage of his journey. By various shifts he tries to overcome his sense of loss and sublimate his sex drive; joining the Territorials, supporting social work, subscribing to charities, playing football with the youths of a college settlement and teaching them boxing and arithmetic. When Dickie Barry, the schoolboy nephew of the Hall's family doctor, stays at the Hall's, Maurice comes perilously close to trying to seduce him. If he cannot sublimate sex, perhaps he can normalize it; for one of the ironies of his situation is that he would like to have children. A recurrent theme connected with nature's role, on which Maurice throws light, is the question of procreation. To have children, or not to have them: it is an issue on which several of Forster's key characters are sharply divided. Clive Durham asks. "Why always children? For love to end where it begins is far more beautiful, and nature knows it." (Forster 88) But Maurice does not know it, and as we have seen is troubled by the sterility of homosexual love. Such

division among Forster's characters would seem to reflect the author's inability, or unwillingness, to settle the question for himself.

Dr Lasker Jones diagnoses Maurice's problem as congenital homosexuality and proceeds through hypnotism to try to awaken him to the pleasures of women. But Maurice is not so easily to be changed and the treatment was not successful. Maurice then meet Alec Scudder, Clive's Durham assistant gamekeeper who is utterly an unconvincing character. After Maurice spends his night with Scudder at Penge, Maurice is overwhelmed with guilt and anxiety. He not only feels, he has violated his host's trust and the code of their class, but he has paved the way for a possible scandal. Like that which had frightened him when he went to bed as a boy, the darkness is not merely physical: it is the psychological darkness in which he has dwelt and from which, as the falling petals of the evening primrose suggest, he is about to emerge. Maurice retreat to the greenwood with Alec, where they will live together as out laws, is in keeping with that note of alienation on which every one of the novels ends. Such endings may indirectly express Forster's feeling that the needs of the homosexual are irreconcilable with the demands of society. Forster states,

> There has been a change in the public attitude here: the change from ignorance and terror to familiarity and contempt. It is not the change towards which Edward Carpenter had worked. He had hoped for the generous recognition of an emotion and for the reintegration of something primitive into the common stock. And I, though less optimistic, had supposed that knowledge would bring understanding. (Forster 240)

Maurice, as Forster's only homosexual novel, has a special importance: it suggests the extent to which certain recurrent themes and incidents in his fiction are connected with his homosexual concerns. The journey theme, for example, which takes the traveller from a

world of middle class values and expectations to a new order of experience, would seem to have some basis in Forster's discovery of his own homosexuality, a discovery that Maurice's journey projects. Maurice also suggests the extent to which one of Forster's most persistent concerns, the divorce between the inner and outer life, must have been intensified by his homosexuality. As an adult trying to live in a normal world, Maurice is made increasingly aware of a complete break between his public and private actions. Should he follow the path of nature or that of society? Maurice would also like to connect his two worlds, the "life of the earth," he thinks, "it ought to be the same as my daily life- the same society. One ought to be built on the other" (Maurice 200). But he finally learns that it cannot be: he can make no compromise; he must choose one or the other, and it is the life of the Earth that he chooses. Although he approves Maurice's choice, Forster's regard for nature is not naively romantic. Nature, as he often stresses, is unpredictable and indifferent to human needs. It makes Maurice a homosexual and Clive normal. As Maurice drives through the grounds at Penge, the flowers that he sees bring home to him the irony of his own condition:

> Blossom after blossom crept pass them, draggled by the ungenial year: some had cankered, others would never unfold; here and there beauty triumphed, but desperately, flickering in a world of gloom. Maurice looked into one after another, and though he did not care for flowers the failure irritated him. Scarcely anything was perfect. On one spray every flower was lopsided, the next swarmed with caterpillars, or bulged with galls. The indifference of nature! And her incompetence! (Forster 165)

The nature so often plays a sinister role in Forster's fiction may be partly attributable to his apprehension over his own sexuality, a condition that must have posed a constant threat to normal social relationships. When Maurice walks in London he tries to reconcile his natural self with society's expectations and sees at the same time the sun sinking behind park trees, the vista melts into "one huge creature that had fingers and fists of green"(Maurice 200). This

is a symbol of how ruthlessly nature can disclose mere social arrangements. Imagery and metaphor also extends throughout the novel, the image of the two roads, with its allusions to queerness, travel and spatial proximity and distance are integral to the novel's preoccupations with learning. Clive first mentions the term in a discussion on aesthetic beauty,

> There seem two roads for arriving at Beauty – one is in common, and all the world has reached Michelangelo by it, but the other is private to me and a few more. We come to him by both roads *(Maurice* 79).

Clive is likely to own private roads and is therefore able to control the access in and out of his own private sphere. This allows him to pick and choose his own acolytes, and Maurice, as a middle class inferior, is inducted with genuine tenderness but which nevertheless is always undercut by superiority, as when Maurice mourns the loss of the children he will never have, and Clive cuts him off by talking about 'Eternity in an hour'. The image does not die, however, with the death of their romantic entanglement; later, when Maurice finds Dickie asleep, Forster himself takes up the image,

> To anyone he would have seemed beautiful, and to Maurice who reached him by two paths he became the World's desire (Forster 128).

Much more productive of hope for Forster is the image of Maurice and Alec inhabiting the greenwood, walking beside one another. They originally came to each other on two paths, separated not only by class but also their perceptions of their own queerness, Maurice is exclusively homosexual, and Alec's notion of his sexuality is much queerer. This exploration of *Maurice* has tried quite self-consciously to avoid the study of physical spaces, although they have of course been alluded to.

4.3 Psychological and Emotional Progression of George Gay Identity in *A Single Man:* Liberation and Moral Failure

Christopher Isherwood's *A Single Man (1964)* is one of the most recognizable and an accessible novel in the gay canon and that it directly intervenes in the homophobic discourses that surround George Falconer, the titular single protagonist. It broke ground for Isherwood himself, as this was the first novel in which he penned a blatantly and unapologetically homosexual character. The novel's plot, despite lasting the length of only a single day, deeply exposes George's lack of identity while simultaneously commenting on his social status as a gay man. This text serves as a glimpse of gay life before the advent of the liberation brought on by 1969's Stonewall Riots and the gay movement. It depicts homosexual men as they were during a time when most believed them to be suffering from a pathological illness brought on by some kind of moral failure. Indeed, the protagonist begins his day with only the most basic trappings of an identity, for an identity is held from him until the latter stages of the novel. It is the psychological and emotional progression of George's day that allows him to claim an identity related to his sexual orientation, a progression that directly mirrored the events and sentimentalities that surrounded male homosexuality leading up to Stonewall. George mourning over his recently deceased lover, is representative of American male homosexuality within a given historical context. George serves as an Everyman character that represents his species, for the text treats the homosexual subject as if he truly were a different animal, as he spends his day observing the inhabitants of his hetero-normative sphere as if he were behind glass. While observing that animal, the detached narrative perspective of the text occasionally reads like a script from a documentary, where the subject is watched and described from a distance. The Everyman status given to George paired with this documentary like narration allows drawing conclusions about gay men through George, as he becomes symbolic of the species. An early indication that George is written as a

specifically homosexual Everyman is found in his initial waking scene. As his day begins with the usual creeping in of consciousness, the burden of time instantaneously enters his mind. As he seems to recognize his surroundings, the recognition of the ticking clock begins to take hold.

Grief and the impossibility of someone like George being allowed to express it, is a central theme of the novel. Failure is found at the heart of many great works of fiction. It is a common motif used to spark an emotional connection, sympathy, and at times, anger. Failure is not only the heart of Christopher Isherwood's *A Single Man (1964)* is also the blood, the flesh, and the soul of this novel. When he teaches, he enters a mode where he begins to spew theory, facts, and jargon without being completely cognizant of what he is saying to his students. When he drinks, he engages in reckless behaviour, such as swimming in a rough sea during the night, even though his mind is aware of the dangers of doing so. It is here that George feels a brief connection with Kenny that "transcends" the symbolic. Kenny returns home with George, leading into a scene that seems like an obvious exchange of flirtation between the two. However, despite the fact that George desires to sleep with Kenny, he ends up passing out, awakening alone in his bed where he decides to masturbate as a way of compensating for his failure to connect with Kenny, sexually speaking. As the novel comes to a close, George ends up in his bed once again. In a circuitous fashion, the novel ends with George's mind disconnecting from his body, returning once again to the description of the biological processes that his body is going through as it begins to fall asleep. Unexpectedly, George dies of a heart attack during his sleep. George's life is characterized not only by a failure to connect with others, but also by a failure to be part of a whole during his life. It's thus heart-wrenching to realize that the only instance in which he becomes part of a majority is through his death.

A Single Man is simply beautiful, rich, and complex. There is much more than can be said about this novel, especially in terms of its approaches to time and temporality, especially when contrasting the importance of the past, the present, and the future. Isherwood takes us through George's day as he slovenly rises in the morning, drives to work, debates his students in class, before having dinner at the home of a friend, who is also dealing with loss. After drinking a little too much, he dips into a local bar where bumps into a student. After some late night drunken, naked, and swimming and some flirtatious conversation back at his house, the drink takes over and George wakes up the next day having to face life again. Try as he might, George can't escape the fact that the loss of Jim is affecting him. It shows with his sudden bursts of anger, something Jim was able to subdue in him; when he loses track in his conversations, like he is really talking about something else; or his increasing distaste for the company of others.

Isherwood, himself gay, counted amongst his friends other gay or bisexual, openly or less so, literary giants of the age such as Truman Capote, WH Auden and Gore Vidal, to whom he dedicated this novel. Isherwood had a relationship with Don Bachardy, some 30 years his junior, after meeting him on Santa Monica beach. An encounter that probably resonates with George's one with his student in the novel. Also, little subtle touches in the novel give the reader a genuine appreciation for the period, housing styles, growing pollution in Los Angeles, deep concerns over Russian missiles, John Birch Society meetings, Black Muslim movements. And yet, the timeless quality of its themes transcend the sense of period and has given us an enduring classic, a book that can be read in a day but enjoyed for far longer.

4.4 Marginalised Contemporary Gay Community in *The Line of Beauty:* Social and Political Aspects, AIDS Crises.

The Line of Beauty (2004) written by Allan Hollinghurst, is one of the most prominent gay novelists of Great Britain since E.M. Forster and the novel which can be considered a culturally significant British text, sees its focus on the darker side of lives of homosexual men and brings about symptoms of marginalised gay community in the social and political perspectives. Alan Hollinghurst brings out the attitude to homosexuality in *The Line of Beauty* and argues its representation of the lives of gay men incorporating prejudices. The central theme of this sub-genre novel is usually based on the oppressive struggles gay men face with the world as well as the misery and greyness of gay men‘s existence filled with sexual practices, that is, the issues about class, family, social politics and sexuality in the 80’s era London exploring related themes of hypocrisy, homosexuality, madness, wealth, drugs and the emerging AIDS crises which forms a modern backdrop of modern gay culture. Society has always had its certain attitudes towards homosexuality since the beginning and the history of the struggles of gay men reveals that for most of the time homosexual practices were banned and punishable by the law. There are ways wherein several authorities attempted to “ban associations where homosexual information might be transmitted and homosexual inclinations encouraged” (Solomon 198). Hence their presence was unwanted. In Medieval England, those who practiced homosexuals or sodomy were punished as penalty by burying them alive at the stake. Even though punishments of this sort were becoming a rarer phenomenon, still the sexual experience between two men was considered a capital offence until the late Nineteenth Century and no difference was recognized between sexual practice with a member of the same sex and with an animal. Later, the brutality was being avoided and only life sentences were being practiced until around 1950s when the government decriminalized sexual intercourse between two members of the same sex in private. However,

even after the World War II, though all the prisoners from the concentration camps were set free, the ones who were accused for being homosexual were still being kept imprisoned, which shows that not much more tolerance and acceptance was shown in army force. Hence, the historical background of gay men groups shows that lives of homosexual men were not easy, whatever social class they were from. Significantly, Alan Hollinghurst's vision of an insider´s perception of homosexuality within the upper classes shows, that even political figures and members of the government could not be worry-free and had to be careful about not being revealed to the society. It was not only the fear or shame of being exposed that was keeping them in the closet, there were also their work and social positions that might have significantly suffered from the exposure of one's sexual preference. A case of such discrimination is Hector Maltby, a minister of Foreign Office in *The Line of Beauty*. After being caught in a car with a male prostitute, he was removed from his position and abandoned by his wife. Gerald's position was clear that morality would not allow one to continue in office after such exposure and that it does not do any good to live according to one´s nature, despite Catherine's admiration of his acceptance of himself.

When the world of politics and money was booming in the Eighteenth Century, Hollinghurst has created the protagonist Nick who represents the tension and realities of gay life of that time. Nick finds his life altered by his sexuality and the manners of high society. The novel navigates the problems of being gay; Nick, Wani and Leo all undergo private pursuit of identity as gays in a straight world where they are oppressed, out casted and ignored.

> Still, they had all the rest, sex, money, power: it was everything they wanted, and it was everything Gerald wanted too. There was a strong concurrence about that. Nick felt his life horribly and needlessly broken open, but with a

> tiny hard part of himself he observed what was happening with detachment as well as contempt (Hollinghurst 2004: 472).

In these lines Hollinghurst points out the outrageous treatment amended to homosexuality by politicians, and their demonising attitude towards homosexualities in their talks, policies and political agendas. Conversations between Gerald and Nick also indicates the culture of intolerance as Gerald laughs and mocks at the idea of equal rights when talking about sexual rights.

> Gerald pondered this and then flicked his eyebrows in sour resignation. The facts of gay life had always been taboo with him: he and Nick never shared a rank word of knowing joke about them, and this was an odd place to start (Hollinghurst 2004: 479)

Hollinghurst talks about a vision of politics that engages public and private spheres, the politics of identity that conceptualizes individual and collective identity not only as a basis for political organisation but also as a site of political activism itself. The interlock between the pro-sexuality movement and identity politics, Hollinghurst examines the political and material effects to construct radical sexual politics through his characters in the novel.

The Line of Beauty was set in the mid 1980's when the AIDS outbreak in England took place. Considering the period during which the AIDS epidemic was creating havocs in around the nation and the fact that he was gay himself, it can be assumed that he could have seen the outbreak of the epidemic from the inside of the gay scene. As such, the characters of the novel live in fear of catching the new disease as well. Nick, the protagonist, watches his two former lovers die of AIDS, and is unsure of his own status as well. Alan Hollinghurst in his novel repeatedly rejects avoiding the subject. That may leave a rather conservative part of the society with the belief that it really is gay men's stigma since no other illness is being

mentioned as often as this one. However, the reason for why it has been that closely related to male homosexuality is its transmittance through sexual intercourse. The AIDS epidemic and society's negative attitude towards it are present in *The Line of Beauty*. The mysterious illness that was drawing the life out of young men was first mentioned by Leo, when talking about his former lover to whom he referred as 'old Pete'. Even though it has never been said directly in Leo's speech that Pete suffered this disease, it has been said that he caught the new illness, which was making him weaker and weaker. The first time that AIDS caused death has really been brought up took place at the dinner party at the Feddens' summer house during the Tippers' visit. The news on the phone that distracted the dinner declared that Catherine's godfather Pat passed away. Society's unfavourable attitude towards anything gay related, including the illness, faced the daylight when Rachel tried to hide the real cause of his death saying that "he picked up some extraordinary in the Far East...No one knew what it was. It's thought to be some incredibly rare thing" (Hollinghurst 334), apparently assuming that something caught due to bad luck is much more honourable than catching a fatal sexually transmitted disease. Catherine's burst out and pressure to tell the truth was denied. It has been rather a popular view among the more conservative part of the society, that "they homosexual men had it coming to them" (Hollinghurst 340). They would also believe that this particular cause of death is nothing to be sorry about and it is nothing comparable to 'actual' sicknesses. A representative of this kind of opinion in the novel would be Sir Maurice, whom his wife described as "medieval on this one, he's like Queen Victoria" (Hollinghurst 340). Nick's own experience with the AIDS epidemic could not be considered the most pleasant one. He would not only acknowledge old Pete's and Catherine's godfather's death. He would also face his first love's, Leo's, fatal end as well as Wani's path towards the same destination. Despite assuring those around him, like Toby or Leo's sister, that he was not infected because at first he was lucky, then he was safe (Hollinghurst 402), he still feared the infection. He considered

taking each test as “the boost, the premature relief of taking charge and agreeing to learn the worst” (Hollinghurst 394). But even the thought of being ill made him feel “unreachably alone” (Hollinghurst 394). At first, after accepting one’s sexual preference, lives of gay men seemed to be full of possibilities: one could sleep with whomever, however and wherever they wished, being able to switch between the partners with no difficulties, making their private dream of promiscuous freedom and liberty come true. However, sooner or later the reality and consequences of the choice of the ‘free’ lifestyle, made one weaker, helpless and made one’s light slowly fade away till its ultimate end. That leads one to believing that liberation needs not being treated as you only live once but rather as knowing that all the possibilities are out there, but lack of safety in exploring this kind of liberation may result in a fatal end.

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Chapter V

'Alienation' as a Thematic Study in the Novels: *Maurice, The Line of Beauty, A single Man* and *Women in Love*

Alienation has become quite widespread in the modern world, and many societies in earlier stages of history have experienced these notions. On what is alienation, it is important to understand the meaning of existentialism because alienation emerges as natural consequences of existential predicament. Existentialism can be defined as a philosophical theory or approach which emphasizes the existence of individual's free will of finding self, the meaning of life, choice and personal responsibility. After the First and the Second World War, the word existentialism was notable all over the world because of the chaos, disorder, annihilation and fears and frustration on the one hand and the crumbling traditional values and old world views including loss of faith and God and trust in man along with anguish and anxiety. Estrangement and loneliness rendered the life absolutely absurd, meaningless, directionless and futile. Existentialism therefore rapidly flourished and entered the realms of literature also. After the war many countries suffered from existentialism leading them into desperation with existential attitudes like, guilt, nausea, restlessness, lack of intimacy and estrangement and overarching absurdity. Hence, such consequences of existentialism in some way or the other found manifestations in writings of Franz Kafka, Sartre, Camus, Marcel, Ionesco, James Joyce, William Golding, Faulkner, T.S. Eliot, Proust, Hemingway and others. Existentialism deals with values, attitudes and relationships, which determine man's role in society and the freedom or bondage that he is subjected to. If he is under undue pressure he will have to adopt methods for survival to prevent being ruined or destroyed of himself from an aggressive society. This will be extension of the personality, the development of a new dimension of the individual, which will override these critical situations. In existentialism, alienation is an essential component of man's condition, adding to it Soren Kierkegaard, the

first existentialist philosopher states , “man’s being depends upon a constant tension between existence and essence, the choice between despair or surrender to alienation in the form of in authenticity in being, the loss of freedom, the reification of ideals, etc. From a Psychological conception alienation can be explain as a loss of the feeling of one’s own personhood. In the Eighteenth Century Swiss philosopher J.J. Rousseau has stated that,

> Every man is by nature free, good and happy, but is subject to an alienating deformation because he lives in a society that is a human product (Rousseau 213).

For Rousseau it was the dependence on others whom society facilitates that created all vice. He believed that we must give up our rights and gives them away to the community and this creates in humans a state of alienation. In the 19th century, the German philosopher Georg Hegel declares that humans “live in a world shaped by his work and his knowledge, but it is a world in which man feels himself alien, a world whose laws prevent basic need satisfaction” (Hegel 26). Hegel is extending Rousseau’s ideas here, arguing that modern man will always feel the struggle between his own individual needs and participation in society, and that the result is a feeling of detachment or estrangement. Hegel centered in on work as a primary agent of this detachment, a move that was echoed in the writing of Karl Marx, who is considered as one of the most important thinkers of this concept explained alienation as the state that exists when things that should naturally go together are kept apart. In his modern work, Marx argued as such in many ways, for example, the Industrial Revolution created workers who were alienated from their own essential humanity, because they were treated as machines as opposed to human beings.

The Twentieth Century can be considered as the period where alienation has been explored vividly in literature, however the concept of alienation is much older, for instance, in the biblical understanding in the Christian context, the book of the New Testament testifies

about the coming of the Messiah who saves the world from its state of alienation from God. Paul in his epistle to the Ephesians writes, “Remember that at that time you were separate from Christ, excluded from citizenship in Israel” (Ephesians 2:12). This connection, for Paul is vital as for him, the alienated being naturally yearns for connection. The idea of alienation would remain chiefly theological for centuries. The hollowness that man feels within the depths of his soul is existentialistic by nature, and this has to be countered to bring the individual to the mainstream of life, to rescue him from perennial isolation. Most existentialist thinkers conform to the theory that life as a whole is futile and one’s comprehension of life can never be absolutely soothing. Thus, alienation is cogent to existence as an inherent solipsism enshrouds the subconscious even while the mind is consciously attempting to reach out to other living beings to make life meaningful.

Countless literary characters feel painfully alienated from the social institutions that surround them. Some, like Birkin in *Women in Love*, feel alienated from his own communities. Others, like the character Maurice of E.M. Forster feel alienated from their closer connections, including family members and loved ones. Still others, like Nick Guest in *The Line of Beauty* by Allan Hollinghurst, feel alienated by the social institutions in which they have been raised; sometimes this type of alienation extends so far that the character or characters feel alienated from God himself. Perhaps the most extreme form of alienation lies in characters such as George Falconer *in a Single Man*, who feels alienated from everything with which he comes into contact: his family, his society, and the whole of modern life. The proliferation of literary characters who struggle with alienation is a result of the real-life struggle many human beings have with feeling disconnected from, shunned by, and unrelated to other human beings and the societal institutions that shape and guide us. Alienation is a powerful force, one that moves humans toward the negative impulses of self-pity, vulnerability, and violence, but that can also result in the positive results of deep

introspection and intellectual independence. Many would associate alienation primarily with the 20th Century and beyond, and indeed, the Modernist Movement, dated roughly from 1890 to 1950, has as one of its central themes the idea that in the modern era, with its increased reliance on science and technology, and the gradual removal of the individual from rural community into urban isolation, the individual and society are at odds with one another. Modernism explores how our relationships with each other and with social institutions such as the church, school, work, and family have grown weaker, leading us to be increasingly individualistic in our thinking and thus, alienated. In fact, the works listed above are all works in the modernist tradition. In addition to those novels and their alienated characters, modernism produced works such as T. S. Eliot's "The Wasteland" and "The Love Song of J. Alfred Prufrock," both poems that explore at length human beings' alienation from one another and from the world around them. For example, in Prufrock, even though the speaker begins by saying, "Let us go then, you and I" (Eliot 112), the poem never feels like it is telling the story of a couple, as though the speaker is pretending to be working under the misconception that he is part of a community but is actually quite alone. The "you" has been variously interpreted to refer to the reader, the author, or some missing part of the speaker himself. It is precisely this problem that the speaker is not alone but is clearly disconnected from his companion that creates the feeling of alienation. Other contemporary works exploring the general condition of alienation by depicting characters that are cut off from one another despite familial connections or close daily proximity in different aspects can be pondered upon in the following authors with their characters from a psychological perspective.

5.1 George Falconer's 'Sense of Belongingness in *A Single Man*

In Christopher Isherwood *A Single Man*, the character, George Falconer has cut himself off from his past, thus alienating himself from what might be called his natural place in the world. Following the unexpected death of his lover, he mulls about his daily life and cycles through many recognizable stages of grief. *A Single Man* traces the protagonist's psyche as he tries to cope with the stagnant nature of living, and his inability to feel a sense of belonging or connection with those who surround him. Suffering from a chronic depression triggered by the death of his lover Jim, George desperately struggles to find solace through unsuccessful attempts at forging meaningful interactions and relationships with other people. The initial waking scene begins Isherwood's main conflict within the novel. Here, we are offered a very detailed and biological account of the processes that takes place as a sleeping body is galvanized into a state of alertness. This opening scene creates a split between George's body and George's being, a motif that becomes quite prominent within the novel. Throughout the day the novel takes place and George undergoes experiences that separate his thoughts from the actions that his body partakes in almost as if his body were engaging in auto-pilot mode, leaving the pilot of his consciousness free to do and think whatever he pleases

> When George drives to his university, his thoughts wander away as his body automatically drives to his destination: And George, like a master who has entrusted the driving of a car to a servant, is now free to direct his attention elsewhere (Isherwood 36).

The novel's tendency of splitting George's mind away from his body fosters an effect in which the reader perceives him as a composition of many selves and not as a single individual, hence emphasizing the novel's central characteristic of approach life, time, and

space as fragmented phenomena. This fragmentation, while very postmodern in effect, serves to illustrate the sense of disconnection and the lack of wholeness that George feels towards his surroundings. Even when looking himself in the mirror, George is unable to see himself as an individualized unit:

> Staring and staring into the mirror, it sees many faces within its faces- the face of a child, the boy, the young man, the not-so-young man-all present still, preserved like fossils on superimposed layers, and like fossils, dead. Their message to this live dying creature is: Look at us-we have died-what is there to be afraid of? (Isherwood 11)

While staring at his reflection, George sees the phantoms of his past lives, lives that he considers present but dead; relics of a life that he used to have but that is no longer present. George recognizes this fragmentation, and it leads him to think obsessively about the failure of language to convey ideas in an accurate or precise fashion. Language therefore, is a contributing factor that adds to George's notion of fragmentation and the lack of wholeness in his life. George's nationality and his sexuality are other elements that fuel his sense of self-fragmentation and his inability to fully connect with others. No matter how much effort a person puts into his or her image, it's all a fraud, psychologically speaking, because so much of our lives is unconscious. Erik Erikson, for example, in his writings on personality development states that,

> "The identity crises occurs in that period of the life cycle when each youth must forge for himself some central perspective and direction, some working unity, out of the effective remnants of his childhood and the hopes of his anticipated adulthood" (Erikson 132).

It describes the conscious acquisition of a social identity in adolescence as one of the normative crises of life. But this process of seeing yourself reflected in the world whether as

an adolescent or as an adult has its problems. Although developing a social identity has a certain short term value, whatever one think oneself are is, ultimately nothing, but a vague approximation of what we really are is revealed in discrete moments of genuine encounter with our inner life. The character encountered a profound truth about himself at the moment when he believed he was in danger of dying, he found out that, contrary to his self-styled bravado, he was, in that moment of crises, nothing but a helpless baby. He constantly claims how his British identity converts him into an 'other' within academic and non-academic contexts. His sexuality pushes him to feel a desire that is nearly impossible to quench and forcing George to live vicariously through small interactions, touches, and brief exchanges that he has with other men. One of these moments takes place when he accompanies one of his students, Kenny, to a book store. Kenny offers to buy George a pencil sharpener, which causes George to blush "as if he has been offered a rose". What is clear here is that George is a man who is starving for connection. He craves to feel part of whole, even if this connection with the whole is momentary. He makes it overtly clear that his nationality, his way of thinking, his sexuality, and even his age puts him in a position in which he is minority. This sense of dissatisfaction with not belonging to a majority leads him to deliver a "sermon" in class, in which he attacks people's conceptions of minority communities:

> A minority has its own kind of aggression. It absolutely dares the majority to attack it. It hates the majority–not without a cause, I grant you. It even hates the other minorities, because all minorities are in competition: each one proclaims that its sufferings are the worst and its wrongs are the blackest. And the more they all hate, the more they're all persecuted, the nastier they become! Do you think it makes people nasty to be loved? You know it doesn't! They why should it make them nice to be loathed? (Isherwood 72)

His passionate tirade against minority cultures is longer than the fragment as stated above, but it emphasizes the degree of self-loathing and confusion that George feels towards himself for being unable to become part of a greater collective. He always has been and always will be a minority. His efforts to be part of something greater than the self always fail–even the connection that he had with Jim is severed with the latter dies in a tragic car accident. George even admits that he is living makes him part of a minority, while those who have joined the rank of the dead are part of a majority:

> George is very far, right now, from sneering at any of these fellow creatures. They may be crude and mercenary and dull and low, but he is proud, is glad, is almost indecently gleeful to be able to stand up and be counted in their ranks–the ranks of that marvellous minority, The Living. They don't know their luck, these people on the sidewalk, but George knows his–for a little while at least–because he is freshly returned from the icy presence of The Majority, which [his dying friend] is about to join (Isherwood 103-4).

A Single Man more fully develops the context of gay oppression than Isherwood's earlier novels. To portray homosexuals as simply another tribe in a nation comprising many different tribes is both to soften the stigma linked to homosexuality and to encourage solidarity among gay people. And by associating the mistreatment of homosexuals with the discrimination suffered by other minorities in America, Isherwood legitimizes the grievances of gay people at a time when homosexuals were not recognized either as a genuine minority or as valuable members of the human community. The modern world Isherwood in *A Single Man*, with its artificial distinctions between social caste system that leads George Falconer to have no more value than an animal, suggests a artificial barrier separating the rich and the poor, brought about by capitalism and industrialization, it suggests a world that will eventually alienate us

all from one another by replacing honesty and emotion with facade and ambition. Presaging the gay liberation movement, *A Single Man* presents homosexuality as simply a human variation that should be accorded value and respect and depicts homosexuals as a group whose grievances should be redressed.

> But now isn't simply now. Now is a cold reminder: one whole day later than yesterday, one year later than last year. Every now is labelled with its date, rendering all past nows obsolete, until—later or sooner—perhaps—no, no perhaps—quite certainly; it will come (Isherwood 9).

This early passage makes use of a basic tenet of the human experience, the acknowledgment of inevitable dead, as further means to universalize George's character. However, this fades as George regains consciousness and is sucked into the role that society forces him to play. Such a preoccupation with death is not to be overlooked, primarily due to the fact that the main transition within this novel takes place within George's own psyche. He begins the day in a state of obsession with death, fuelled by the loss of his partner, Jim, and he gradually goes about a life in which he performs his role as the homosexual widower in a world that has no place for him. This eventually changes until he finally comes to an acceptance of his isolation within the hetero-normative world.

5.2 Understanding Own Sexual Orientation and Gender Identity in *Maurice*

In *Maurice,* Forster deals with a homosexual's coming to self-understanding in conflict with a hostile society. Forster's title character, Maurice's struggle is another instance of the general human problem in the earlier novels: the conflict between the inner lives, the force which would have a person lives his life according to the truth of his own emotions, and the outside forces which seek to define and direct the life of the individual. In *Howards End* Forster had tried to reconcile the outer life of the middle class, which is changing the world,

with the cherished life of personal relations by attempting to have a strong representative of the previously despised consciousness realize his own inner life and see life whole. The attempt was a self-conscious failure. In *Maurice* Forster turns to a total rejection of the middle-class values by having a character make the connection Henry Wilcox could not. When Maurice connects, however, he finds that in order to live according to his new vision he must live outside society altogether. Having rejected all of the values of his class, Maurice finally relinquishes class itself. This affirmation of an earth apart from the middle-class influences is repeated and effectively emblemized by two details in *Maurice*: the incident with Maurice's motorcycle and the description of Clive Durham's family home, Penge.

Like Charles Wilcox, whose marriage gift was a motorcar symbol of the alienating colonial spirit, Maurice was to have his coming of age, his attainment of manhood, commemorated by a motorcycle, given to him by his grandfather in anticipation of his twenty-first birthday. But even before his birthday arrives Maurice drives with Clive into the country, where the machine breaks down, coming to a standstill among the dark black fields. Undaunted, the young men go on to have "one long day in the light and the wind" (Forster 114). In contrast to the usurping motorcars in *Howards End*, the only motor vehicle in *Maurice* which is given any attention is stranded in a field; nature is supreme, and human relations triumph. We all derive identity from the world around us. For instance, as infants, we are just a jumble of diverse biologically processes, over which we have no authority, and our first task in life is to develop a coherent personality which pulls together this fragmented confusion. Our first sense of coherence comes from our unconscious identifications with the persons around us. Then, as older children, we look around and see what the world shows us. Some things in the world appeal to us more than others, that’s because some things purport to show us something about what’s missing in our own lives and to offer us some knowledge of what seems to be hidden from us. So, from all the things that appeal to us in the world, we

create images of how we want to see ourselves, 'seen', in the world so our images can be reflected back to us through the desire of others. And some people desire to be desired with such desperate intensity that you can literally see in their eyes the inner emptiness they seek to fill. But they never can fill the void. At best, their self-styled image is only a fraud, a feeble attempt to hide their plan from their own eyes. The gaping hole of their emotional wounds from childhood can be decorated with tattoos, it can be pierced with rings, or it can be draped with glitzy pieces of cloth, but no one can get rid of the truth by hiding it in plain view. At worst, their self-styled image becomes their only reality, a pathetic lie.

Understanding one's sexual orientation and the issue of identity in Maurice can be better understood by looking into the psychological works of Sigmund Freud and his followers. Sigmund Freud's insistence on drive over instinct, and on the operation of the psyche rather than biology, did not prevent the deployment of psychoanalysis in broadly essentialist accounts of human sexuality. Indeed, sexual essentialism in one form or the other is alive and well, and forms part of a continuing debate concerning the causes or nature of sex and sexuality. Forster's novel, *Maurice,* is a text that enacts, indeed performs this power throughout its physical and psychological spaces. In its critique of a homophobic society, and its attempt to situate its queer praxes in the very heart of this society's hetero normative spaces, Forster develops a possibility, often dismissed as fantasist in realist terms of a queerly perfect utopia. "Where all is obscure and unrealized the best similitude is a dream, they will interpret him" (Forster 16). Dreams are important in *Maurice*, as it helps us to know how we get to know our protagonist. When Maurice dreams of George, the garden boy, it is like a fantasy: initially an unidentified presence, a nondescript whom he resents and feels threatened by. His transforming of this nondescript into a known body even though disrobed, is at least in part a conscious one: he is described as making an effort. The last minute separation of Maurice from the dream, George is an inevitable yet still traumatic one.

Even in the psychological free, unregulated space of his dreams, Maurice feels the uncomfortable pinch of normatively from a young age. This pinch, this loss of the object of desire, manifests itself in shame, an affect which Maurice certainly is defined to some extent by the concept of 'otherness'. In a conversation with his neighbour and part-time father figure Dr. Barry, his attention is drawn to his school housemaster's wife, a 'handsome woman'. The language of this encounter in which Dr. Barry misinterprets Maurice's attention as sexual is redolent of shame. He is described as reacting to the misunderstanding with a "violent repulsion from her and blushing crimson" (Forster 21). The evocation of the mind as a space, in which physical/psychological notions of openness and murky depths stand to indicate Maurice's shame:

> Be frank, man, be frank. You don't take anyone in. The frank mind's the pure mind' and, 'A trouble – nothing as beautiful as a sorrow – rose to the surface of his mind, displayed ungainliness and sank (Forster 21).

Frankness here equated with the clean, open and natural is a damning assertion of the heterosexual norm. Maurice is entirely unable to be frank, as this would keep apart him completely from the world he inhabits. Instead, his mind is a space filled with dark obscurity to expose him. The deliberate choice of 'display' as the verb by which the trouble betrays its ugliness is crucial to the affect examined here. It is not beautiful; unlike sorrow, which is sadness inflicted upon a person by an exterior force. Shame is ungainly because of its self-infliction, because of the very fact it is a beast born of one's own mind, one's own frustrated desires.

Forster describes *Maurice* in his Terminal Note to the novel as a very ordinary healthy young man 'dropped an ingredient that puzzles him, wakes him up, torments him and finally saves him' (Forster 220). This ingredient is his sexuality, but the affect Maurice feels most

keenly in relation to his sexuality is shame; it is arguably the self conscious, not the sexuality, which wakes him up and saves him as much as it does puzzle and torment him. Maurice's interest in the world is hampered from a young age by what Forster suggests is a lack of individuality. He is representative of the suburban middle classes. He is also continually recast in the mould of his deceased father, especially by his mother, "we are sending you to your father's old public school…so you may grow up like your dear father in every way" (Forster 12). This disavowal of change or individuality as a valid part of selfhood results in the child Maurice bursting into tears, an aspect of his shame is his inability to please the will of others because of the reality of his interior self. Maurice becomes dull and aimless, drifting through public school and emerging at Cambridge relatively unimproved. It is at Cambridge, a space structured specifically around learning and improvement that change begins to happen, but it is in an affective, rather than educational, space that Maurice learns the most. Hence it connects Maslow's Self-actualisation concept where he states that even if all the other needs are satisfied, a person will not be happy if he is not working to become all that he can be, or using all his skills and abilities. Maslow said, "A musician must make music, an artist must paint, a poet must write, if he is to be ultimately at peace with himself" (Maslow 46). Maurice's early relationship with Clive is one of intellect and enlightenment. It is easy to see what the pair see in each other: Maurice is attracted to Clive's intellect and through him he attains the beginnings of self-actualisation. For Clive, Maurice offers an uncomplicated, open-hearted attachment that does not suffer from the older young man's habit of over-intellectualising. The spatial elements of their courtship are indicative of their relationship: they invariably engage with each other physically whilst not looking each other in the eye: "he pulled Durham's head against his knee, he had accomplished a new tenderness stroked it steadily from temple to throat" (Forster 47). It is when their eyes finally meet that the relationship is thrown into turmoil, from which emerges depth and honesty: People were all

around them, but with eyes that had gone intensely blue he whispered, “I love you” (Forster 48). The most striking image in this sentence is not the declaration of love but the intense blue of Clive’s confessing eyes. The space around them, densely populated, is shut out and a circuit of gazing is established, suspending temporal concerns. This is the space Clive must flee from when Maurice’s shock causes him to reject the words and the gaze. For Clive and Maurice, this gaze is productive of shame even in adulthood here Maurice averts his gaze and Clive must leave the fraught space of the circuit. Later, it is Clive again who feels shame at the final breaking of the circuit, after his return from Greece:

> He was looking with growing dismay into the face he had once loved. The horror of masculinity had returned, and he wondered what would happen if Maurice tried to embrace him (Forster 110-1).

The episode with Lasker Jones where Jones tries to diagnose Maurice’s problems exhorts Maurice to look at the invisible body, to conjure an image of female sexuality, Maurice is unable to imagine the sexually available woman without revulsion, and Lasker Jones’s efforts do nothing to help. Jones commands a hypnotised Maurice to jump over a crack in the floor, affirming that his patient is on the wrong side of an imagined line, and that travelling across the space between is a risky but nonetheless necessary task. Maurice’s response to his treatment is to announce that the wishes to go home ‘to my mother’ (Maurice 161), ironically the one place he increasingly cannot go back to as his self-actualisation takes shape. The dream from his youth, about a male figure advancing towards him, reappears at this juncture. From his very core inner space, he refutes normality, allowing Forster to suggest he is innately and therefore naturally homosexual. The episode with Lasker Jones functions in the narrative to assert a political point, however softly put: that queers are born queer and should be allowed to live as such. Maurice’s attempt at therapy also highlights the issue of confession, which for most of the novel also is conducive to the production of shame.

Foucault defines confession as 'one of the West's most highly valued techniques for producing truth' (Foucault 59). Ironically, however, the truth Maurice confesses is continually rejected and denied, transformed by the hearer into a misinterpretation of the truth. Dr. Barry pronounces the confession "Rubbish, rubbish!" (*Maurice* 138) and Maurice feel that 'if his words were rubbish his life was a dream' (*Maurice* 138). He confesses again to Lasker Jones, who is more receptive but again denies his truth; although not denying the veracity of the confession, he denies the validity of Maurice's 'life' by colluding in science's programme of treating queerness as inversion. He instead recommends Maurice to leave England, confirming the impossibility of living as he is in his home country. It is within the space of dreaming that Maurice makes his strongest confession of queerness; under hypnosis he consistently refutes and denies Lasker Jones's attempts to 'cure' him, correcting the therapist's honorific for Edna May from Miss to Mr, and asserting that he likes short hair best (*Maurice* 161-2). Ultimately both confessions lead only to disorientation and shame for Maurice, and it is through a different kind of confession that he finally begins to self-actualise. It is ultimately Maurice's refusal to confess the unliveability of his queerness that saves him; the juridical authorities as represented by the medical and psychological twin voices of Barry and Lasker Jones are unable to follow him to this free space. In the very freeness of this space, however, lurks the unknown and initially threatening power of the outlaw. For the remainder of the novel, Maurice is an outlaw, a term Forster applies to him during his final conversation with Clive (*Maurice* 215). For Maurice, Clive has been the ultimate authority; he is both figurative and literal 'magistery' in his capacity as local squire. It is the attainment of an outlawed space which has given Maurice room to shake off this authority, to reduce it in size to what it actually is and always has been: a man who can only intellectualise his love for men, never enact or perform it in any true physical sense. For Clive, love remains in the space of the intellect, never in the physical or juridical space of the

outside world. His marriage to Anne would have necessitated use of the performative utterance 'I will' at his marriage ceremony, however Forster seems to deny the performative qualities of this utterance which occurs, significantly, in the ethereal imagined space of the novel's world which remains unreported directly in its pages. Clive is a failure in his inability to perform his love for Maurice; Alec succeeds because he is all action and few words. Fittingly, Alec's last words in the novel are performative: 'And since Maurice did not speak, indeed could not, he added, "And now we shan't be parted no more, and that's finished" (*Maurice* 213). His words perform an act of closure, ending their former lives, the chapter and indeed the narrative all that is left is for Maurice to end his narrative with Clive, which to all intents and purposes, is already ended. Maurice fades into the darkness, leaving Clive, as usual, still talking and reasoning. However, the sting in the tail of this ending is Maurice's allusion to an act which Clive cannot possibly countenance: "I have shared with Alec all I have. Which includes my body" (*Maurice* 216). The act of sharing is one Clive has vehemently been opposed to: he is a proponent of platonic love, which is marked by its lack of action. Maurice learns not to trust again. The body as an object and an active part of love becomes increasingly important to Maurice after Clive forsakes him. In part, it is with relief that he gazes hungrily on the body of Dickie, Dr. Barry's nephew, when he finds him sleeping: "He lay with his limbs uncovered. He lay unashamed, embraced and penetrated by the su"(*Maurice* 128). This does not inspire Maurice with shame, instead Dickie becomes 'the World's desire' (128), thereby universalising the boy's appeal and eliding any sense of perversion from the gaze. Dickie's body here seems to elicit several affects in Maurice: interest, joy and surprise are all implicit in his reaction. Although the impulse to touch is never fulfilled, it does at least pave the way for a true fulfilment with Alec. Maurice feels sound within the empty space of his body, his flesh ignites with the shock of the unreal.

Although Clive's affect and cognitive systems are not in alignment, he rejects the opportunities given him to learn; it is not, as he would imagine, for his queerness that he is damned, but for his inability to learn to love, to learn to explore and make equal his two opposing systems. The novel is primarily concerned with Maurice's ostensibly successful learning experience he learns through 'being wrong' about Clive, and 'being wrong' about himself, in his attempts to sever his queerness. His recognition of this, his experience of self-conscious, is what allows him to see into the 'non transparent possibility' that is Alec, keeping apart not immediately; as he recognises about himself, "I'm always slow at seeing" (*Maurice* 217). It is to Clive that the novel returns to make its conclusion, however. Almost as a warning, we see a profoundly lonely old man, still unable to learn but painfully aware that he has lost something; he is initially 'offended at a discourtesy' but we know that he will eventually be left in a dreary state of wondering, being 'not sure' and 'uncertain' about when he had lost Maurice. Forster earlier alludes to "the mental vagueness induced by his marriage" (*Maurice* 216), a funny but poisonous barb that seems to sum up his failure: by electing for an imitation of normality, Clive has failed to learn about himself. Hence, Forster's homosexuality made him an 'anima' as Carl Jung defined the anima as 'the inner feminine side of a man dominated male' whose psychological task was to bring to consciousness his animus. Also, this inverse relationship between character and author is important for understanding the novel psychologically. The sense of psychological and metaphorical space in this intensely work of Forster on the complex exploration of Maurice's inner world and his proximity to, or distance from others and their psychic spaces, stepping off the busy road of the cutting edge and plunging down paths into bushy terrain is nothing if not pleasurably individualistic.

5.3 Psychological Aspects on Alienation Suffered by Gerald and Birkin in *Women in Love*

A homoerotic theme is consistently present in Lawrence's fiction from the time of *The White Peacock*, however, he battled with his own homosexual feelings in his fictions and one such indications is noticed in *Women in Love*. In this autobiographical statement Lawrence confesses to his attraction towards dark and blond masculine types and he reflects his Puritanical upbringing both in this passage and in other passages in letters where he refers to men lovers as insect imagery, to reflect his own perception of such lovers. For example, he writes

> "These horrible little frowsty people, men lovers of men, they give me such a sense of corruption, almost putrescence, that I dream of beetles" (Lawrence 323).

Love reflects this prejudicial view of male lovers. Same sex love and the theme of alienation so often depicted in the novel can be best understood as Lawrence's own attempt to come to terms with an issue of central significance in his life and work. The theme of alienation was of special importance to Lawrence and in his fiction he approaches more nearly than in his other writings, a sure grasp of the human complexities of alienation. Lawrence radically opposed any doctrine which denigrated the individual in favour of society and he railed against that tendency in modern civilisation which moves towards mass society, a society in which individual life is progressively thwarted through a constant externalisation of the inner life of men. The experience of alienation in Lawrence's fiction is one that involves the whole being of man. Though these experiences may vary in its intensity, range and duration, it becomes finally the determining point of an individual's life. The all sundering experience of alienation may provide the source and impetus for a new and radically different awareness of life. Then, in a new world of surcharged realities the individual is firmly established.

The main characters of Lawrence's *Women in Love*; Ursula, Gudrun, Birkin and Gerald all suffer in various ways from the conflict between their desires and the dictates of

social conventions and in the process, in some way or the other they suffer from isolation and are subjugated to their own desires and identity. Hence they experience alienation in course of time. The relationship between Rupert Birkin and Gerald shows how much they desire for one another, but they repress and stifle their love in pursuit of marriages with the Brangwen sisters. Gerald and Birkin act pretentious as just a good companion though they deeply desires for each other, in such process, however it affects the life of the Brangwen sisters. For instance, Ursula desires Birkin and it creates anxiety, but over the course of the novel from her conflicted emotions regarding Birkin, whose demands are highly unconventional and force Ursula to examine her willingness to give all of herself to the love between them. Likewise, Gudrun finds Gerald compelling but fearsome in his brute physicality. She wavers between being compulsively attracted to and repelled by him. Gudrun's situation is in turn mirrored by Gerald's attitude towards her, since he finds her alluring and superior to him in spirit, yet he often moves to attack or destroy her when she triggers feelings in him. Throughout the novel, human instincts are represented as unpredictable and intense passions that trigger forms of repression. The incident in the inn at the final part of the novel gives an instance of how the couples feel alienated though they were physically present and their inner feelings and desires are repressed; Upon returning to their rooms at the inn, Ursula continues to feel an oddly brutish desire coming from Birkin, which is both attractive and repulsive to her. Meanwhile, Gudrun and Gerald return to their room and feel increasingly alienated. Gudrun is nervous and uncomfortable with Gerald, who is equally uncertain of how to respond to Gerald.

Birkin is the central character through whom Lawrence explores the theme of individual psychological growth fostered independently from social institutions. Birkin at the beginning of *Women in Love* is attached to the world of official education as school inspector and a false relationship with Hermione Roddice. Birkin soon gives up his position and cuts

himself off from all social bonds. His act of throwing off all social rules and regulations allows him to become the representative individual who is determined to find truth and right for himself. He can fill such a role only by cutting himself loose from the conventional constraints that channel the psychic energies of most people: a conventional institutionalised marriage, a job, a profession, and the family. Men and women must expand themselves by growing through each other: such is Lawrence's vision of human relations in most of his fictional work. The strange conjunction that Birkin desires of Ursula is one that essentially rests on their mutual aloneness. Birkin's proposal of marriage to Ursula provides the clue to understanding this necessary distinction. What Birkin desires of Ursula is a relationship that will acknowledge limits to their marriage and ultimately to their love. This aloneness constitutes for Birkin-Lawrence something absolutely essential to a relationship. The strange conjunction he would have with Ursula is dependent on their mutual aloneness. It is again that normal sense of aloneness which is insisted upon here. For Birkin, it is not inconsistent with their love that they retain always equilibrium, a pure balance of two single beings: as the stars balance eachother. What Birkin attempts to elucidate to Ursula without much apparent success is the necessity to acknowledge the limits between them. The significance lies in terms of the love relationship which touches upon our theme here:

> The triumph of love- which is the triumph of life and creation- does not lies in merging, mingling, in absolute identification of the lover with the beloved. It lies in the communion of beings, who, in the very perfection of communion, recognise and allow the mutual otherness. There is no desire to transgress the bounds of being (Lawrence 17).

The kind of isolation that Birkin understands as a natural condition in life, and of social importance in his love of Ursula, is quite different from the alienation encountered by Gerald.

Birkin asserts his own sexual philosophy against Gerald's objections that homosexuality does not have a "basis in nature" and in the novel he pursues his relationship with Gerald with as much single-mindedness as he pursues Ursula. There is therefore no doubt that Lawrence was exploring the creative potential inherent in a realised love between two men. Birkin fights for a relationship with Gerald against Gerald's own ambivalence. Moreover, he stands by his ideal of male love as healthful in the face of Ursula's description of it as perversity. He even regards the source of Gerald's tragic self-destruction at the end of the novel as a failure to fulfill himself through a commitment to their relation First it must be said that Birkin is presented as the character dedicated to the ideals of growth and individuality. Though his voice is not synonymous with that of the author it is the most dominant in the novel; Birkin does not achieve any final end to his quest for inner realisation, mainly because there is no end to what is a continuous process. However, his voice is the most questioning of the collective, institutional will. He fights fiercely for a sense of his own inner identity and is obviously the champion of a modality of power and mastery. He desires freedom from all control and proposes a relationship to Ursula which is the model of masculinist values. Thus Birkin does not want individual men to be helplessly dependent on the female or the female on the male. Birkin experiences a primary physical attraction towards Gerald reinforced by his understanding of Gerald's masculine power based psychological disposition. The relationship is doomed to failure in the novel perhaps because they are characters with the same sexuality. However, the scene in the chapter "Gladiatorial" in which Gerald and Birkin wrestle with each other explores the processes of mastery and submission between individuals. Birkin seems to want to help Gerald to realise his masculine dominance. His failure to do so is a tragedy because Gerald is not able to grow and therefore dies. Not only can he not fulfill a masculine role with Birkin but he is destroyed by his failure to match Gudrun’s dominance. Gerald’s radical alienation is an effect, ironically enough, of his own

will. It is through his will that he directs and controls the vast energies that transformed the workings of his father's coal mines. In his position as an industrial magnate his ruling principle was an abstraction that carried in its finality an inevitable logic of its own, quite beyond Gerald's specific ends:

> This was the sole idea, to turn upon the inanimate matter of the underground and reduce it to his will. There were two opposites, his will and the resistant matter of the earth. And between these he could establish the very expression of his will, the incarnation of his power, a great and perfect machine, a system, an activity of pure order, pure mechanical repetition, repetition ad infinitum, hence eternal and infinite (Lawrence 112).

After Gerald has died, Birkin's last encounter with his friend as he lay an inert corpse, hits upon the truth of that inevitable logic, for upon Gerald's frozen face was this "Last terrible look of cold, mute Matter" (Lawrence 19). It is the fatal mark of his alienation which had been latent in him from the first, when he had forestalled any human sympathies and feelings within himself to gain the inhuman isolation of a machine principle. The cold impersonality that characterizes Gerald has its symbolic counterpoint in the snow bound mountains where he meets his death. They symbolize the inner desolation of his soul which has been stripped completely of its human contacts. His alienation has nothing in it that is vital to him, for he is left a mere nullity, like the Matter that he had fought to subjugate. One of Lawrence's remarks taken from his essay, "The Reality of Peace" is vividly elucidative when taken in the context of Gerald's alienation: "For that which happens at the quick of a man's life will finally have its full expression in his body" (Lawrence 20). Gerald has a value for Birkin psychologically in so far as a relationship with him would neutralise any temptation to sacrifice his independence to Ursula. Although he unashamedly gives to Ursula the feminine

role of serving his own growth needs, he believes in the idea that she can grow too. His relationship to Gerald would provide another channel for the exploration of a power based love. Birkin's formula does not work in the novel any more than it might in real life. However, Lawrence expresses as much psychological truth in his depiction of its failure and collapse as he does in elaborating the ideal. His psychological analysis of Gerald's collapse and destruction by his own psychological defences gives a profoundly tragic dimension to the novel. The presentation of Gerald's psychology is plainly the product of this polarity. He has followed his mother's masculine polarity and reaction from his father whose values he totally reverses. When he takes over the management of the mines during his father's illness and after his death, he does so in a spirit of ruthless efficiency, devoid of pity for the fates of the individuals under his control. In reversing the charity of his father he becomes an allegorical representative of unyielding mechanism. Gerald's harsh dominance is a product of a massive over-reaction from his father and is modelled on his mother's almost insane antagonism. For these reasons Gerald cannot feel, cannot love or fulfil himself in his personal relations with anyone else. The impulse towards any realisation of the inner self has been destroyed as a result of the false giving of his father. Gerald cannot respond from the heart; only the values of rational organisation and control compel his respect. In no character is the polarity principle more evident than in Gerald who is subject to his father's Charity principle in so far as he is in reaction against it. Gerald's powerfully polarised reaction against his father creates a problem; as his father drifts out of life, Gerald has to confront the reality of defining his own inner identity as well as his own social role in terms of a kind of unifying principle, even though he realises that "the whole unifying idea of mankind seemed to be dying with his father" (Lawrence 248).

Gerald's refusal to allow Birkin to help himself and Gerald fulfil each other in turn leads to Birkin's feelings of intense disillusion, not only in the hope of his own final

fulfilment but in the ongoing life of the whole human species. Lawrence offers more to the reader than a nihilistic vision or psychological bankruptcy: the path of growth lies open for those who wish to follow it. If the power and submission urges are not met, the psychological fate of the species is not promising. For Lawrence, the greatest imperative was to abide by the deepest truth of one's individual being- one's aloneness, past any ulterior reference . If an individual surrendered that inviolate aloneness to some external compulsion such as the militarism discussed here, a disintegration process set in, destroying the integral self. This process, of course, is what has been understood through this discussion of the *Women in Love* as alienation.

5.4 Heterosexual Dominion over Homosexual: Nick Guest's Sexuality and his Quest for Identity in *The Line of Beauty*

Alan Hollinghurst presents richly developed portraits of the ways in which sexuality, culture race and history enter into complex relationships. *The Line of Beauty* focuses on gay life along with the frivolous and deadly aspects of his sexuality and the manners of the high society. The novel is in the 1980's, when the economy is booming, the Torries have just been swept into power. Margaret Thatcher is Prime Minister, and the country is awash in hope and excitement. Nick Guest the protagonist, fresh out of Oxford, is an innocent in the matter of politics and money and moves into the attic room in the Notting Hill home of the Feddens, whose son Toby was Nick's dearest friend at Oxford and settles on the less worldly business of postgraduate, working on a thesis concerned with 'style' in the works of Conrad, Meredith and Henry James. The father of Toby Gerald, is a newly elected conservative member of parliament and the novel explores the tension between Nick's intimate relationship with the Feddens, in whose parties and holidays he participate, and the realities of his sexuality and gay life.

Nick feels disturbed with his sexuality and quest for his identity as he engages himself in the world of the Feddens. He feels lonely and fears whether society will accept his sexuality or find it offensive and although loneliness frequently besets him, it is during the intimate drug use that Nick's character feels the intensity of these emotions. Nick cannot be honest with others about his sexuality because he fears losing the people close to him taking his identity in the process and leaving him empty. It's a fear of psychological death. As an individual Nick is intelligent, he had just got a first class degree from Oxford University and is currently pursuing higher studies, but people meant such different things by music politics and sexual preference that puzzled and complex him in more ways than he could imagine. Nick experiences radical exclusion and incorporation from the Feddens in acknowledging the real him and wonder whether he would ever be comfortable to be open about his sexuality.

> He wondered what the waiter thought of him, and if he was watching him in his solitary meandering over trimmed grass and pea gravel. He had worked as a waiter himself, two Christmases ago, and stood about with a tray in a similar way at two neighbouring hunt balls, it was not impossible that he would do so again. He felt he might look a person with no friends, and that the winter might know that he didn't really belong to this looking-glass world. Could he even tell, anymore than Lord Kessler could, that he was gay (Hollinghurst 60).

Nick also never talk to Catherine about his crush on her brother. He was afraid she would find it funny. Nick's awareness of his own homosexuality is muddled up in the new world of the Fedden's dominated by class, family, social politics and their own views about sexuality. His relationship early on in the novel with Leo is educative enough to teach him a few truths that dominate the hetero world against the world of homosexuals. In his conversations with

Leo, Nick expresses in his own feelings as a gay, unable to orient himself in between the two world: one of the Feddens and the other world of his own self.

> Nothing very personal was said. Nick found it hard to interest Leo in his own affairs, and his various modest leads about his family and his background were not picked up. There were things he'd prepared and phrased and turned into jokes that were not to be heard-or not tonight. Once or twice he took Leo with him: into a falsely cheerful dismissal of the idea that Toby, though fairly attractive, was of any real interest to him (Hollinghurst 32-33).

The relationship between Nick and the Feddens reflects that the heterosexual identity is constituted through a denied dependency on the homosexual identity. When Nick's identity as a homosexual comes out, the Feddens as heterosexuals frequently conclude they know everything there is to know about him once they know about his sexuality. Here, heterosexuality is taken as the standard dominant gender identity and homosexuality is defined primarily in relation to that standard. Nick's identity in the novel continues to struggle of his self-representation as a gay man in a non-gay society.

Nick's relationships with Leo and Wani also lead him into isolation and disintegration. The first instance is when Leo Charles, a black man from Willesden whom Nick secretly dated died of AIDS, leaving him confused and worried on the cause of his death. After Leo's death, Nick's relationship with Wani, one of his Oxford Contemporaries and the son of a rich Lebanese businessman, reveals a whole new experience when they conduct themselves in taking drugs and sexual affairs. However not long after, the moment of truth makes Nick feels detached and alienated when Toby tells him about Wani's engagement with his female fiancé. The news depressed him because he imagined a future with Wani which left him shattered. "He could picture a happy alternative for himself and Wani-who

was sweet natured, very rich, and beautiful as a John the Baptist painted for a boy loving pope" (Hollinghurst 64). Despite the fact that Nick is openly gay, Wani remains closeted of his sexuality and their relationship was a closely kept secret. Wani has been a repressed gay all his life to satisfy his parents, society and the political world. He participates to marry a woman for the sake of social norms as he is afraid of being oppressed:

> He felt the loss of him as though he had really stood a chance with him, he'd gone so far with him in his mind, as he lay alone in bed. He saw the great heterosexual express pulling out from the platform precisely on time, and all his friends were on it, in the first class carriage- in the wagon-lit! he clung to what he had, as it gathered speed: that quarter of an hour with Leo by the compost heap, which was his first sharp taste of coupledom. 'Are you and I the only homos here?' (Hollinghurst 65)

represents the tension and the realities of gay life against the backdrop of Thatcher's England. Nick, who is new to both his sexuality and manners of high society, experiences the dangers and rewards of his own private pursuit of a beautiful identity.

> Nick was confident that none of them knew he was sleeping with the boss, and with ten or more years of practice he could head off almost any train of talk that might end in a thought– provoking blush. Part of him longed for the scandalous acclaim, but Wani exacted total secrecy, and Nick enjoyed keeping secrets (Hollinghurst 207).

Nick's two vividly contrasting love affairs, harbingers the dangers and rewards of his own private pursuit of identity. The novel navigates the problems of being gay in an era of drugs, AIDS and growing sexual politics. Nick, Wani and Leo, all go through personal and private ups and downs as gays in a straight world where they are snubbed, insulted and ignored.

By the end of the novel, shortly after the press publish the scandalous exposure of Nick and Wani's affairs and the private lives of Gerald and Penny, it very neatly projects the difference in the scandals committed by both of them, demeaning one because it is homosexual in nature and justifying the other because it is heterosexual in nature though immoral.

> No, actually, you haven't the faintest … idea what you're talking about!' He stood up convulsively, and then sat down again, with a sort of sneer. 'Do you honestly imagine that your affairs can be talked about in the same terms as mine? – I ask you again, who are you? What … are you doing here? (Hollinghurst 482)

Nick is later thrown out from the Feddens family after the scandal and Gerald accuses him of defaming them because of his homosexuality. Nick once again feel dejected and leaves him to stay with Wani. The story ends with Nick waiting for the medical test reports on HIV, unaware of what would happen in the later part of his life leaving him in a state of confusion and alienated.

In the novels of Lawrence, Forster, Hollinghurst and Isherwood, the notion of alienation is interpreted as a form of detachment or dislocation from the inner or true self and among these are depersonalisation, self- estrangement and loss of personal identity which have drained consequences for the individuals. Existential psychology provides a framework for analysing the effects of work and organisation on the individual and it focuses on the estrangement from one's inner self that is blocking growth and self-actualisation of the gay characters in the novels. The sense of uniqueness and apartness results in isolation and loneliness threatening the well-being which can be said as that of being psychologically and physically isolated and the effects of isolation and loneliness culminate in feelings of the individual being unable to confront his apartness leading to estrangement in respect to both social and personal identities.

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CONCLUSION

This chapter contains the summing up of the aspects that have been discussed in the previous chapters, making an analysis of the contemporary writers; Alan Hollinghurst, Christopher Isherwood, E.M Forster and D.H. Lawrence covering the far reaching changes in their approach and treatment about sexuality and gender identity amidst the social ostracism on homosexuality of this time and from a psychological perspectives, *The Line of Beauty*, *Maurice, A Single Man* and *Women in Love,* exploring recurrent motif of alienation through the characters and the protagonists.

Alienation as a thematic study in the novels of Alan Hollinghurst, Christopher Isherwood, E.M Forster and D.H. Lawrence attempts to sketch the confusion, frustration, isolation, disintegration and estrangement of homosexual men in a modern society. The protagonists are misfits in their society largely because of the taboo they carry as homosexuals. Hence, the novelists are interested in making philosophical statements as in presenting the plight of an alienated individual and expressing compassion for him and disapproval for society. Psychologically, the writers have provoked us, what is revealed about the characters in an encounter with inner reality is not necessarily pretty; in fact, it is the basis for all trauma. Homosexual characters in the novel when they finally realised that their self-assured control is left, their conditions are reduced to the state of helplessness, illusions of who the characters in the story think they are and claim to be disappears and having learned how to live from the place of a true identity, they pay the price in trauma until they do learn how to live. Encounter happens unexpectedly, the protagonists in the novels react not according to what will look good to others but according to their deepest and often unconscious value system. Their values are nothing other than acquiescence to environmental pressure, and they find out how easily their desires to be accepted by others send them right into self-destruction. Psychotherapy is to get close to our unconscious, disentangle ourselves

from the vain attachments to the world that have trapped us, and learn the importance of a value system grounded in wisdom that encompasses all parts of our personality. Technically, the loss of any body part can provoke a castration anxiety. Sigmund Freud, in his *Three Essays on the Theory of Sexuality*, gave a psychological twist to castration when he assumed that "all young boys felt an anxiety about losing the penis, and that all young girls felt an anxiety about having lost it" (Freud 107). The very fragmentation that the characters like Nick Guest, George, Maurice and Gerald have to cover up through its identifications with the world as it builds up a coherent personality to the extent that they do not realise how they have really lost within themselves and faces trauma that hit them really hard.

Christopher Isherwood's *A Single Man* intervenes in the homophobic discourses of its time fearlessly. As the novel concludes with George's assumed death, the reader is left with an intense sense of universal human mortality, regardless of the protagonist's sexual orientation. George leaves the world a man at peace with the death of his partner, for he realizes that, "you can't betray a Jim, or a life with a Jim, even if you try to" (Isherwood 127). But more importantly, George dies as a man that has found a very specific identity in an intolerant society. George's life is characterized not only by a failure to connect with others, but also by a failure to be part of a whole during his life. It is thus heart-wrenching to realize that the only instance in which he becomes part of a majority is through his death. E.M. Forster *Maurice* on the other hand depicts the suffocating and challenging effects an individual undergoes between a conventional society and the self-knowledge of one's own desires and interest. Forster reflects his anxieties about alienation through the character of Maurice who struggles to find his true identity, and faces self subjugation of his inner and outer forces. Both the novels similarly depicts how alienation from self and society involves a painful re-entry into the life when the experience one has undergone serves as the basis for a more intense and vital existence. All humans' connections may be made based on the

grounds of similarities and though no two humans are identical, they belong to the same family. Human identity is what differentiates one person from the next as such identity rules personality, morality, and sensibility. These aspects of human nature in turn govern the more physical side of the individualistic lifestyle, such as, occupation and stature. This makes it clear that identity vicariously governs external traits as well as internal. The modern world now views sexuality as a form of identity. One can be heterosexual or pertain to any sort of homosexual affiliation. According to Matt Cook, in *A Gay History of Britain: Love and Sex Between Men Since the Middle Age he states* "with being a particular type of person, as we tend to do in the Western world now, depended very much on the time and place in question" (qtd. in Trumbach 11).

Alan Hollinghurst's *The Line of Beauty* brings to light the history of gay lives before the gay liberation movement in London. Handsome and gay, Nick Guest the protagonist is from a middle class province desperate to explore the wider world. The book explores the attention between Nick's intimate relationship with the Feddens family and the realities of his sexuality and gay life. Nick feels detached and alienated when he discovers about his sexuality and which the Feddens accepts only to the extent of never mentioning about it, he is unable to orient himself in between the two worlds, one of the Feddens and the other world of his self. There are instances where he feels dejected and alienated, as when Leo dies of AIDS, and on learning from Toby about his gay lover Wani's engagement. In the final sections of the novel, dated 1987, shortly after the scandal of Nick and Wani was published, Nick was asked to move out by his own once friend Toby, and Gerald accuses him of attaching himself to the family and then wrecking them because of his homosexuality. At the end of the story Nick is also seen unsure of his the HIV test and feels lost and unwanted in a world where he continues to live in fear and oppression because of his identity. The paradox here can be indicated as that even an intellectual and good looking individual as Nick has no place in the

society because of his sexual identity. Similarly, in *Women in Love* Lawrence has manifested the emotional relationships between the Brangwen sisters with Gerald Grich and Rupert Birkin. However, the intense psychological and physical attraction between Rupert and Birkin establishes tension and instability among the relationships of the two couples. Gerald's unnatural death at the end of the story only symbolises the state of non existence his soul has been detached from the world. Gerald also left Birkin feeling alienated and incomplete. It depicts the trauma of being and it symbolises the kind of alienation experienced. For some of the protagonists, death simply absolves them from unendurable pain and suffering in life. For others, death is the natural consequence of their alienation, and it is incumbent upon them to know and experience death as an all enveloping reality.

On the whole the thematic analysis and similarities in approaches of the writer's novels depicts the rich and unique quality of experiences upon their characters and the kind of solutions that are offered in the novels from the problem of alienation. There are principally these three currents that figure largely in the process of alienation we find in the *The Line of Beauty, Women in Love, Maurice* and *A Single Man*. First, man's alienation from himself, that is, characters suffers from inner and outer conflict of their identity and he has become a stranger to himself. George Falconer undergoes experiences that separate his thoughts from the action leaving his consciousness free to do and think whatever he pleases. His sense of self- fragmentation and his inability to fully connect with others leaves him in an obsession for death and he gradually lives a life accepting his identity and isolating himself within the hetero-normative world and he suffers a heart attack and meets his death as he tries to rediscover his ability to live but hence was unable to handle his grievances. Secondly the characters has become estranged or alienated from his fellow man. They are oppressed and feel isolated in the eye of modern society despite their high status, intellect and class in society. Maurice struggle is another instance of the conflict between the inner life and the

outer forces that controls to define and direct the life of an individual, he finds that in order to live according to the values of his social class, he must live outside the society altogether. Throughout his journey he experiences a profound emotional and sexual awakening, he accepts his identity and dares to live with it willing to give up his social and financial position as well as his upper class status and leaves to be with Alec which indicates how he escaped from alienation by accepting his identity and choosing to live with it and with the man he love, uncared for what ordeal he may come across. Also in *A Single Man* it is revealed that Wani is dying of AIDS related complications thus forcing Nick to meet truth face to face, while simultaneously forcing him to confront the realities of his own life. Nick's identity continues to struggle of his self-representation as a gay man in a non-gay society. And lastly, the disintegrating effects of the experience culminating in death, the death experience itself is contingent upon the kind of alienation experienced. In *Women in Love* the relationship between Birkin and Gerald is doomed to failure at the end because of their same sexuality. Gerald cannot feel, cannot love or fulfil himself in his personal relations with anyone else and finally meets his death in the snow bound mountains which indicates his escape from the harsh reality of desolation, free from any human contacts which also left Birkin devastated not achieving any final end to his quest for inner realisation.

Forster, Lawrence, Isherwood and Hollinghurst projects the theme of alienation in their novels inferring the vital significance of touch, the main protagonists escape their alienation only through the restorative powers of close human contact. When these contacts are denied nothing remains but dissolution and finally death. The subjugation they encounter within themselves and from the outside world dilutes them into fragments on losing their identity. Emotional detachment, prejudice and traditional and conventional sex role beliefs deteriorate their conditions making them helpless to survive and lose their sense of identity. The experience of alienation can provide the ground for a new and vitalistic awareness of life

or it may mark the terms of one's destruction. One is left wondering over this simple logic and yet convinced finally of its truth.

Thus, a novel, which is a part of fiction writing, has all the freedom in the world, and can easily make gay characters successful protagonists who overcome struggles in life and reach their own idea of happiness to a lesser or greater extent. Despite that, Contemporary gay writers refuses to consider such plot being an option; the writers' preference is to emphasize hopelessness and misery of being a gay man, perfectly framed to the homophobic view, that being gay is nothing one would wish on anyone, just like one would not wish another to die. They reject the possibility of happiness and fulfilment for the homosexual person. Nevertheless, times are changing, with an exceptional rapidity in the twenty-first century. Every year male homosexuality is becoming more and more visible and noticeable. Homosexuals are getting more rights including gay marriage and that possibly makes the writers see that there is no need of constant victimization of the gay character. This sort of change may result in the rainbow overshadowing the greyness of the structure of gay novel; after all today's popularity of queer topics in literature shows a widespread acceptance of homosexuality coexists with manifest homophobia. The problems with sexual identity begin in the unconscious as Carl Jung explains that realized that each of us has, in the unconscious, psychological elements of the opposite gender. A man has his anima, and a woman has her animus. Although Jung identified other parts of the unconscious, which he called complexes, he did not take his ideas so far as to speak of ego states. Today, we can understand these states as simply unconscious identifications with the world around us. Hence, regardless of the stereotypical gender roles and identities created by the cultures and society, every individual have the tendency to experience psychological elements of the opposite gender. So if the characters feel out of place because they do not fit into society's image of how a man or

a woman should act, the problem may not be with gender identity but with society itself and its rigid stereotypes of human behaviour.

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