

2008

Unseen Identity:

Jeffrey Bukowski
University of Vermont

Follow this and additional works at: <https://scholarworks.uvm.edu/graddis>

Recommended Citation

Bukowski, Jeffrey, "Unseen Identity:" (2008). *Graduate College Dissertations and Theses*. 35.
<https://scholarworks.uvm.edu/graddis/35>

This Thesis is brought to you for free and open access by the Dissertations and Theses at ScholarWorks @ UVM. It has been accepted for inclusion in Graduate College Dissertations and Theses by an authorized administrator of ScholarWorks @ UVM. For more information, please contact donna.omalley@uvm.edu.

**UNSEEN IDENTITY:
CLASS, MASCULINITY, AND HOMOSEXUALITY
IN E. M. FORSTER'S *MAURICE* AND
A. T. FITZROY'S *DESPISED AND REJECTED*.**

A Thesis Presented

by

Jeffrey Charles Bukowski

to

The Faculty of the Graduate College

of

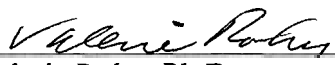
The University of Vermont


**In Partial Fulfillment of the Requirements
for the Degree of Master of Arts
Specializing in English**

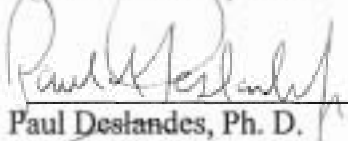
May, 2008

Accepted by the Faculty of the Graduate College, The University of Vermont, in partial fulfillment of the requirements for the degree of Master of Arts specializing in English.

Thesis Examination Committee:

 3-27-08 Advisor
Valerie Rohy, Ph.D.

 3/27/08
David Jenemann, Ph.D.

 3/27/08 **Chairperson**
Paul Deslandes, Ph. D.


Frances E. Carr, Ph. D **Vice President for Research
and Dean of Graduate Studies**

March 27, 2008

Abstract

While capitalism is thought by many to enable male homosexual identity to emerge, this same economic system creates a class hierarchy that promotes a heteronormative worldview, which marks homosexual men as the outcasts of society. In England during the years leading up to the First World War, a man's character and persona were determined by his social class position. As a result homosexual men of the upper class, who held power, respectability, and masculine virtues in society, used class to mask their sexuality. In this sense the upper-class position enabled men to portray a public identity that abided by the constraints of heteronormativity despite their homosexual desire, which remained suppressed for fear of losing their power within society. Even when homosexual men displayed effeminate traits that opposed masculine ideals, the upper-class position worked to reinforce their heteronormativity, showing the power of capitalism's class system to infiltrate and influence a man's identity.

E. M. Forster's *Maurice* and A. T. Fitzroy's *Despised and Rejected* provide two examples of how the upper-class position worked to mask the recognition of male homosexuality by society in early twentieth-century England. Written in 1913, but not published until after Forster's death in 1971, *Maurice* has become a canonical text in the gay literary tradition. Through depictions of male intraclass and cross-class relationships, this novel suggests that class position worked to maintain a public heteronormative identity where stepping outside of strict class boundaries could disrupt the very thing which enabled one to keep one's power. While the posthumous publication of *Maurice* complicates its place as a representation of homosexual identity and British society at the time, A. T. Fitzroy's *Despised and Rejected* gives a clearer picture of both through its focus on homosexuality and pacifism. Through this investigation of homosexuality and pacifism, Fitzroy acknowledges a connection between male sexual identity and a refusal to go to war. While this failure to participate in militarism indicates a man's opposition to heteronormativity, particularly normative masculinity, the upper-class position redirects this difference away from homosexual identity and onto effeminacy. This effeminacy does not indicate homosexual identity, but rather a failure to embody masculine ideals of the time. Ultimately, both novels portray the power of the upper-class position to define identity by supporting heteronormativity and masking homosexuality.

Acknowledgements

To Professor K. Wendy Moffat at Dickinson College whose Sexuality and Modernism Seminar sparked my interest in the relationship between class and sexuality and whose continued support has proven to be a motivating factor in this further investigation.

To Professor Valerie Rohy for agreeing to be my advisor on this project and who has always been available to listen and talk about both life and school.

To Professor David Jenemann for accepting the responsibility of being my second reader even when he had too much on his plate and for allowing me to be a part of his Intro to Film Studies courses for three semesters.

To Professor Paul Deslandes for agreeing to chair my defense committee.

To Nichole Rothaupt who has spent too many hours reading my work and “telling me like it is.” Here’s to getting those topic sentences right from now on.

Table of Contents

| | |
|--|----|
| Acknowledgements..... | ii |
| Chapter 1 | |
| Masking Homosexuality: Class and the Performance of Masculinity..... | 1 |
| Chapter 2 | |
| The Mask of Class Position in E. M. Forster's <i>Maurice</i> | 18 |
| Chapter 3 | |
| Pacifism, Homosexuality, and Class in A. T. Fitzroy's <i>Despised and Rejected</i> | 41 |
| Works Cited..... | 62 |

Chapter 1

Masking Homosexuality: Class and the Performance of Masculinity

Not until the trials of Oscar Wilde did public perceptions of homosexuality grow to a visual as well as class-associated identity that both questioned and threatened British masculinity. Wilde, an accomplished and popular literary figure in the last years of the nineteenth-century, was charged in 1895 by the Marquis of Queensbury to be a “sodomite [*sic*]” (Who’s Who 487). The Marquis’s accusation resulted from his concern over Wilde’s effeminate and intimate relationship with his son, Lord Alfred ‘Bosie’ Douglas. Although Wilde took the Marquis to court for libel, he soon found himself on trial. When it was proven that Wilde had engaged in sexual activity with male prostitutes and men of the lower class, he could no longer maintain his innocence and was convicted of ‘gross indecency’ or committing the act of sodomy (Who’s Who 486-87). As a result of the trials, Wilde’s persona, which included his style of dress, his aestheticism, and effeminacy, became associated with the act of sodomy, which worked to establish a stereotype of homosexual identity.

Wilde not only provided a public image of the homosexual, but he also helped to reinstate the importance of heteronormativity and portrayed the unacceptable role of men in British society. Prior to the second half of the nineteenth-century the “legal classification of the act of sodomy was vague,” to the point that “‘sodomite’ was often used broadly to describe anyone who engaged in various forms of non-reproductive sex” but the act had not been associated with a specific persona (Against Nature 17). In other words, sodomy remained seen as a physical act and was not specifically linked with

homosexuality before the late nineteenth century. What allowed a homosexual identity to emerge was the association of the act of sodomy with specific personality traits. As Foucault argues in his book *The History of Sexuality*, homosexuality appeared as an identity when the act of sodomy “was transposed . . . onto a kind of interior androgyny, a hermaphroditism of the soul. The sodomite had been a temporary aberration; the homosexual was now a species” (Foucault 43). This shift from an act to an identity became more apparent during the Wilde trials because Wilde’s effeminacy produced the very kind of “androgyny” and “hemaphroditism” of the soul that Foucault describes and that questioned traditional sex and gender roles. For many, including Jeffrey Weeks, “the downfall of Oscar Wilde was a most significant event for it created the public image of the ‘homosexual,’” that told the “terrifying moral tale of the dangers that trailed closely behind deviant behavior” (Sex, Politics 103). This terror, which resulted from Wilde’s new public image, worked to place the homosexual in opposition to heteronormative behavior and society as a whole. The association of Wilde’s effeminate persona with the act of sodomy furthered the connection of the sexual act with an identity that stood against British social ideology, specifically masculinity.

The slowly developing impact of the trials shows that the traditional views of effeminacy associated with aristocracy and the upper class had not been completely usurped by Wilde’s persona and that effeminacy was a developing concept that had yet to be pathologized. Effeminacy at the time of the Wilde trials and in the years leading up to the Great War did not imply a kind of girlishness, but rather a clear sign of one’s class position seen through the lack of purposefulness. Although Alan Sinfield suggests that

during the eighteenth-century “effeminacy came to function as a general signal of aristocracy,” he also points to the changes in class dynamics that occurred during the Industrial Revolution and prior to Wilde’s trials, which forced masculine ideals to outweigh previous behaviors associated with certain classes (Sinfield 40). Sinfield argues:

leisure class effeminacy became the counterpart of the claim that usefulness, purity, and manly vigor were middle class virtue . . . in the face of middle-class validation of work and purity, there were two alternatives for the wealthy. One was to collaborate, appearing useful and good; the other was to repudiate manly, middle-class authority by displaying conspicuous idleness, moral skepticism, and effeminacy; in other words to be a dandy. (68-69)

In other words, the man of the leisure class could either accept the masculine ideals of society and attempt to embody and meet them, or he could reject what was considered masculine, specifically purposefulness, and affirm his class position through effeminate behavior. In *How to do the History of Homosexuality*, David Halperin agrees with Sinfield’s views of effeminacy, suggesting that effeminacy was most evident in “men who refused to rise to the challenge, who abandoned the competitive society of men for the amorous society of women, who pursued a life of pleasure, [and] who made love instead of war” (Halperin 111). As a result of the Wilde trials, effeminacy could now arouse questions of a man’s sexual identity, but at the same time it could fall back to being a sign of masculine class privilege. Simply put, effeminacy could mark a man as

“soft” or “unmasculine,” and as a “womanizer” because he “deviated from masculine gender norms insofar as he preferred the soft option of love to the hard option of war” (Halperin 93). While effeminacy is connected to the feminine, its association with an aristocratic or upper-class position shows how this behavior indicated a man’s class position and not simply a link to a kind of girlishness. Although after his trials Wilde’s effeminate behavior became associated with the act of sodomy and helped to change effeminacy as a marker of social class to one that also indicated sexual identity, this new precedence had yet to establish a complete coupling of the persona with the act by the beginning of World War I. Prior to the trials, men of an upper-class or aristocratic position, who failed to live up to masculine ideals and expressed effeminacy through their inability to be purposeful, retained a publicly accepted heteronormative identity because of the power of their class status. As a result of effeminacy changing from an identifiable marker of class to one that could also suggest sexual identity, the border between class position and homosexual identity was blurred. This blurring of meaning put men of the leisure classes into a strange predicament, in which their effeminacy could either reinstate their class status or question their sexual identity through their failure to live up to masculine ideals of the middle-class majority.

With the rise of the British Empire and capitalism in the latter half of the nineteenth century, effeminacy’s association with a lack of purpose as well as its connection to an emerging sexual identity reinforced masculine behavior that promoted and solidified the nation. This call to action proved a defining factor in establishing one’s masculinity, suggesting that purposefulness promoted masculine ideals. According to

Joseph Bristow in *Effeminate England*, a specific ideal of English manhood was defined and reinforced by behaviors that promoted the imperial ambitions of the nation:

a man who was dutiful, self-sacrificing, and willing to go to the ends of the earth in a spirit of patriotic zeal. He was supposed to be physically and morally robust, becoming the complete antithesis to the introspective weakling confined to the ivory tower. (Bristow 9)

For Bristow, the effeminate traits which Sinfield and Halperin focus directly oppose the masculine ideals of society. While effeminacy once equated to a masculine class privilege, this same behavior after Wilde's trials failed to live up to these developing ideals of masculinity. In order to be maintain the ideal upper-class status a man had to show his purposefulness by abiding by society's masculine standards. With the emergence of more sexual identities that questioned the specific masculine ideals and the position of men within the empire, the fear of all sexual desire, whether within or outside of a heterosexual construct, became more apparent. According to Bristow, new sexual identities "could corrupt the nation" because they caused "anarchic, degenerate, dangerous fears of ungovernable and abnormal sexual varieties" (Bristow 19). In other words, homosexuality would completely disrupt the established codes of masculinity, class position, capitalism, and patriarchy because it did not fit into the boundaries of the established social ideology. If homosexuality could not be suppressed and controlled, like other deviant behaviors, it could disrupt the ideology of the entire British Empire. The only way to control such deviant behavior was through a strict imperialistic code that categorized appropriate and inappropriate behavior (Bristow 9). Failure to meet this code,

which dictated male behavior, could question a man's character, particularly his sexual identity.

Conveying the appropriate masculine behavior for one's class position in the public sphere meant abiding by the social codes instated by the dominant ideology, but in order to fulfill their sexual desires and maintain their public image, men looked outside of their class for outlets. In his book, *A Man's Place: Masculinity and the Middle-Class Home in Victorian England*, John Tosh argues that sexual experience for men of the middle class had to function within the constraints of the class system's ideology. Tosh explains that between puberty and marriage, girls of the middle class were off limits for middle class boys and male purity was encouraged (Tosh 107). Although this virtuous purity was important to maintaining the appropriate public image, Tosh argues that heterosexual experience was also seen a rite of passage into manhood and worked to enhance masculine status. Because of these social codes, heterosexual men were forced to engage in sexual activity with members of the lower classes, primarily prostitutes or servants (Tosh 108). Tosh presents a real slippage between society's ideal of masculinity and men's actual behavior, which suggests that the power of class position enabled men to engage in socially inappropriate sexual behavior without the fear of repercussions. However, this behavior had to take place outside of the constraints of the middle and upper-class social spheres in order to remain hidden.

While Tosh affirms the ability of class position to mask inappropriate sexual behavior by heterosexual men, the power of class position also has relevance to masking homosexual male behavior. The same space created by the differences in social class that

allowed for heterosexual experimentation without ruining a man's reputation in his own middle to upper class world also enabled homosexual men to engage in sexual activity without being caught. In other words, differences in class allowed inappropriate actions to go unnoticed. For a man, class position influenced perceptions of male behavior, which allowed him to adhere to a public identity that fit with the social ideology because it kept his undesirable conduct concealed from view. In the case of Oscar Wilde, these class-crossing encounters ruined his reputation because the secret of his sexual activity moved from the private to the public sphere as a result of breaking class barriers which questioned a master-servant dynamic maintained between the upper and working classes. Tosh makes it quite clear that class position enabled a man to avoid recognition as one who failed to embody the heteronormative ideal. Although abiding by heteronormativity remains significant to cement a man's correct public identity, Tosh suggests that marriage solidified masculinity. For men it was not a question of whether or not to marry, but when. Even though a bachelor could have been envied for his freedom from family responsibilities, Tosh argues that he remained out of the true realm of masculinity because he did not fulfill his patriarchal role (Tosh 108). In this sense, the embodiment of the masculine ideal required more than a performance; it demanded actions, specifically the creation of a family. Although class position worked to maintain a specific public image and masked inappropriate behavior, fulfilling specific masculine duties or roles encouraged by society also helped with embodying the correct heteronormative male identity.

In England during the late nineteenth and early twentieth centuries, class position played a significant role in how men were perceived by society and reinforced heteronormative ideals of gender and sexuality. During this time, class position was so powerful that it displaced questions regarding a man's inability to maintain the correct gender role or sexual identity. Although class position still affects our perceptions of individuals today, the unique position of the English upper-class male in the early twentieth century provides an excellent opportunity to investigate the relationship that class has on gender ideals and sexuality because of the distinct understanding of masculinity, sexuality, and class during this time, which encourage us to question how homosexuality fit within the fabric of society. What impact does homosexuality have on the relationship between class and masculinity? Does class position create a perceived sexual identity? How do upper-class male homosexuals create a heteronormative public identity that supports the traditional view of the family as a place of stability, conforms to England's capitalist social ideology, and keeps a homosexual identity private and unrecognized? Answering these questions begins to examine the influence class has on a man's identity and the way it works to uphold the heteronormative. In exploring these questions, it is clear that class acts as a mask to hide homosexual identity and maintain masculine ideals. Even when a man fails to live up to masculine cultural standards, class position helps to secure his status as one who performs the socially acceptable heteronormative male behavior. Understanding the power of class position assists in recognizing the way homosexual identity remains hidden in society.

A man's ability to perform a public identity that meets the standards of heteronormativity allows him to reap the benefits of being male in our capitalist and patriarchal society without taking the step to acknowledge his sexual identity and face the repercussions from doing so. However, in order to make any type of gain, whether economic or family oriented, the male homosexual must maintain a clear separation between his private and public identities or face the danger of being ostracized from the public sphere. The impact of the class system on sexual identity is one of the points John D'Emilio makes in his book *Making Trouble*. In this work D'Emilio rejects what he calls the "myth of the 'eternal homosexual,'" arguing instead that homosexual identity has only come into existence through the economic development of capitalism. In this sense capitalism enabled homosexuality to move from a non-existent and unrecognized presence to one that has a publicly identifiable existence. Although D'Emilio looks at the United States, his work has relevance to understanding a similar connection between capitalism and homosexual identity in Britain. According to D'Emilio, the free labor system, which states that all we really own and are free to sell is our individual labor power, changed the dynamics of the family system away from a "truly independent unit of production" where the "cooperation of all" was essential for the survival of each member (D'Emilio 6). As the power of the individual to make economic gains for him or herself grew, it allowed people to exist independently from their interdependent family units and enabled "homosexual desire to coalesce into a personal identity—an identity based on the ability to remain outside the heterosexual family and construct a personal life based on attraction to one's own sex" (D'Emilio 8). Under capitalism, an individual

was no longer dependent on the family for survival and as a result the family's role was altered from an economic unit to "the source of love, affection, and emotional security, the place where our need for stable intimate human relationships is satisfied" (D'Emilio 12). Although D'Emilio sees capitalism as the force that allowed the emergence of homosexual identity, this change in the family structure becomes extremely problematic because it encourages homophobia.

Capitalism not only enables homophobia, but it establishes a fear of opposing heteronormativity if one is recognized as a homosexual. With the family as a fixture of stability within the capitalist system, any instability is displaced onto those individuals—like lesbians, gay men, and heterosexual feminists—who disrupt heteronormativity. In other words, while homosexual identity can be expressed, the danger of expressing it can result in loss of some degree of acceptance within the public sphere. Although D'Emilio argues that we need to "create structures beyond the nuclear family that provide a sense of belonging" to achieve liberation from the heteronormative constraints of capitalism, he also acknowledges the power of the class system upon individuals to maintain the heteronormative (D'Emilio 14). The performance of the acceptable public identity enables homosexual men to reinforce their heteronormative status by relying on the family as a source of stability. However, the oppression of the family structure forces a homosexual man to maintain a public identity that represses his private identity and does not allow him to express himself as he wishes.

The capitalist class system forces the maintenance of clearly defined private and public identities, where the public identity is influenced by the constraints of the family

structure as a place of stability to continue heteronormativity. The power of the class system not only works to promote heteronormativity and patriarchy, but it also shows how homosexuality opposes the system by disrupting what is considered socially acceptable. In *Homosexual Desire*, Guy Hocquenghem discusses the inability of capitalism to fully recognize male homosexual identity through his analysis of Freud's Oedipal complex in relation to public and private identities, class, and sexual desire, and shows that the family structure under capitalism requires that homosexual identity go unexpressed in order to maintain heteronormativity. Hocquenghem acknowledges that capitalism "manufacture[s] homosexuals" just as it produces proletarians and in essence creates a repressive notion towards homosexuality that is intimately connected to the rise in capitalism (Hocquenghem 50). Hocquenghem states that "Homosexual desire is the ungenerating-ungenerated terror of the family, because it produces itself without reproducing . . . the homosexual can only be a degenerate, for he does not generate—he is only the artistic end to a species" (107). In other words, the homosexual questions the very nature of heterosexual reproduction by disrupting the family structure, which focuses on procreation. If capitalism creates homosexuals as it does laborers and homosexuality occurs without the need to reproduce through heterosexual intercourse, then the fear is that homosexuality will expose the falseness of the heteronormative ideology of the family and question the forces that have put it in control. This ability to question ideology literally marks the male homosexual as degenerate because he opposes society. Even though capitalism has enabled homosexual identity to emerge, Hocquenghem sees it and the family as making homosexual men scapegoats: "The actual

dissolution by capitalism of the functions of the family has turned the family into the rule inhabiting every individual under free competition. This individual does not replace the family, he prolongs its farcical games” (Hocquenghem 93). The individual must continue to preach that heteronormativity is the correct way of living one’s life in a capitalist society in order to maintain the separation between the private and public identities. Like D’Emilio, Hocquenghem suggests that homosexuality allows an alternative existence which questions the ideological construction of the family under capitalism as well as the class system. The male homosexual identity is inappropriate within the capitalist family structure because it opposes the focus of reproduction. In order to be a part of society, a homosexual male must perform the appropriate public identity that agrees with the heteronormative family structure under capitalism.

For Hocquenghem, Freud’s Oedipal Complex exposes the capitalist class system’s need to suppress homosexual identity in order to maintain heteronormativity. This suppression forces the male homosexual to relegate his sexual identity to the private sphere in order to be accepted by society through performing a public heteronormative identity that does not agree with his private self. In exploring Freud and recognizing that we live in a phallogocentric society, Hocquenghem acknowledges that the phallus acts as the dispenser of identity. For men, the use of this ideological understanding enables them to use their phallic power to make gains in the public world. However, homosexual men, while holding a certain degree of phallic power, redirect their desire to the anus, which Hocquenghem sees as “essentially private” (Hocquenghem 96). Hocquenghem goes on to suggest that the constitution of the private individual is “of the anus” where as the

constitution of the public person is “of the phallus” (Hocquenghem 97). The male homosexual must constantly navigate between these two identities, keeping them separate in order to maintain a public heteronormative identity. Hocquenghem writes:

Every man possesses a phallus, which guarantees him a social role; every man has an anus, which is truly his own, in the most secret depths of his own person. The anus does not exist in a social relation, since it forms precisely the individual and therefore enables the division between society and the individual to be made. (97)

While the phallus is public and social, the anus becomes private and sublimated. For homosexual men, the need to maintain one’s phallic power in society and the need to express one’s private sexual desire creates a tension between these two identities. As Hocquenghem explains, “Only the phallus dispenses identity; any social use of the anus, apart from its sublimated use, creates the risk of loss of identity” (Hocquenghem 101). If the anus or the private self becomes social, then the potential for a homosexual man to lose the power of the phallus as well as his identity could occur because his sexuality disrupts heteronormativity. As Jeffrey Weeks has pointed out, “homosexuality is artificially trapped within the grid of ‘civilization’ and created as an abstract, separate, and excoriated division of desire” (Hocquenghem 35). In other words, homosexuality is only a part of society to a degree and on the whole must be relegated to its own separate sphere that does not disrupt the heteronormative order promoted by the capitalist class system.

Although homosexuality works against the class system, Hocquenghem sees the real problem with capitalism's link with the Oedipal complex as the reliance on the phallus to be the center of desire and power, which reinstates heteronormativity through patriarchy and rejects anything that opposes this construction. For Hocquenghem, "homosexual desire challenges anality-sublimation because it restores the desiring use of the anus" (Hocquenghem 98). This focus on what is so private disrupts what has been seen as an essentially public indicator of power: the phallus. If the lines of separation between the public and private are broken, what is seen as the natural order could be destroyed. The anus must remain private because if it were to be acknowledged in the public sphere it could "cause the collapse of both the sublimating phallic hierarchy and the individual/society (private/public) double-bind" (Hocquenghem 110). As Lawrence Schehr states, "The act of liberation for the homosexual begins with this gesture of vulnerability, this appeal to all that society tells us to shun" (Schehr 140). In other words, exposure and redirection of desire onto the sublimated anus can be the first step to undo patriarchy and capitalism because it enables an alternative to exist.

Although expressing his homosexuality has the power to work against patriarchy and capitalist class system, the homosexual male retains his ability to portray a public identity that conforms to the heteronormative and represses his sexuality. This suppression, which maintains the separation between the private and public self, is problematic for Hocquenghem because "'To forget oneself' is the most ridiculous and distressing kind of social accident there is, the ultimate outrage to the human person" (Hocquenghem 99). While the social system in place enables homosexual men to deny

their private selves, Hocquenghem acknowledges that this disavowal produces tension because an individual must perform a heteronormative identity in order to gain acceptance by society. Ultimately, Hocquenghem argues that “real desire is sublimated when it is bound by the phallogentric, capitalist, Oedipal model” (Schehr 143). In other words, capitalism does not allow identities to exist outside of heteronormativity and forces individuals to conform to this model.

The lack of theoretical conversations around the connection between sexuality and social class require this cobbling together of ideas about sexuality and capitalism in order to address the issues that homosexual men faced in Britain in the early twentieth century. Using D’Emilio and Hocquenghem as a starting point we can recognize how advantageous it is to maintain the socially acceptable position of a heterosexual male in society, but at the same time understand how class status provided a way for the homosexual male to maintain his power while expressing his sexual desire. While it is foolish to suggest that these exact issues regarding class and homosexuality display themselves today as they did nearly one hundred years ago, class remains a significant indicator of identity. Because class position is so influential in labeling a man in positive or negative ways, this public mask of heterosexuality is more available to some gay men than others. In other words, a man’s position within the capitalist structure of society can affect his ability to hide his sexuality. Class position then works for or against a man’s ability to maintain the heteronormative. Beyond establishing a new role for the individual, enabling homosexuality to emerge, and redefining the importance of family,

capitalism also creates a class system that allows those men in the wealthy ruling class to maintain a public identity which reinforces their heteronormativity.

Two novels which exemplify the power that class has on English masculine identity while also showcasing the tension between the private and the public self are E.M. Forster's *Maurice* and A.T. Fitzroy's *Despised and Rejected*. Written in 1913, but not published until after E. M. Forster's death in 1971, *Maurice* has become a canonical text in the gay literary tradition. Through depictions of male intraclass and cross-class homosexual relationships, this novel provides a commentary on the impact of a man's class position on the expression of homosexual identity in early twentieth-century England. Overall, Forster suggests that one's status as an upper-class male enables one's homosexual identity to go unrecognized. While the posthumous publication of *Maurice* complicates its place as a representation of the early twentieth-century, A. T. Fitzroy's *Despised and Rejected* gives a clearer picture of both homosexual identity and English society in the years leading up to World War I through its focus on homosexuality and pacifism, two controversial themes which led to the book's banning shortly after publication in 1918. Through the novel's investigation of these two concepts, Fitzroy acknowledges a connection between sexual identity and a refusal to go to war. While this failure to participate in militarism indicates a difference that opposes heteronormativity, particularly normative masculinity, the upper-class male position redirects this difference away from homosexual identity and onto effeminacy. This effeminacy does not indicate homosexual identity, but rather a failure to embody masculine ideals of the time. Because effeminacy existed as marker of an aristocratic or upper-class position prior to its

association with sexual identity, both novels point to the way in which the upper-class position displaces notions of homosexuality while advocating that homosexuality disrupts and challenges the capitalist system.

Chapter 2

The Mask of Class Position in E. M. Forster's *Maurice*

In his article "Edward Carpenter and the Double Structure of *Maurice*," Robert K. Martin argues that Forster's novel is "an exploration of the growth in awareness of a homosexual protagonist, who moves from a false solution to a truer one," rather than the traditional opposition between homosexuality and heterosexuality (Martin 29). Martin's focus on growth and movement from falseness to truth suggests that this novel works to highlight the difficulties which result from coming to terms with homosexual identity. The juxtaposition of two very different homosexual relationships, "one that is identified with Cambridge and Clive, and one that is identified with Alec and open air," shows Maurice's development of his homosexual identity through the striking differences between the two (Martin 29). Although Martin is most concerned with the structure of the novel and the way Forster incorporates the ideas of homosexual advocates such as Edward Carpenter and John Addington Symonds to portray homosexual relationships, his opinion of Maurice's relationship with Alec only briefly touches on what marks it as different from the one with Clive and establishes it as a "truer" reality: crossing the class divide. Here, Martin exposes the significant influence of class on identity, but his lack of attention to Maurice and Alec's ability to overcome class differences fails to explain how class complicates homosexual identity.

Through his portrayal of a cross-class relationship, Forster illustrates the complexities of the class system and its influence on the realization of a homosexual relationship. For June Perry Levine in "The Tame in Pursuit of the Savage: The

Posthumous Fiction of E.M. Forster,” Forster’s work exposes the desire of the upper-class “tame” to pursue the working-class “savage,” which “oscillat[es] within a field of attraction and repulsion” (Levine 72). While the cross-class relationship moves between pleasure and disgust, Levine sees the fulfillment of the relationship as the realization of homosexual identity. As Levine suggests, Forster’s posthumous homosexual fiction shows how the success of a cross-class homosexual relationship will provide “completion” for the “tame,” enabling him to “achieve fuller humanness” (Levine 72). Although Levine points out a clear class issue in Forster’s work, she fails to acknowledge that overcoming this class difference and breaking down the class system assists these characters to realize their homosexual identity. Instead she focuses on how the working class acts as a means for the upper class to achieve a limited realization of their homosexuality.

While Martin and Levine allude to the influence of class position on how other characters view homosexual relationships in Forster’s *Maurice*, neither critic uses their observations to understand how capitalism allows upper-class men to maintain what Hocquenghem sees as public heteronormative identity while suppressing their sexuality. While Martin focuses on Alec and Maurice’s relationship as a truer realization of homosexual love, he cannot recognize that this realization results from overcoming class difference. Likewise, Levine suggests that cross-class relationships enable Forster’s “tame” protagonists to realize their homosexual identity, but fails to see that this realization results from overcoming the class divide by establishing that both the working-class and upper-class man are equals. Both critics suggest that a cross-class

homosexual relationship exposes the private identity because it disrupts the class hierarchy, which as we have seen, both Hocquenghem and D'Emilio indicate as the power potential of the closeted homosexual. Forster's portrayal of both intraclass and interclass relationships shows how class works to mask or expose private identity. For Clive and Maurice, their class status positions them as equals and allows them to maintain their relationship in public as being only a friendship, allowing them to mask their homosexuality. For Alec and Maurice, their difference in class presents them as each other's antitheses, leading others to question their association with one another, which removes the master-servant class dynamic and disrupts the socially established class barriers. Both relationships show the possibility of maintaining a public heteronormative male identity while allowing a private homosexual male identity to remain hidden. In other words, these relationships point out how an upper-class homosexual male can essentially live a double life, creating distinct identities that have specific public and private spheres. Ultimately, Forster's *Maurice* rejects the capitalist class system which causes the separation of the public and the private identity and promotes what Hocquenghem and D'Emilio see as the reordering of social ideology through the emergence of homosexual identity, indicating that these constraints are relative and alternatives can exist. Forster showcases the potential that homosexual identity has to undo the oppression of the patriarchal capitalist system through his portrayal of a cross-class relationship exposed in the public sphere.

The responsibilities that come with Maurice Hall and Clive Durham's upper-class position, pressure them to conform to the accepted heteronormative identity. Throughout

the novel, we see the pressure that Maurice faces in maintaining a heteronormative identity. For example, during his last day at school Maurice's teacher, Mr. Ducie explains to him "the mystery of sex" as they walk along the shore (Maurice 13). Because Maurice's father has died, Mr. Ducie takes it upon himself to act as surrogate father to enlighten the boy, suggesting the importance of appropriate sexual behavior in achieving ideal manliness. Through the use of diagrams drawn in the sand, Mr. Ducie attempts to divulge the importance of being an "ideal man—chaste with asceticism" and how "to love a noble woman, to protect and serve her . . . was the crown of life" (Maurice 14-15). In other words, by conforming to heteronormative behaviors, a man can live a good life and be the "ideal man." Although Mr. Ducie believes that "all's right with the world" when male and female come together in marriage, Maurice finds himself in opposition to his mentor's advice when afterwards he states, "I think I shall not marry" (Maurice 15). When Mr. Ducie realizes he did not scratch out the diagrams in the sand and worries that others may see them, Maurice calls his teacher a "liar" and "coward" concluding that Ducie has "told me nothing" (Maurice 13,15). This reaction suggests that Maurice sees Ducie's fear and need to keep sexuality hidden as problematic, leading him to believe the information is false. Maurice openly opposes this heteronormative image of the ideal man for himself, and this refusal marks him as different. Unable to recognize an alternative to heterosexuality, Maurice continues to feel the pressure to embody heteronormative behavior for most of his life.

Although Mr. Ducie pressures Maurice to maintain the heteronormative when he acts as a surrogate father, this same pressure to conform to heteronormativity is

reinforced through Maurice's continual comparison to his father, Mr. Hall, who is considered the embodiment of the ideal Englishman. Maurice's mother, Mrs. Hall, emphasizes her son's identity in relation to his father when she explains that she has put her son through the same educational regiment as her late husband "in order that [he] may grow up like [his] dear father in every way" (Maurice 17). Essentially Mrs. Hall expects Maurice to mirror her late husband in "every way" in order to achieve the same identity. Although the pressure Mrs. Hall exerts on Maurice to conform to his father's ideal image feels uncomfortable to a reader because of its Freudian implications, she ultimately reinforces the social ideology that encourages the maintenance of the correct, public, heteronormative identity.

Maurice's comparison to Mr. Hall's masculine status focuses on the ability to separate public and private identities. Although Mrs. Hall views her husband as an ideal representation of a man of his class position, she is unable to recognize where he failed to embody these ideals. The comparison between Maurice and his father moves beyond the embodiment of a public identity and points to the denial of a private one. Like his son, Mr. Hall faces the same tensions between these opposing identities, but unlike Maurice, he chooses to accept the public identity and repress anything that disrupts this performance. In his article, "Becoming Gay in E. M. Forster's *Maurice*," Jon Harned investigates the similarities between Maurice and Mr. Hall through a Freudian reading that symbolically positions Maurice as his repressed father's other. Harned not only suggests that Mr. Hall was a homosexual, but also alludes that his death resulted from the denial of his sexuality (Harned 51). This link between father and son shows the difficulty

both men face in reconciling their public and private identities. Harned indicates that the novel “emphasiz[es] [Maurice’s] masculinity” through his participation in sports, his indifference to aesthetics, and his likeness to his father in manner and appearance which implies that he maintains an appropriate heteronormative identity through performance (Harned 51). This performance fulfills the kind of purposefulness that rejects the effeminacy associated with his class and reaffirms his masculinity. Like Mrs. Hall, Harned sees Maurice gain his masculinity through embodying his father, which emphasizes Mr. Hall’s ability to separate his public and private identities as well as to avoid effeminate behavior.

Both men are shown to be able to maintain a public identity that meets the standards of their sex and class position, but at the same time, the expression of their homosexuality opposes this public identity and exposes its falseness. Mr. Hall’s own difficulties in separating his private desires from the public sphere are made apparent in the scene following Maurice’s failed attempt to woo his neighbor’s nephew, Dickie Barry. Maurice becomes linked to his father, Mr. Hall, through the mirroring imagery that positions Maurice and his father’s ghost opposite one another at a desk. While Maurice cannot overcome the need to express his homosexual identity, we come to know that Mr. Hall “supported society and moved without crisis from illicit to licit love” (Maurice 151). Although this does not indicate homosexuality, it does show that Mr. Hall faced the same difficulty in choosing between maintaining the public identity appropriate to his sex and class and giving in to his desire, but made the move without “crisis.” Even though Mr. Hall has conformed to the public heteronormative identity, his

ghost is “touched by envy . . . for he sees the flesh educating the spirit, as his has never been educated” (151-52). Mr. Hall’s ghost recognizes the significance of expressing the private identity even when it opposes the appropriate public image and his haunting presence suggests that he does not wish his son to make the same mistakes he once did. Not until Maurice’s sexual encounter with the working-class Alec Scudder does a more directed indication of homosexual identity which links Maurice and Mr. Hall become known. Although Maurice sees his sexual act as “perfection,” it also appears as “a transient grossness, such as his father had indulged in thirty years before” (Maurice 213). Maurice sees the fulfillment of the sexual act as acknowledging his private identity, but this opposition to the appropriate public image marks it as negative. Not only does this passage recall Levine’s attitudes towards the oscillating feeling of attraction and repulsion of the “tame’s” pursuit of the “savage,” but it also suggests that Mr. Hall engaged in sexual activity that was considered equally as “transient” and “gross,” reinforcing the connection between the two men that Harned presents. Although this further connection presents Mr. Hall in an ambiguous position, which questions his sexuality, we cannot clearly view Mr. Hall as a homosexual. Instead, we must view his “illicit” behavior as a link to his son and the tensions between public and private identity that exposes the false stability of heteronormativity.

Through his attempt to woo Miss Olcott, Maurice acknowledges that he performs behavior appropriate to his upper-class position in order to maintain a heteronormative public identity and repress his homosexuality. To solidify his public image, Maurice uses Miss Olcott in the hopes that he can gain further indications of

masculinity through marriage and the establishment of a family. Here Maurice looks to marriage and family as a place of stability which accepts the heteronormative view of these institutions and rejects what D'Emilio sees as the oppressive ideology that positions homosexuals as scapegoats. This acknowledgement suggests that there is a distinct difference between how Maurice views himself and how others view him. Although Maurice's fulfillment of this public identity is never questioned by others and in fact reinforced by Clive Durham, who from a glance assumes him to be "the healthy Englishman" that "only liked women," Miss Olcott questions his heteronormativity when he "played the domineering male" with her (Maurice 72, 54). Miss Olcott's status as an "infrequent guest" of the Hall's not only puts her in the same social and class position as Maurice, but also defines her as an outsider not fully aware of his established public identity (Maurice 53). Initially Maurice and Miss Olcott get along quite well. Unfortunately, "something went wrong at once" when Maurice makes advances on her. He misreads Miss Olcott's attempts to "stop him" as a further sign of her desire for him to continue, indicating that "he had read that girls always pretended to stop men who complimented them," which results in his failure to recognize that "he had annoyed her" (Maurice 54). Maurice's interactions with Miss Olcott expose his public identity as an act that he cannot perform with believability when it moves into the realm of heterosexual love. Although Maurice cannot see his failure to be the ideal Englishman, Miss Olcott "knew something was wrong" when he "pressed her little hand between his own" (Maurice 54). Maurice's touch "revolted her" because it was "a corpse's" (Maurice 54). Miss Olcott can accept Maurice's performance until it incorporates her into the act and

she recognizes the falseness of his public identity, equating it to death. This interaction indicates that Miss Olcott recognizes a difference in Maurice, but that their class position fails to allow her to implicate homosexuality as the root of the problem.

Like Maurice, his first lover Clive Durham represses his homosexuality and upholds his upper-class position by maintaining a heteronormative public identity. Clive's private identity must remain hidden in order to maintain his class position. Clive comes from an aristocratic background; not only had his great-great grandfather been a Chief Justice in the reign of George IV, but also his family has held land for four generations (Maurice 86). When Maurice visits Clive's estate at Penge, Clive's mother, Mrs. Durham, explains that as soon as Clive marries he can claim his position as head of the family (Maurice 95). Mrs. Durham states, "All our old friends are looking to him. But he must take his place, he must fit himself" (Maurice 95). Clive must literally "fit" himself into an identity that will enable him to "take his place" in a purposeful role that abides by the heteronormative and rejects the effeminism associated with his class position. While his homosexuality has remained hidden, it continues to act as a hurdle that prevents him from "fitting" in order to gain the status that comes with his family's position. The pressure to fulfill the heteronormative extends beyond marriage and into the need for an heir, which forces him to further reject his homosexuality in favor of the public heteronormative identity.

"These children will be a nuisance," he remarked during a canter.

"What children?" [asked Maurice]

“Mine! The need of an heir for Penge. My mother calls it marriage, but that was all she was thinking of . . . I shall be worried eternally. They’ve always some girl staying in this house as it is.” (Maurice 96)

Clive recognizes that his homosexuality stands in opposition to his ability to fulfill his role as the head of the Durham family. By acknowledging his fears, Clive points out the pressure of acting out the correct public identity as well as the infringement such an act has on his private identity. The “nuisance” of children and the worry of “some girl” being around show that Clive recognizes the falseness of this public identity that he is expected to uphold. Even though Clive understands the space between his public and private identities, he does not indicate that he will abandon the duty of his upper-class position to express his sexuality. In other words, Clive has reconciled himself to portraying the correct public identity even if it prevents him from acting on sexual desire. Clive is faced with no alternative. He must either conform or potentially lose everything.

Clive’s ultimate rejection of his homosexuality indicates that fulfilling the public identity associated with the power and prestige of his aristocratic status is more important to him than expressing his sexuality. During his trip to Greece Clive makes a rather sudden realization, which reveals the influence of his class position to define his identity. For Clive “There had been no warning—just a blind alteration of the life spirit, just an announcement, ‘You who loved men, will henceforward love women. Understand or not, it’s the same to me.’ Whereupon he collapsed” (Maurice 118). Although Clive finds this change “shocking” because it disrupts how “he understood his soul,” he ultimately accepts his heterosexuality because the “body is deeper than the soul and its secret

inscrutable” (Maurice 118). This invocation by some outside voice associates the body with the public sphere and the soul with the “secret” of the private, implying that how Clive is received and seen by society is more significant to him than the realization of his sexual identity. Even though his class position acts as a mask that keeps his homosexuality hidden, Clive cannot allow his identity to straddle between two opposing realities. Again we are back to the separation of the public and private identities. Clive has succumbed to the pressure to maintain his heteronormative identity and repress his homosexuality; he does not see an option where he can perform and indulge in his private desires. While Clive’s realization could very well be justified as an actual change in disposition, the fact that it occurred as a “blind alteration” indicates that to a certain extent he is unaware of this change and the implications of its meaning. When he collapses upon making this realization, it is as if he is literally incapacitated by the rejection of his homosexuality; his private identity is formally repressed. Even though Clive claims to Maurice that he has “become normal—like other men,” he can never acknowledge what warranted this change and insists that it “is outside reason, it is against [his] wish” to understand why it has occurred (Maurice 126). Although Clive believes he has changed, these lines emanate a feeling of self-denial and suggest that he needs to separate the two identities in order to fulfill his duty as a man in society.

Due to this hint of self-denial and the reemergence of homosexual behavior at several points in the novel, Clive’s heterosexuality remains indeterminate and suggests that separating the public and private identities is impossible because it denies an individual full self-recognition. When Clive marries Anne Wood, he hopes to solidify his

heteronormativity by meeting the expectations of his class position through the establishment of a family, but his homosexuality exposes itself when he accepts Maurice fictitious intentions of finding a wife. Clive says to Maurice:

I've thought more often of you than you imagine, Maurice my dear. As I said last autumn, I care for you in the real sense, and always shall. We were young idiots, weren't we?—but one can get something even out of idiocy. Development. No, more than that, intimacy. You and I know and trust one another just because we were once idiots. Marriage has made no difference. Oh, that's jolly, I do think—" (Maurice 175).

Clive equates their homosexuality to a passing moment of "idiocy," which suggests that their acceptance of a heterosexual identity has restored them to normalcy and intelligence. While Clive initially calls the acceptance of heterosexuality as a "development," insinuating that he and Maurice have changed, he rejects this description and claims that "marriage has made no difference" in their identity, rather it has produced an "intimacy" and "trust" between them based on the denial of their homosexuality. Clive's insistence that he has thought often of Maurice, "cares for him in the real sense," and his further point about marriage reveals the falseness of his heteronormative mask. When Clive "dare[s] to borrow a gesture from the past" and kisses Maurice gently on his hand, the tension between Clive's public and private identities emerge. Clive states that he "wanted just to show [he] hadn't forgotten the past" and then tells Maurice "don't let's mention it ever again, but I wanted to show just this once" (Maurice 176). Even after he has given this kiss, Clive quickly wishes to deny it occurred, leading us to wonder

whether it really will be “just this once.” Although Clive thinks he has repressed his sexuality, the acceptance to conform has not alleviated the tension between his public and private identities.

Both Maurice and Clive feel the pressure to conform to a public heteronormative identity in opposition to their private homosexual identity. Rather than being viewed as homosexual, their relationship is seen by others through a lens that fits their behavior within the acceptability of a heterosexual upper-class Englishman. Their ability to fulfill their roles in the public sphere manipulates any indication of effeminacy as a marker of homosexuality back into an expression of heterosexuality. While this performance of the correct public male image is significant and shows how these two men can appear to fulfill the manly ideals of the time, what enables them to go undetected is the association of their heterosexuality and masculinity with their class status. While both men may fulfill their role well enough, even the slightest disruptions are overlooked because their class position makes the actualization of their homosexual identity unbelievable.

Maurice and Clive’s class position significantly impacts the way in which they are viewed in society because it prevents their relationship from being seen as more than a friendship between men of the same class. Even though their class position is associated with effeminism defined as a lack of purposefulness, Maurice and Clive’s maintenance of heteronormative behavior in addition to their class status works to hide their homosexuality and promote their performance of the appropriate public identity.

So they proceeded outwardly like other men. Society received them as she received thousands like them. Behind society slumbered the Law. They

had their last year in Cambridge together, they traveled in Italy. Then the prison house closed, but on both of them. Clive was working for the bar, Maurice harnessed to an office. They were together still. (Maurice 99)

Maurice and Clive fulfill the manly and purposeful roles associated with their class position to avoid detection by rejecting indications of effeminacy commonly associated with their class position. The word “outwardly” not only shows their ability to conform to society, but also suggests that there is a difference between the identity they are projecting and the one that they keep hidden. This ability to conform is further emphasized by their taking up of respectable occupations, which allow their association to move beyond friendship and into the professional sphere as well. And because both men are “received” to be heterosexual, they manage to go about “together” without arousing suspicions as to the nature of their relationship. Yet they are aware of the Law that “slumbered” behind society, which forces them to maintain their public act. Not only could this Law refer to the Labouchere Amendment to the Criminal Law Amendment Act of 1885 which charged men who were found to engage in “gross indecency,” i.e. sodomy, with a misdemeanor and the possibility of imprisonment, but it could also point to the social constraints upon male identity in society. Since both men inhabit a position within society that places them in power, they are not concerned with being found out at Cambridge or Italy and remain together still. The upper-class position enables them to project the image that they are only friends while remaining together without anyone being aware.

Similar to the upper-class' inability to recognize their relationship as homosexual, the power of their upper-class position enables Clive and Maurice's relationship to go unquestioned when exposed to members of the lower class. Since working-class individuals are viewed as social inferiors to the upper class, any claims made by a working-class individual that declared Clive and Maurice to be homosexuals would be regarded as false. This relationship between the master and the servant or the upper class and the working class is seen when Maurice visits Clive at his family's country estate at Penge. Maurice is given a room that "is small, furnished cheaply" and had "no outlook" which made him to wonder "whether he was being slighted" (Maurice 88). This turns out to be a room that connects with Clive's by way of a study, allowing them the opportunity to be together without question. Clive states, "I arranged it on purpose. We're up this staircase by ourselves" (Maurice 88). Since Clive's family sees the two men only as friends, sharing a room does not raise suspicion, but the need to be "isolated" ensures that they can keep their behavior secret from others. However, this secrecy does not carry over to the servants. Having kissed Maurice only seconds before and his head "still sitting on Maurice's shoulder" Clive allowed "a housemaid" to enter with hot water (Maurice 88). Although Maurice "started" to move, Clive is fearless of the repercussions of being seen by this maid. Although we find out later that Alec, who is Clive's servant, knows about Maurice's relationship with Clive, the power of class prevents anyone from acknowledging it up until that point (Maurice 221). His class position not only makes Clive feel superior, but he does not worry about what the servants might say.

When standing alone, Clive and Maurice's relationship may not appear to show the significance of class position acting as a mask, but when set against the cross-class relationship between Alec and Maurice, the ability to evade questions about their association seems near impossible. Whereas Clive and Maurice can exist within their own social sphere and portray a heteronormative existence that abides by the constraints placed upon men of their sex and class position, Alec's status as Clive's working class gamekeeper makes him Maurice's social inferior. The very existence of a relationship between the two men that goes beyond that of a master-servant dynamic would be questioned in Maurice's social circle and would challenge his status as a true member of the upper middle class, creating a situation that would echo the cause of Oscar Wilde's own downfall. As June Perry Levine points out, the novel "make[s] it clear that facing the class gulf is almost as great an obstacle to Maurice as expressing his sexuality" (Levine 77). While Maurice's interactions with Alec may not arouse issues of sexuality per se, they have the potential to destabilize his public identity because their association with one another falls outside of the typical upper class and working class relationship of master and servant or employer and employee. Being seen publicly with a member of a different class outside of this binary construction would raise doubts about each individual's character. Because each man realizes that he has stepped outside of this binary, he fears the other's actions will work against him to tarnish his own respectability within his respective class. These differences in class position not only expose the power that the upper-class position has to maintain heteronormativity amongst intraclass relationships, but also shows how cross-class relationships, through the doubts raised

about personal character, are forced to break down class constraints set up by capitalist patriarchy that suppresses opposing identities like homosexuality. In other words, cross-class relationships force the homosexual identity to move from the private into the public sphere.

Although Alec and Maurice's difference in class position works against the constraints of the class system, capitalism, patriarchy, and heteronormativity, initially their difference lead them to distrust one another. This distrust illuminates the importance of maintaining the class barriers, which promulgate the correct upper class and working class relationship and reaffirm the established social hierarchy. Here the class barriers do not lead to questions of sexual identity, but questions of respectability associated with class. Maurice hopes to find some point of respectability that will allow him to align Alec with himself, but when Maurice questions Clive as to "What class of home" Alec came from, he finds himself made physically ill by Clive's response that Alec's father was "the butcher at Osmington," another country estate (Maurice 205). This struggle between desire and disgust again brings up Levine's argument about the "tame" in pursuit of the "savage," but Maurice's reaction shows how expressing homosexuality outside of an intraclass relationship can endanger one's entire character. Maurice confirms this danger when he realizes "he had gone out of his class, and it served him right," which suggests that class difference exposed his homosexuality, whereas his relationship with Clive remained hidden (Maurice 207). For Maurice, Alec's class position immediately becomes associated with devious enterprises and switches Alec's requests from being romantic to showing "every promise of blackmail" (Maurice 207). When Alec insists that he has "a

key” to the boathouse at Penge where they can meet, Maurice begins see this as a plot that will expose his private homosexual identity and destroy the public heteronormative identity he has worked to maintain (Maurice 208). Maurice’s obsession with Alec’s class position exposes how a man’s class status can associate him with character traits that may or may not be true, indicating how wide the class divide is between these two men.

Similar to the upper-class characters, Alec recognizes all too well the role class position plays in defining an individual and the way his working-class background marks him as an inferior. His mistrust of Maurice and the upper class comes from previous mistreatment by these people, which used his working-class status to mark him as a nameless entity whose sole purpose is to serve. This upper-class view positions class difference as a set structure to maintain the upper-class control of the working class, suggesting that the barrier between the classes cannot be breached. After their meeting at the British Museum and spending the night together, Alec explains to Maurice exactly how class status positions him as an inferior by recalling his ill-treatment at the Durham’s estate, Penge.

Oo! Mah! Penge where I was always a servant and Scudder do this and Scudder do that and the old lady, what do you think she once said? She said, ‘Oh would you most kindly of your goodness post this letter for me, what’s your name?’ What’s your name! Every day for six months I come up to Clive’s bloody front porch door for orders, and his mother don’t know my name. She’s a bitch. I said to ‘er, ‘What’s yer name? Fuck yer

name.' I nearly did too. Wish I 'ad too. Maurice, you wouldn't believe how servants get spoken to. It's too shocking for words. (Maurice 229)

Although Alec has worked for the Durhams for six months, Mrs. Durham's inability to recognize and call him by name indicates how his working-class position marks him as a nameless inferior who is "always a servant" to his master. Alec finds this lack of genuine human respect deplorable to the point that it is so "shocking" he cannot describe it with words. While he may "do this" and "do that" in order to keep his job, he sees these tasks not as a positive request made to a servant, but a demand that maintains he is of no substance. Even Maurice's earlier suggestion to his aunt that "servants might be flesh and blood like ourselves" is met with a defiant "They aren't," implying that the working-class are somehow inhuman and for upper class to consider servants in any other manner is preposterous (Maurice 215-16). Echoing these ideas when Maurice divulges his love for Alec, Clive indicates that he believes "intimacy with any social inferior was unthinkable," suggesting that disrupting the class boundaries is the most heinous of acts (Maurice 242). These instances portray an upper-class society view, which deems the working class as inconsequential and inferior members of society who must be kept in their place. Although the upper class maintains a relationship with the working class, it must fall within the constraints of this upper-class view. Alec's indication of his position suggests that his interactions with Maurice are bound to raise questions if they fail to adhere to these guidelines.

Alec's recognition of how the upper class views him shows that he understands how he must work to disprove their negative opinions associated with his class position,

unlike Maurice, who achieves his respectability and worth without real effort because of his upper-class position. When Alec writes to Maurice after their first encounter he insists that he is “perfectly aware [he is] only a servant that never presume on your loving kindness to take liberties or any other way” (Maurice 207). Here, Alec both claims his class position by calling himself a “servant” and points out how he stands in opposition to the upper-class view, particularly that of Maurice, by refuting any concerns of blackmail and stating that he will not take “liberties” on his kindness. Although Alec continues to claim he comes from a “respectable family,” in subsequent telegrams he also recognizes that Maurice’s clear refusals to answer these telegrams “do not treat [him] fairly” (Maurice 216). When Alec becomes fed up with his mistreatment because of his class position, he refuses to be considered Maurice’s servant and indicates that he will only show “respect *where it’s due only*, that is to say to gentlemen who are gentlemen” (Maurice 216). This recognition of the upper-class behavior suggests that Alec sees his mistreatment as improper and dehumanizing as well as an indication of Maurice’s failure to live up to the supposed respectability that comes with his position. Alec not only asserts his desire to be viewed outside of the class system, but also indicates that he should be seen as an equal because all individuals deserve respect regardless of their class position. In other words, Alec sees the falseness behind class status as a defining factor of an individual’s character.

The interactions between Alec and Maurice illuminate the importance of one’s class position to define character as well as the upper-class mentality towards the working class, which also show how capitalism opposes homosexuality and reinforces

heteronormativity. Alec and Maurice's understanding of the class system's power to degrade their homosexuality and reinstate the heteronormative forces them to abandon their class positions in order to freely express their sexuality. In this sense, Alec and Maurice move their private identity into the realm of the public through the rejection of the class system, which demands and dictates heteronormative behavior. The move of the private identity into the public sphere is seen when Alec and Maurice run into Maurice's former teacher, Mr. Ducie, at the British Museum. Although Maurice recognizes Ducie immediately, Ducie goes through a list of names, which are all incorrect. With Alec standing next to him, Maurice states: "No, my name's Scudder" (Maurice 223). Maurice has literally abandoned his own name and position and become Alec. Even when Alec responds to this with "It isn't" and explains he has a "very serious charge" "to bring against Maurice, Maurice plays it off saying "Yes, awfully serious" and then "rested his hand on Alec's shoulder so that the finger touched the back of the neck, doing this merely because he wished to do it, not for another reason" (Maurice 224). Here Maurice has broken down the class barrier by showing his lack of fear through his association with Alec. The move to touch the back of Alec's neck because he "wished to" indicates that his private desires are exposed in the public sphere, fulfilling what Hocquenghem sees as a challenge to undo capitalism. Although Mr. Ducie witnesses this action, he "assumed some uncouth joke" to which he "did not take notice" because he is "an unsuspecting man" (Maurice 224). While Mr. Ducie does not question why Alec and Maurice are interacting with one another, he does recognize it as "uncouth." Ducie fails to question further, mostly because he thinks he has mistaken Maurice, acting as Scudder, as one of

his former students who come from respectable backgrounds. Ducie clearly recognizes a difference in these men, but he cannot pinpoint its location.

Still, Maurice discovers that the class system does not allow him to express his homosexuality and clearly makes this connection between the pressure of his class position to dictate his public heteronormative male identity when he thinks: “They must live outside class, without relations or money; they must work and stick to each other till death. But England belonged to them. That, besides companionship, was their reward. Her air and sky were theirs, not the timorous millions who own stuffy little boxes, but never their souls” (Maurice 239). Here Maurice suggests that he and Alec stand in opposition to the class system, which dictates English society. In doing so, Maurice links class position with both the family structure and economic power and indicates that in order to abandon the constraints of the class system one must also abandon the reinforcing reminders of those constraints. Here the novel supports the ideas of both Hocquenghem and D’Emilio in suggesting that homosexuality can undo the constraints of the capitalist class system, which fosters and reaffirms heteronormativity, by redefining the traditional family structure. Maurice further positions him and Alec against the capitalist social view, aligning their classless status with a true understanding of their souls, which he connects to England in the form of the land, air and sky. This connection with the open spaces against the “stuffy little boxes” of the city further indicates the freedom Maurice and Alec experience compared with those who function within the class system and abide by the heteronormative. Maurice ultimately implies that while society accepts these capitalist gains as some kind of reward, he and Alec in their abandonment

have gained more than any material thing could provide. They have literally removed the mask of class positions and stopped performing a false identity. In facing this unknown, Maurice and Alec have challenged the very structure of the capitalist class system.

The power of *Maurice* comes from its ability to expose the constraints of the patriarchal capitalist class system on the expression of homosexuality. While Maurice feels compelled to maintain a public identity and suppress homosexual desires in order to live up to his class position, he finds the tension in separating them impossible to avoid. Only through engaging in a cross-class relationship that abandons the constraints of the class system and removes the heteronormative mask hiding his homosexuality, can Maurice allow this private self to emerge within the public sphere. Although Forster's ultimate decision to have Maurice and Alec run off to live outside of class seems an impossible feat, one that the author himself acknowledges in his Terminal Note as difficult to imagine, the novel makes it clear that rejection and abandonment of the class system, the traditional family, and heteronormativity, all of which play into an understanding of masculinity, are the only ways to undo the constraints that society has imposed on individuals of all walks of life (Maurice 254). The final message Forster leaves us with then is to question those very structures that impede upon our very freedom of individuality.

Chapter 3

Pacifism, Homosexuality, and Class

in A. T. Fitzroy's *Despised and Rejected*

In *Manipulating Masculinity: War and Gender in Modern British and American Literature*, Kathy J. Phillips argues that societies that label arbitrary human traits as “feminine” “possess a tactic useful for war-making” because such defined behavior causes men who “detect some of these human traits in themselves” to worry about their status as men (Phillips 2). As a result of this fear, Phillips suggests that men “scramble to amass ‘proofs’ of masculinity” in order to disprove their association with the feminine (Phillips 2). This need to showcase masculinity is especially important when a society has “convince[d] its citizens that men love to fight and women hate to fight (or cannot fight)” because this ideology can “manipulate” men to go to war simply to “verify they are not women” (Phillips 2). In other words, a man proves his masculinity by choosing to enlist to fight a war. As Phillips points out, British imperialism helped to disseminate this aggressive and militaristic version of masculinity through its focus on conquest, which reinforced heteronormativity while supporting the empire. In order to cement his masculine and heteronormative “public persona,” a man “needs military service in a war as proof that he is not an invert” or homosexual, even if his private sexual practices align him as such (Phillips 25). Phillips shows that fulfilling the duties and personality traits of acceptable male behavior in society, specifically participation in military activities, displaces notions of homosexuality. This displacement results because military involvement rejects the “dominant ideology” which “proclaimed homosexuals incapable

of fighting” and supports the syllogism that “there are no half-men at the front; I am at the front; therefore, I am not a half-man” (Phillips 26). Here, every man who fights achieves wholeness through fulfilling masculine ideals. Similar to the way that upper-class status functions as a mask to hide homosexuality, participation in militarism also works to ensure that one’s public identity aligns with the capitalist ideology of heteronormativity. When a privileged man fails to participate in militarism, an act that proves masculinity, it questions not only his public heteronormative identity, but also the perception of his masculinity that is associated with his class position.

Militarism’s ability to support the establishment of an appropriate public heteronormative male identity shows how participation in nationalist endeavors reinforces dominant ideologies regarding sexuality and gender roles. For homosexual men in the early twentieth century, supporting nationalism through militarism promoted their performance of a public heteronormative identity which allowed their sexual identity to remain unseen. In “Nationalism and Respectability: Normal and Abnormal Sexuality in the Nineteenth Century,” George L Mosse argues that nationalism and respectability “have supported each other” because they have helped to “condemn the unconventional as threatening to the state and society” by defining and distinguishing between normal and abnormal behavior in order to “guarantee a happy and healthy world” (Mosse 221). In other words, supporting nationalism promotes one’s own respectability or acceptance within society. If a man is already viewed as a respectable individual because of his class position, supporting nationalism only upholds his established identity. For Mosse, early twentieth-century nationalism worked to maintain

heteronormative ideology by focusing on “sexual control,” which attempted to assert domination over one’s “public and private life” (Mosse 222). This connection between sexuality and the public and private fits well with Hocquenghem and D’Emilio’s ideas on the oppression of capitalism that makes homosexuals the scapegoats who disrupt the stability of heteronormativity and shows society’s fear of the unknown. Through the establishment of an ideal that worked “to define normalcy and abnormalcy and to contain sexual passion,” nationalism fostered the separation between a public heteronormative identity and a private homosexual identity (Mosse 222). By defining what was normal, nationalism reinforced heteronormativity, patriarchy, and capitalism through praise of masculinity and condemnation of the effeminate. For Mosse, nationalism provided the ideal that not only controlled sexuality, but also enabled changing sexual attitudes to be “absorbed and tamed into respectability” (Mosse 222). In this sense, nationalism worked to uphold a standard that promoted the dominant ideologies regarding sexuality and gender roles by labeling disruptions to these roles as unpatriotic. Failure to fulfill his nationalist duty in war could label a man not only as unpatriotic, but also question his ability to live up to his class position and the perception of his gender and sex.

For Phillips and Mosse, a man who participates in militarism to support nationalism aligns himself with the heteronormative and proves his masculinity by being purposeful and rejecting effeminacy. The connections among ideologies of sex, gender, sexuality, militarism, and nationalism marks violence and aggression as representations of heteronormativity. If a man opposes or rejects militarism he becomes positioned against both the heteronormative and society as a whole. Phillips’ argument that

militarism proved manhood and Mosse's connection between nationalism and the heteronormative suggest that abnormal behavior, which rejects social ideologies, stands against the nation state. Although this abnormal behavior could be seen solely as a failure to fight, it has larger implications, which suggest that being unpatriotic and refusing to go to war could undo one's ability to maintain heteronormativity and lead one to be seen as effeminate through a lack of purpose which could question sexuality. Here both Phillips and Mosse point to anti-militarism or pacifism as a disruption to appropriate behavior that works against the dominant nationalist ideology.

Although participating in militarism maintains heteronormative respectability and masks homosexuality, a man's refusal to do so questions his status within society, particularly his class position. When an upper-class man refuses to fight, his anti-militarism becomes viewed as an abnormal behavior, which undermines the established perception of his class position. While anti-militarism opposes the heteronormative and questions masculinity, class position proves more significant because for the upper class the rejection of militarism is viewed not as an indication of homosexuality, but a failure to live up to the ideals of one's class and masculinity. The way class position functions within militarism, nationalism, and the maintenance of the heteronormative are explored in the 1918 novel *Despised and Rejected* by A. T. Fitzroy, a pen name for the woman writer, Rose Laure Allatini. Fitzroy's novel tells the story of both Dennis Blackwood, a closeted upper-class composer, and Antoinette de Courcy, a lesbian unaware of her homosexuality who comes from an upper-class French family now living in England. Through these two characters, Fitzroy tackles two controversial topics for the time:

pacifism and homosexuality. Like Maurice Hall and Clive Durham, Dennis Blackwood faces the same pressure to maintain a public heteronormative identity, which forces him to keep his homosexuality a private and hidden identity. Although Dennis's relatives and friends question some of his unmasculine behavior, they never make the connection between his difference and his homosexuality, which speaks to the power of his class position to maintain heteronormativity. When World War I breaks out within the novel, Dennis's refusal to fight is seen as both unpatriotic and unmasculine, but never as an indication of his failure to be heterosexual. In exploring how pacifism and homosexuality oppose heteronormativity, Fitzroy acknowledges the similarities between these positions, which stand against and disrupt the patriarchal capitalist class system. In other words, Fitzroy moves what otherwise remains private and suppressed into the public sphere and questions the heteronormative structure of society within the novel. Although Dennis Blackwood's pacifism is viewed as unpatriotic and unmanly behavior, his class position makes this rejection of militarism and nationalism not an indication of homosexuality, but a failure to maintain the performance of behavior appropriate to men from his class. Similar to E. M. Forster's *Maurice*, Fitzroy's *Despised and Rejected* shows how class position masks homosexual identity in order to maintain heteronormativity.

Similar to Maurice and Clive in Forster's *Maurice*, Dennis Blackwood's homosexuality goes unrecognized because his class position supports a heteronormative identity in society. Despite the power of his class position, Dennis continues to fear the recognition of his homosexual identity and feels pressure to attain further evidence to support his public heteronormative male identity through a heterosexual relationship with

Antoinette de Courcy. Although Dennis suggests that Antoinette is also a homosexual like himself through his analogy of their existence as “square peg[s] in . . . round hole[s],” she fails to understand the meaning behind these words because she cannot view him outside of a heteronormative lens, which is reinforced by his class position (Fitzroy 52). When Dennis proposes marriage to Antoinette and she asks for time to think it over before accepting, Dennis and she begin a kind of secret engagement to be engaged, where Antoinette fails to recognize Dennis’s homosexuality until he ends their relationship several months later and explicitly divulges the information. Here, Dennis’s previous analogy is characterized as a “riddle” which suggests that his identity and sexuality are complex but not easily discernable (Fitzroy 215). Dennis waits for Antoinette to give him evidence that she understands this “riddle,” indicating his fear of self-incrimination by breaking the barrier that separates his public and private identities. When Antoinette indicates that she understands, she actually “had no idea as to the nature of the difficulties and complication to which he alluded” (Fitzroy 215). With her lie, Dennis feels comfortable to express how he “was hopelessly different from other men” and how “women never appealed” to him, which moves his sexual identity into the public sphere. Because he recognized the “same kink of abnormality” in Antoinette, he believes that together they “could fight the loneliness” of their sexual difference by maintaining a false heteronormative relationship within the public sphere, which would further suppress his homosexuality (Fitzroy 215). For Dennis, his class position never provides enough assurance to uphold his heteronormative identity. Antoinette cannot see beyond Dennis’s class position and as a result fails to see his homosexuality until he discloses it to her. In

this way class position works to mask his homosexual identity and encourages the separation of his public and private identities.

Dennis's fear of being recognized as a homosexual exposes the tension that exists between his need to conform to a specific public identity and his desire to express his homosexuality. Although Dennis realizes that he is different from others because of his sexuality, he insists that it must remain repressed and he must continue to perform a public heteronormative identity. Dennis's attendance at a "fancy dress dance" that his neighbors are hosting shows how his private identity opposes the performance of a public identity (Fitzroy 125). Dennis connects the costume dance to the "masquerade" that must be the "whole of his life" in order to maintain the correct public identity. Dennis sees his need to conform as a "travesty" but also a "disguise" to make "every impulse, thought and feeling . . . appear not different from other people's" (Fitzroy 125). By showing that he must hide from these private thoughts, impulses, and feelings, Dennis points out the pressure he feels to be like everyone else while showing the importance of heteronormativity to his own class position and how it stands against who he is.

This further fear that his private homosexual identity will undermine his class position and cause significant repercussions reinforces and pressures Dennis to maintain a public heteronormative identity. When faced with his love for Alan Rutherford, a man of a similar class position, Dennis exposes his fear over his private identity emerging into the public sphere. Dennis describes his difference as a "secret terror," implying that it both causes him fear but must remain silenced, preventing him from seeking help from others (Fitzroy 107). Due to his failure to be like other men, Dennis identifies himself as

an “outcast,” which has led him to be “maddened by fear and horror and loathing of himself,” indicating that his maintenance of the public identity has brought him to the brink of insanity and self-hatred (Fitzroy 107). This kind of self-loathing continues as he calls himself “Abnormal—perverted—against nature” and prompts him to categorize his difference as the result of having “the soul of a woman in the body of a man” (Fitzroy 107). This connection to the female soul augments his difference from other men as a kind of effeminacy and places his sexual confusion into a heteronormative construct. Although Dennis calls his love for Alan “shameful,” he sees this description as “strange,” suggesting that what he feels is natural, despite the fact that it opposes heteronormativity and that which is considered natural in society (Fitzroy 108). Dennis shows that his fear of being recognized as a homosexual motivates his heteronormative performance and indicates that this same fear causes a tension within him, which results from maintaining a public identity that opposes his private self.

For Dennis this tension between his public and private identity cannot be reconciled, which cause him to perpetually struggle between his homosexual desires and the socially accepted heteronormative behaviors. He must maintain the public identity while suppressing the private; failure to do so means failure to be accepted by society.

We’re disinherited from legitimate ways of happiness, you and I. We’re Ishmaelites, outcast for ever from the world of normal men and women. Yet it isn’t our fault that we were born with unusual natures any more than it’s a cripple’s fault that he’s born with a deformed body. But they turn from us as if we were lepers. What do they know of the continual struggle

to be decent, and to keep decent, with something always tugging you the other way? They don't know the ghastliness of having to pretend to be as normal as they, and all the while stifling and suppressing the most vital side of yourself-the love-side. And they don't know what it's like to go in perpetual fear of discovery, and fear of your own condemnation as well as theirs . . . I'm twenty-six, Antoinette, and I've known, or almost known ever since I was fifteen; and in all those years I've never told a soul.

(Fitzroy 221)

Dennis makes it clear that homosexuality puts him and Antoinette in opposition to the heteronormative world around them. His focus on his illegitimacy, reinforced by his references to "Ishmaelites," "outcast," and "lepers," implies that homosexuals are unable to function within society and will be shunned. The word "lepers" specifically characterizes homosexuality as a disease and "Ishmaelites" suggests illegitimacy as well as being part of a religious branch outside of the Christian mainstream of British culture. Although Dennis champions his homosexuality as natural, his focus remains on how he must control this aspect of identity in order "to be decent" and "keep decent." This need to control what is natural shows the oppression of heteronormativity on Dennis's identity, which literally tugs at him and highlights the tension between the public and private. For Dennis, his fear of being condemned for being different becomes a forced silence, which connects back to the forced suppression of his sexuality under the current social system. Dennis ultimately implicates social ideologies that support heteronormativity as unnatural because they force him into a performance, which fails to express his homosexuality.

Although others recognize that Dennis is different because he does not embody the masculine ideals associated with his upper-class position, his class views these failures under a heteronormative lens which helps him to evade recognition as a homosexual. Here, his unmasculine behavior is linked to effeminacy but does not become a sign of sexual identity. Instead, his class position reaffirms its power to mask Dennis's homosexuality and maintain his heteronormative identity. When a difference in Dennis is recognized, it is explained as some heteronormative appropriate idiosyncrasy. Mrs. Blackwood explains that her son's failure to "play with soldiers or steamers or any of the usual toys" made her husband "quite angry" because he "always wanted his boys to be *manly* boys" (Fitzroy 16). This acknowledgement shows Dennis's disruption of the heteronormative ideology and his failure to meet the masculine expectations of his father. While Mr. and Mrs. Blackwood recognize Dennis's difference, Mrs. Blackwood indicates that she "wondered what it was that made him so different from the other boys and baffled all her attempts to fathom it," implying that sexuality is not even considered or recognized as a possible reason (Fitzroy 37). Even though Mrs. Blackwood always appeared ready "to touch the fringe of that secret world of his," she writes off Dennis's difference as indicative of his profession as a composer: "Artists were sometimes peculiar—she clutched at that—and her boy was an artist: perhaps that accounted for it" (Fitzroy 33, 37). Here Mrs. Blackwood links her son's difference to something tangible within a heteronormative worldview and does not acknowledge reasons that oppose or disrupt this view.

While Mr. and Mrs. Blackwood view Dennis from a heteronormative understanding of the world which supports their class position, Alan Rutherford has the ability to recognize Dennis from an insider perspective because he too is a homosexual from the upper class. Although he is the son of a man who owns several coal mines, Alan is not afraid to step outside of his upper-class position in order to understand the impact the class system has on others. In his efforts to improve working conditions at his father's coal mine in Crannack he states that he "must get at things from the inside" and that it is "no use standing at the top of the shaft and wondering" (Fitzroy 102). This need to experience the conditions from the working-class perspective highlights how Alan is different from others in his class and suggests that he understands the constraints the class system puts on his behavior. When Dennis first sees Alan acting as a blacksmith, he assumes Alan to be a working-class individual, but Alan's subsequent accident with the smithing tools causes him to swear, which surprises Dennis because "his speech bore no trace of Cornish dialect, but every trace of the accent that is manufactured at Oxford" (Fitzroy 97). Here Dennis sees Alan as different because he refuses to limit himself to only those activities deemed appropriate for the upper class. Eventually the exchanges between Dennis and Alan suggest that their difference from the people of Crannack results not only because of their class position, but also because they are homosexuals.

Dennis added in a lower voice, "And anyway . . . I shouldn't find one like you. I shouldn't find anything half as good"

Alan glanced up with a quick flush of pleasure. "You've liked meeting me, then Ah, but you can't have liked it half as much as I've liked

meeting you. Think of it—after all this time and among these people, suddenly to come across another human being from the world I’ve almost forgotten!”

Dennis said half-aloud: “Consider the even greater wonder of meeting someone from a world that one didn’t know really existed—that one had scarcely dared to dream into existence.” (Fitzroy 105)

In their discussion, Dennis clearly recognizes that this difference in Alan marks him as special. While Alan acknowledges that he has liked meeting Dennis, he keeps his meaning ambiguous, implying that the world he has “almost forgotten” is the one of the upper class, which he does not experience “among these people” of Crannack. Alan’s “quick flush of pleasure” is the only indication that suggests that this forgotten world may be connected with homosexuality because the reaction moves beyond a simple friendly exchange. But it is through Dennis’s reply that we understand that this meeting has larger implications for them both. Dennis suggests that Alan has literally made a “dream into existence” because Alan has shown him a world he “didn’t know existed.” Here Dennis’s “wonder” of finding proof of someone like himself, implies that he recognizes in Alan another shared existence between the two of them which moves beyond class. This recognition of homosexuality links Alan’s refusal to abide by appropriate behavior for his class position with his sexuality and points to how his ability to live outside the constraints of the class system symbolizes all of the ways he opposes society.

At the outbreak of World War I, Dennis finds his political views in opposition to both militarism and nationalism, which impedes his ability to align himself with the

dominant ideology of society. Dennis does not keep his pacifism hidden and by exposing it works to undermine the truth of masculine ideals associated with fighting in a war, despite the consequences of being viewed as effeminate. His refusal to fight questions his ability to maintain the public heteronormative identity because pacifism does not fit into the upper-class male mentality and support of nationalism. For Dennis the war is “damnable and stupid, and cruel” because everyone “pretended that it was a noble thing, a glorious game, a game which every Englishman should be proud to be playing” (Fitzroy 150). The war becomes a “game” that is nothing more than a performance to show one’s “noble” traits, which reinforce the heteronormative ideals of masculinity. For Dennis pacifism becomes his way to show his difference to the heteronormative in a way that he could not with his homosexuality.

Through his pacifism, Dennis attacks nationalism and its ability to reinforce the heteronormative by creating a space for himself to exist in opposition to the masculine ideals associated with his class position. In discussing his pacifism with his father and his father’s friends Mr. Ryan and Dr. Clavering, Dennis and these men make us aware of how militarism supports nationalism and the maintenance of a heteronormative identity. For Mr. Blackwood, fighting is seen as “human nature,” an “instinct” that cannot be removed (Fitzroy 194). He links wars with nation building, stating, “Nations that have had no wars have become degenerate, and gone to the wall” (Fitzroy 194). Here Mr. Blackwood both legitimizes war as natural, and suggests that opposing that behavior has led to the undoing of nations. If this connection were not enough, he calls men who have “got no fight” in them “unnatural,” reinforcing the importance of war to maintaining

heteronormativity and highlighting Dennis's failure to embody the masculine ideals of his class position (Fitzroy 194). Dennis is seen as "unnatural," but is not viewed as a homosexual because his class position masks this recognition by considering his effeminacy a result of his pacifism. Mr. Ryan argues that fighting at the Front would allow Dennis to "die like a gentleman," which links militarism to proving his respectability as a member of the upper class and implies that death proves one's masculinity (Fitzroy 192). Dr. Clavering argues that Dennis's position "as an artist" is what gives him the ability to oppose the war, but does not indicate that Dennis is correct in disregarding militarism. Dennis rejects these claims that he is "unnatural" or opposed to the natural order of things by arguing that society works to conquer and control what is natural. By building "ships and railways" as well as establishing a "gulf that separates [man] from the beast," Dennis shows how society creates a hierarchical order to achieve superiority over what is natural (Fitzroy 195). Dennis uses his focus on how man can conquer the world around him to prove how man "can conquer *himself*" and overcome the natural instinct to fight (Fitzroy 195). In suggesting that "overcoming an instinct" is typically viewed as being natural by society, Dennis questions why war, which is a "hindrance to civilization and progress," is not similarly dealt with (Fitzroy 194). Here, Dennis implies that mankind's control over the natural world leads him to understand that suppressing instincts and the environment is the order imposed by society, thus pointing out the flaws in an argument promoting militarism, which encourages giving in to what are natural instincts. In suppressing his war instinct and promoting pacifism, Dennis actually abides by the codes of civilization, whereas society does not. While this logic

aligns his homosexuality with being a natural instinct, Dennis's reasoning indicates that he should suppress his sexual identity because society deems it correct to conquer and control these feelings and instincts. Although Dennis's argument is complex and sits between the forces of society and one's personal beliefs (the public and the private), his attack on the natural order of behavior within the system works to create a space for him to exist, which despite its complications opposes the heteronormative ideals, associated with his sex, gender, and class position

For both Dennis and Alan, their pacifism becomes implicitly linked with their homosexuality because their rejection of militarism and nationalism opposes the patriarchal heteronormative order. In disrupting the public heteronormative male identity through their pacifism, Dennis and Alan question the constraints of their class position which forces them to address the tension that results from the separation of their public and private identities. Until Dennis re-meets Alan at a pacifist meeting he is sure that Alan "was the type that could not be held back, that would be eager and impatient to go" to fight the war (Fitzroy 160). Upon Alan's arrival, Dennis recognizes how their sexuality and pacifism opposes heteronormativity. The fear of conscription and the danger of being acknowledged as a pacifist in society echo the same fear that comes from being recognized as a homosexual. Alan states that they are at a great risk—"perhaps imprisonment, perhaps death,"—suggesting that pacifism stands in as much opposition to society as does homosexuality (Fitzroy 246). Like their homosexuality, which fails to live up to the masculine ideals of their class position, pacifism is also viewed as a "danger to humanity" (Fitzroy 289). By showing that he has been "cast off" by his father, who has

“tried to get him run in,” Alan explains that his pacifism has disrupted his ability to fulfill the duties of class position to the point that he has lost his class connection through his father’s rejection (Fitzroy 247). In being “cast off” Alan recognizes that he and Dennis must have the “courage to face out that knowledge, and above all, to be true to ourselves” (Fitzroy 250). Being true to themselves while accepting and promoting their opposition to society through their pacifism allows both men to acknowledge their private identities within the public sphere and acts as a stepping stone for coming to understand their position as homosexuals within society. Dennis shows how his own self-identity opposes nationalism and the heteronormative when he faces the tribunal to challenge his conscription. When Dennis is told that it is his “business to fight for your country, not to criticize it” and that ““Right or wrong, my country”” is the line for “every true Briton to take up,” he shows how he stands against the established masculine ideals of his nation and class position by stating “I am a humanitarian before I am a ‘true Briton’” (Fitzroy 312). Through their rejection of nationalism and in turn the heteronormative, Dennis and Alan highlight the connection between pacifism and homosexuality, showing that their opposition creates a space for them to challenge the current social order.

The recognition of Dennis’s pacifism in opposition to nationalism destroys his ability to remain a member of the upper class. Although Dennis loses his class position through his pacifism, the connection between pacifism and homosexuality remains unrecognized by the majority of the novel’s characters, suggesting that removal of his class position fails to disrupt his performance of the heteronormative. In her own words to Antoinette, Mrs. Blackwood suggests how Dennis’s pacifism marks him as different

and has led to his loss of recognition within the Blackwood family and his class as a whole. Mrs. Blackwood explains:

I daren't mention it before Clive or Daddy. Dennis was a great disappointment to his father, even as a little chap, when he wouldn't go out shooting with him, because he couldn't bear to see the animals hurt. . . . And now-it's dreadful, my dear: Daddy has struck his name out of the Family Bible, where we've got all the children's names and the date of their birth written down (Fitzroy 339)

For Mrs. Blackwood, her husband's disappointment in Dennis comes directly from his inability to be like other boys and men, which is viewed as effeminacy. She portrays him as sentimental in his dislike for shooting and indicates that talking of Dennis is not permissible. Mr. Blackwood's move to strike Dennis's name from the family Bible and Mrs. Blackwood's forced silence of her son in front of his father and brother suggest that he has literally been erased from existence. In this same move Dennis has literally been stripped of his class position. His opposition to the war has placed him against society to the point that his family cannot even acknowledge his existence because it questions their own position within society. Although Mrs. Blackwood suggests that Dennis is different because of his effeminism or unmasculine behavior, she does not link this with sexual identity and it appears that neither does the rest of her family. Dennis's failure to fight is a failure to live up to the respectability of his class position and in supporting pacifism he has questioned his status as a member of this class. Because he cannot fulfill the patriotic duty that is expected of him as a man of the upper class, he proves to be unworthy of that

class position. Although his pacifism works to undo the respectability that comes from his class position, he remains unseen as a homosexual because the impact of his actions only questions his ability to meet the expectations of his heteronormative class position, where effeminacy is recognized in more ways than just a sign of homosexuality.

Although Dennis and Alan are both seen as different because of their pacifist views and sent to prison for failing to fight in the war, at the end of Fitzroy's novel it is clear that the connection between pacifism and homosexuality portrays their imprisonment as the result of opposing both the dominant political view, but also the heteronormative view accepted by society. The exposure of their pacifism and its subsequent disapproval by society, which questions their class position, alludes to the way their homosexuality would have caused a similar kind of disapproval because it also stands against British social ideology. In the final scene of the novel Antoinette discusses both Dennis and Alan with Barnaby, Dennis's crippled pacifist friend, suggesting that their acknowledgement of their private homosexual identity in the public sphere and rejection of militarism through pacifism shows more bravery than fighting in the war ever could. Antoinette points out the naturalness of Dennis's homosexuality, explaining that he "was made like that" and that "bottling up all of his thoughts and feelings" was terribly difficult for him (Fitzroy 346). Here Antoinette shows that the separation of public and private identities does not benefit an individual when she acknowledges that homosexuality is not a personal choice and "bottling" it up can be problematic. For Antoinette, Dennis and Alan's sexual difference has a direct connection to their pacifism,

which connects to abnormality and opposes the dominant heteronormative ideology of aristocratic British society.

Everybody seems to imagine that you're abnormal because you *like* being abnormal . . . just as they imagine that men go to prison because they like it better than going to the Front. As if being different from normal people weren't curse enough in itself, without having them think it's your own choice, and that you enjoy being different (Fitzroy 346-347)

Antoinette again suggests that abnormality is not a choice, implying that "being different" is both a "curse" and far from enjoyable. In connecting the unacceptability of homosexuality to that of pacifism, Antoinette shows that sexual difference is like an imprisonment within the heteronormative society, similar to that which pacifists who refuse to fight must endure. Through this imagery, Antoinette highlights the pressure of heteronormativity, which produces a real tension for those who are abnormal and indicates the struggle that comes with opposing what is considered normal. The significance of abnormality to stand against the established ideology of society is what Barnaby sees as "a wonderful motive-force that might accomplish much," but he also recognizes that holding this position would be condemned "as an evil, vicious growth that should be stamped out!" because of its opposition (Fitzroy 347). For Barnaby, being different in both the political and sexual sense has the potential to cause change because it questions what the rest of society deems as inappropriate and works to undo these social constraints. Barnaby furthers this point by stating that men like Dennis and Alan are forced to "suffer in a world not yet ready to admit their right to existence," indicating

that their very existence disrupts what is perceived to be normative. This suffering is described as a “sacrifice” which is so difficult to endure that labeling these men as “coward[s]” for supporting pacifism fails to recognize their bravery in defying the heteronormative, which rejects both anti-militarism and homosexuality (Fitzroy 350). Dennis and Alan’s defiance of the appropriate heteronormative role for men of the upper class through their pacifism and homosexuality exposes their private thoughts and feelings in a public space and works to undo the constraints of capitalism.

Through representations of pacifism and homosexuality, A. T. Fitzroy’s *Despised and Rejected* shows the power of class position to maintain a public heteronormative identity. Although Dennis Blackwood comes from an upper-class background, he must fear being recognized as a homosexual. This fear forces him to conform to heteronormative behavior in order to avoid being seen as different. Through his attempt to prove his heterosexuality, Dennis shows the way in which one identity must be maintained and performed in public while another must be suppressed and avoided. Although others see Dennis as different, they fail to pinpoint the exact cause of this difference, suggesting that his class position relegates this difference within a heteronormative framework. Not until Dennis chooses to support pacifism and reject militarist and nationalist support for World War I does he take a step towards opposing society’s heteronormativity. While his political views stand against the masculine ideals of his class position, this difference is only recognized as tangible heteronormative quirks, which show that Dennis’s class position does not allow his unmasculine behavior to be seen as an indication of homosexual identity. In this sense, Dennis’s unmasculine

behavior works to question his class position rather than implicate him as a homosexual, because his class position proves more powerful than his inability to meet masculine ideals. Through connecting Dennis's political opposition with his sexual opposition, Fitzroy shows the significance of standing against the heteronormative in order to create a space for identities to emerge that question the supposed order of society. In the end, the final message we are left with is that class position works to mask sexual identity and help maintain heteronormativity, but by rejecting what is seen as normative an individual can break down the constraints of a class system built up by capitalism which only accepts heteronormative identities.

Works Cited

- Bristow, Joseph. Effeminate England: Homoerotic Writing after 1885. New York: Columbia University Press, 1995.
- D'Emilio, John. "Capitalism and Gay Identity," *Making Trouble*. New York: Routledge, 1992: 3-16.
- Fitzroy, A.T. (Rose Laure Allatini), Despised and Rejected. London: GMP Publishers Ltd. 1988.
- Forster, E.M. Maurice. New York: W.W. Norton, 1993.
- Foucault, Michel. The History of Sexuality: Volume 1: An Introduction. Trans. Robert Hurley. New York: Vintage Books, 1990.
- Halperin, David M. How to do the History of Homosexuality. Chicago: The U of Chicago P, 2002.
- Hocquenghem, Guy. Homosexual Desire. Durham: Duke University Press, 1993.
- Levine, June Perry. "The Tame in Pursuit of the Savage: The Posthumous Fiction of E. M. Forster." PMLA: Publications of the Modern Language Association of America 99 (1984) 72-88.
- Martin, Robert K. "Edward Carpenter and the Double Structure of *Maurice*." Journal of Homosexuality 8 (1983): 35-46.
- Mosse, George L. "Nationalism and Respectability: Normal and Abnormal Sexuality in the Nineteenth Century," Journal of Contemporary History 17 (1982) 221-246.
- Phillips, Kathy J. Manipulating Masculinity: War and Gender in Modern British and American Literature. New York: Palgrave Macmillan, 2006.

- Schehr, Lawrence R., "Defense and Illustration of Gay Liberation" Yale French Studies 90 (1996): 139-152.
- Sinfield, Alan. The Wilde Century: Effeminacy, Oscar Wilde, and the Queer Moment. New York: Columbia UP, 1994.
- Tosh, John. A Man's Place: Masculinity and the Middle-Class Home in Victorian England. New Haven: Yale UP, 1999.
- Who's Who in Gay and Lesbian History: From Antiquity to World War II. Ed. Robert Aldrich and Garry Wotherspoon. New York: Routledge, 2001.
- Weeks, Jeffrey. Sex, Politics and Society: The regulation of sexuality since 1800. New York: Longman Inc., 1989
- , Against Nature: Essays on History, Sexuality and Identity. London: Rivers Oram Press, 1991.