

A Postmodern Analysis of Film Adaptation of E.M. Forster's *Maurice*

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ABSTRACT

This study explores a postmodern analysis of film adaptation of E.M. Forster's Maurice. It examines the difference between the novel and its film adaptation with the help of postmodern analysis. The research design of the study is qualitative, descriptive, analytical and applied in nature. Articles, journals, and books such as A Theory of Adaptation by Linda Hutcheon and Writing About Movies by Gocsik Karen are very helpful in postulating the analysis of Maurice. The main emphasis is made on the identification of the adaptation of source text Maurice by E.M. Forster. In order to achieve this goal, first of all, a review of the previous works that are related to Maurice in the field of Literature is taken into account. Secondly, an understanding of A Theory of Adaptation by Linda Hutcheon is taken into account. Also A Theory of Adaptation from different perspectives such as the appeal of adaptation, intentionality in adaptation, transcultural adaptation and the pleasures of adaptation. The findings of this study show the difference between the novel and its film adaptation in the form of cinematography, visual, arts, location, gender, wardrobe, costume, etc. In the novel, rather different plot is used than the film. In the film, the focus is only on the subplots of the novel for cinematography. In other words, there is a difference between the original text and its adaptation. This study is helpful for learners who are trying to learn and teach film adaptation.

Keywords: Postmodern Analysis, Film, Adaptation, E.M. Forster, Maurice.

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Introduction

Adaptation has become a consequential discipline of investigation for scholars of language as well as literature. It consists of following things

such as points of contention, raises questions, problems, and stands for collaborative perspectives to intimate response to the simultaneous effects (Agarwal; Cardwell; Gupta; Leitch; Sanders). These components can be seen

in James Ivory's adapted novel *Maurice* which he uses for film adaptation (1987). However, adaptation is also a process of repetition with a purpose. There are various clear forms of adaptations: the wish to erase the recollection of the adapted text or has a desire to copy something to give a tribute. Adaptations can be seen in the form of film remakes as it is present in the form of mixed intent: "contested homage" (Greenberg) at the same time it is "oedipally covetous and worshipful" (McDougal).

E.M. Forster was an English novelist, short story writer, and essayist. He was considered to be one of the greatest novelists of the 20th century. His famous works are *A Room with a view*, *Howards End* and *A Passage to India*. He was some of the major writers who used adapting techniques; novels into films. Moreover, many of his works such as *A Room With a View*, *Howards End*, *A Passage to India*, *Where Angels Fear to Tread* and *Maurice* had great significance and used in the form of films. There is only one novel that was used for film adaptation in his own life.

E.M. Forster's *Maurice* was published posthumously. The novel is based on homosexual theme and published in 1971. In this novel, Forster highlights the homosexual relationship between three men. In the beginning, the protagonist of the novel Maurice establishes physical relationship with his classmate Clive Durham for more than three years. Later on, Clive leaves him

because of the social pressure and marries a woman named Anne Wood. As he knows that same-sex marriages are considered a crime at that time. That's why Maurice attaches to his servant, Alec Scudder, who is a gamekeeper and homosexual too. He is the one who sacrifices his career and decides to stay with him forever.

Objectives of the Study

1. To find out a point of departure in the film adaptation of E.M. Forster's *Maurice*.
2. To identify *A Theory of Adaptation* from different perspectives in the film adaptation of E.M. Forster's *Maurice*.

Research Questions

1. Why a point of departure is a useful element in the film adaptation of E.M. Forster's *Maurice*?
2. In what context *A Theory of Adaptation* is used in the film adaptation of E.M. Forster's *Maurice*?

Literature Review

This study utilizes "literature review as a research vehicle" Biggam to investigate the key objectives of the study. It illustrates and critically reviews the central consequences which encompass transcultural adaptations in their historical context such as the concept of adaptation. The concept of adaptation is not new and it has been practiced by different scholars of language and literature from the last few

years. Dictionary meaning of adaptation is “to adapt, is to adjust, to order, to make suitable” (Hutcheon 7). Films convey its message by images with relatively few words than a novel. In general, adaptations, disclose those stories who have “infective power” (193).

The concept of adaptation is different in both the novel and the film. The following elements are present in the story adaptation: themes, events, words, characters, motivations, a point of view, consequences, contexts, symbols, images and so on (10). While a film consists of three forms of act-structure like a beginning, a middle, and an end. In the beginning, disharmony is demonstrated, in middle implications of the disharmony worn out and at the end where the disharmony is settled down (Lindley 206).

Theory of Adaptation: History and Evolution

Hutcheon investigates in her book *A Theory of Adaptation* about different modes of engagement, fidelity, and spectator reception in the form of adaptive procedure. She states the importance of adaptation in the form of different genres and also in the form of the “ubiquitous” process. Hutcheon notes:

A Theory of Adaptation begins its study of adaptation as adaptation; that is, not only as autonomous work. Instead, they are examined as deliberate, announced and extended visitations of prior works. We use the word adaptation

to refer to both a product and a process of creation and reception, this suggests to me the need for a theoretical perspective that is once formal and experimental. (Hutcheon xiv)

On the other hand, Rey states that the history of adaptation, the term adapts is taken from Latin word *paper* and in the past, it is used in the form of *aptus* with the increase of “ad” word and it effectuated the verb *adaptare*. In the 13th century, the term *adapts* espoused form Latin in the form of palpable taste. Later on, the various applications of the verb *adapt* vanished. In the 16th century, the term *adapt* is used in the form of a few new meanings (Rey-Debove). In the 13th century, the term *adaptation* is taken from *adaptatio*, a Medieval Latin word. It is also used in French in the 13th century as well as in English in the 16th century to elucidate the process of adapting. Meanwhile, in the 19th century, this term is used for the conversion of work into substitutive conformation (Cormon).

Representation of Writing About Movies: An Overview

Gocsik states that it is rigorous to understand that films are good source of information. Basically, it is a way through which someone can increase its knowledge about something because films are true representatives of our society. In contrast, films cannot be analyzed after a single glimpse. For that purpose, an individual needs to take different aspects such as watch movie

shots, its dialogues, editing, lighting, setting, sound, camera formation, and all other things again and again. In the same way, for the analysis of various films, someone tends to differentiate between private and public screenings. While the benefits of private screening are more effective than public screening. Its main reason is that someone can play DVDs back and forward according to its requirements. Furthermore, the film can be analyzed with the help of formal analysis. It is a form of film analysis in which an individual especially those who belong to cinematic study or a student of film studies can easily evaluate different segments related to film studies. For instance, cinematography, sound, composition and so forth. Moreover, there are certain factors of film analysis such as screening checklist, in general, narrative, mise-en-scene or action, cinematography, editing, sound, and acting. Moreover, an individual can explore the meanings of any film with the help of two ways: forms and content secondly explicit and implicit. The explicit and implicit meaning can be described as:

By explicit meaning, we mean a message that the movie presents right on its surface. The central facts of a story, for instance, are explicit. An implicit meaning, by contrast, lies below the surface of a movie's story and presentation and is closest to our everyday sense of the word *meaning*. In this sense, implicit meaning is an association, connection, or inference that

a viewer makes on the basis of the explicit meanings available on the surface of the film. (Gocsik 52)

Research Gap

E.M. Forster's novel *Maurice* has always been the focus of attention and a subject of interest to many researchers in terms of psychology, sexual identity, archetypal analysis, anthropology, translation studies, sympathy, and narration. Researchers have selected this novel noticeable works that are discussed above and explored the realities bound to them. It has been noticed that there is a gap relating to the Postmodern Analysis of Film Adaptation of E.M. Forster's *Maurice*. The lack of literature on the influence of adaptation. Thus, the adaptation is investigated from the perspective of segmental features (i.e. the pleasures of adaptation, intentionality in adaptation, transcultural adaptation and the appeal of adaptation).

Methodology

Conceptual Framework

This section examines the research methods which are used in this research work. In order to achieve two inter-related objectives which the researcher set in the first chapter. For that purpose, the researcher applied Hutcheon's *Theory of Adaptation* (*A Theory of Adaptation* is one of the postmodern theories which is used in this research work). The researcher also uses the concept from *Writing About Movies*

by Gocsik Karen and postmodernism. The term postmodernism is a phenomenon that is used to describe itself. Owing to this, different critics, as well as scholars, have different opinions regarding postmodernism which are not interconnected with one another. According to the dictionary definition of postmodernism:

A number of trends or movements in the arts and literature developing in the 1970s in reaction to or rejection of the dogma, principles, or practices of established modernism, especially a movement in architecture and the decorative arts running counter to the practice and influence of the International Style and encouraging the use of elements from historical vernacular styles and often playful illusion, decoration, and complexity.

According to Merriam-Webster "Of, relating to, or being any of various movements in reaction to Modernism that are typically characterized by a return to traditional materials and forms (in architecture) or by ironic self-reference and absurdity (in literature)." Moreover, Elaati states that the concept of postmodernism came into the surface after the end of World War II. When disorder and anarchy spread everywhere in the form of surrealism, existentialism, absurdism, and nihilism. These things established the phenomenon of postmodernism which is far away from the concept of modernism. The concept of postmodernism consists of western

ideas in the past and also in the present age. According to Carter:

All the traditional notions of language and identity, as we hear a lot of foreign students who are studying English literature are accused of anything that they do not understand is expressed as postmodern. Often literary texts reveal what postmodern absence of narrow-mindedness and focused its analysis on it. The care of all the criticism of texts and lack of clarity of identity, and what is known as the Intertextuality is reformulating early work or correlation between literary texts.

There are some major differences between public and private screenings. In public screening there is no need for instructor perspectives and the researcher can amuse with the audience comments which they pass during the film or movie. The researcher can also analyze the reactions of the audience. While in private screening, the researcher only understands what he/she is observing. In public screening, someone cannot use the playback options and pause button. In private screening, these things are available in the form of shot composition, setting description, arrangement, lighting, and singular character's aspect. Another benefit of private screening is it's mute and unmutes option and someone can watch a movie or film with fast or slow forwarding. In addition, one can easily analyze the repetition patterns, its themes and cut scenes that cannot be played in the public screening because of its rough

screening. However, these things are not part of public screening (Gocsik 19-22).

In particular, this same concept can be observed in the film adaptation of *Maurice*. There is difference between the original text as well as its film adaptation. In the novel, the opening is different than the film. In the novel, the protagonist of the novel Maurice age is fourteen while in the film is eleven. At the beginning of the novel, Mr Ducie, one of Maurice school teachers. He talks about the different changing which will be happening in Maurice coming life with the help of a diagram. In the novel, different plot is used than the film. In the film, only the subplots of the novel are used for cinematography while the whole concept of the novel is same. In the novel, there is difference between the residence of Clive Durham. In the novel, Clive lives in Penge while in the film he lives in Pendersleigh Park. In the novel, Lord Risley's character is broader than the film. In the novel, he never commits suicide after the condemnation of this act with a solidier. According to James Ivory's production Risley sentence with hard labour.

On the other hand, according to Cohen's media, he commits suicide. In the film, Mr Lasker Jones character is broader than the novel. Basically, he is a person who is fully aware of the medical condition of the protagonist of the novel Maurice. Mr Lasker said to Maurice "France or Italy, for instance. There homosexuality is no longer criminal." In

other words, he states that "England has always been disinclined to accept human nature" (Forster 188). In short, there is difference between the ending of novel and film. In the novel, Maurice does not meet again with Clive while in the film, he meets again with him.

Data Analysis

In this section, we look "A Postmodern Analysis of Film Adaptation of E.M. Forster's *Maurice*". We apply the critical assumption made by historical intentionality from the novel *Maurice* by E.M. Forster and *A Theory of Adaptation* by Linda Hutcheon with different perspectives.

The history of homosexuality is not new while it consists of several years. According to Boswell same-sex marriages are acted like "unnatural" and its meaning can be explained in the form of 'out of the ordinary' instead of the sinful or immoral way. Likewise, in the 4th and 5th century such types of marriages were allowed according to the New Testament of Christians because the earlier Church fathers focused on Gospels. They were outspoken and believed in such marriages. When it was considered a sin. Moreover, before the arrival of the 13th century, the Roman Catholic Church celebrated such marriages without any censorship because these marriages took place Priests and a spouse in Europe.

Even, ancient Greek philosophers and thinkers did not suggest a proper

name about heterosexuality and homosexuality. They only used the simple words for this relation such as “eros” (Dover; Halperin). The same situation can be observed in Forster’s novel *Maurice* where Dr. Barry has less information about the term homosexuality. That’s why he does not give any response to Maurice. On the other hand, Mr. Lasker, a hypnotist, was fully aware of this term. Owing to this, he gave him a piece of advice to go to another place like France and Italy where homosexuality is no more criminal.

Moreover, Boswell condemns nonprocreative sexuality that is based upon clergy which is evolved with the 11th and 12th centuries. In addition, the 12th century leaves its influence on the 14th century. That’s why the Catholic Church consists of two significant factors such as natural law and condemn same-sex marriages. In Forster’s novel *Maurice*, Lord Risley was not sent to jail after the violation of this act. At that time any single law was not present as well as people were not liked to talk about homosexuality. Although homosexuality was present in society.

More interestingly, the main theme of Forster’s novel *Maurice* is about homosexuality. It belongs to a ‘gay fiction’ said by Magnus Hirschfeld’s who states that same-sex men and women had no information about homosexuality in the form of a book. In other words, he wants to say they never heard about a book that is specifically about this topic

which belongs to their current condition (Robb 209). It can be seen in the Forster’s (*Letter to Siegfried Sassoon*) which he wrote in 1920. In this letter, he states that “I know nobody else who had done it, though possibly the real right thing, shaming our clumsy efforts, lies buried in a hundred drawers.”

In addition, in the introduction of *Maurice* novel, Forster writes about the background information behind its writing. He states that he begins to write after reading about some writers’ work such as *The Immoralist* by Andre Gide, *Lost Illusions* by Balzac’s, *The Picture in Dorian Gray* by Oscar Wilde’s, *The Prussian Officer* by D.H. Lawrence and stories by Saki (H.H. Munro). This writer’s work urged him to write about *Maurice* (Forster xi).

In a net shell, in the 1980s many writers also wrote about homosexuality and their writings kept in the public library to create awareness in the people. Consequently, several writings establish a sense of freedom in people’s minds that they can spend their life according to their own desires. In fact, these writings prove the gateway for the promotion of homosexuality among men and women in both private and public places.

Linda Hutcheon’s Theory of Adaptation

In this research work, Linda Hutcheon *Theory of Adaptation* is used for the comparison of literary work in the form of its film adaptations. “Linda

Hutcheon holds the rank of University Professor Emeritus of English and Comparative Literature at the University of Toronto.” Hutcheon's specialization is in “postmodernist culture and in critical theory.”

Hutcheon believes that there are three different modes of engagement in which the audience can be engaged such as *telling* mode, *showing* mode, and *interactive* mode. According to her, every mode of engagement consists of different spectator's attention. In this research work, two modes of engagement are examined because the criteria of this article moving from *telling* to *showing* mode. Hutcheon's theory has great significance because it pinpoints through which it can be concentrate on adaptation studies. Hutcheon's work has great significance on both levels such as adapted text and adaptation.

The Appeal of Adaptation

According to Hutcheon the appeal of adaptation lies in the following factors remembrance and modification, subsistence and interpretation. Kubler states that experience of humans stipulates repetitions and they are unfettered interpretations. In his views, adaptations exist in two extremes and it can be elucidated with their appeal. In *Maurice* where the phenomenon of desire shifts from one character to another in the form of Maurice to Clive Durham and then Maurice to Alec Scudder. Actually, Clive himself introduces Greek philosophy with Maurice and establish

physical relationship with him for more than three years. Later on, he leaves him and Maurice physically attaches with another homosexual Alec Scudder, who is one of Clive's servants. In fact, Clive promises with him to stay forever.

Moreover, at the end of this novel, in the terminal note, Forster dedicated this novel “To a Happier Year” because of the fulfillment of the desires in the form of these three characters. He states that the happy ending of this novel has great importance because it leaves good impression on its readers. In other words, everybody has a right to spend his life according to its own set pattern. Otherwise, this novel can be finished with the breakup of Maurice and Clive (Forster 220).

As Kubler claims that human desires in every present instance are torn between the replica and the invention, between the desire to return to the known pattern, and the desire to escape it by a new variation (72). Ryan states in Hutcheon *Theory of Adaptation*:

The popularity of adaptations by two different ways of thinking: either stories are considered forms of representation and thus vary with period and culture, or they are what theorists like Marie-Laure Ryan identify as timeless cognitive models by which we make sense of our world and of human action in it. (Ryan 242-243)

Furthermore, adaptations redeem both wishes and Kubler takes it in the

form of a relay. The relay can receive a message by transmitting a signal and it contributes it in the form of impulses. It can say that adaptations are nothing without interpretations (22). Consequently, human desires have no limits. It changes with the passage of time. Forster writes: "If it ended unhappily, with a lad dangling from a noose or with a suicide pact, all would be well, for there is no pornography or seduction of mirrors. But the lovers get away unpunished and consequently recommended crime" (Forster 220).

Hutcheon asserts in her book *A Theory of adaptation*, "Adaptation is the norm, not the exception in the working of human Imagination". In other words, the appeal of adaptation cannot simply be explained because adaptations usually revisit stories to explain the popularity of adaptations. In addition, the concept of adaptation is useful to understand the source text as well as the film adaptation of *Maurice*. When Forster's novel *Maurice* is adapted in the form of film then certain changes occur during the process of adaptation such as cinematography, visual, arts, gender, place, space, wardrobe and location. In other words, there is a difference between the source text and its film adaptation. In the film adaptation of *Maurice*, these changes take place.

Intentionality in Adaptation

Hutcheon believes that intentionality is an important factor in adaptation. She claims that "adaptation teaches that if we cannot talk about the creative process, we cannot fully understand the urge to adapt and therefore perhaps the very process of adaptation". This concept is present in *Maurice* in the form of the protagonist of the novel. Moreover, at Cambridge, Maurice takes dinner with the dean and his nephew known as Lord Risley and Chapman. Their conversation was about Greeks philosophy. Risley demonstrates that there is no gender restriction in Greeks. After dinner, he meets with Risley in the stairs and said, "You don't see. My cousin wasn't being human. He's good enough for us; that's all I know," then Chapman said. "He's absolutely delightful." (Forster 26).

In the beginning, Maurice's opinions were different than Clive. Basically, he is the true follower of Greeks and he himself introduces Greeks philosophy with Maurice. In other words, he is the one who changes his mind. Later on, Maurice states that:

As long as they talk of the unspeakable vice of the Greeks they can't expect fair play. It served my mother right when I slipped up to kiss you before dinner. She would have no mercy if she knew, she wouldn't attempt, wouldn't want to attempt to understand that I feel to you as Pippa to her fiancé, only far

more nobly, far more deeply, body and soul.... (Forster 77-78)

Likewise, they established physical relationship with each other and kept it secret. Later on, Clive changes his mind after Lord Risley's punishment. He has also established physical relationship with a solidier and he got punishment because of this. It can be seen in the novel, Lord Risley never got imprisoned because of his misconduct. While in the film he got punishment for six months by the court with hard labor. (According to the 2002 DVD which was released by Cohen media's in the form of first deleted scene Lord Risley commits suicide). Later on, Durham talks about to go to Greece after the completion of Cambridge education. He said to Maurice, "I trust you will – but not Greece, Mr Hall. That is travelling for play. Do dissuade him from Italy and Greece" (Forster 82).

In addition, Durham goes to Greece to visit and Maurice sent him a letter. In this letter he requests him to come back as soon as possible. But he didn't respond to him and tore his letter into pieces. In other words, this was the last conversation between them because he decides he will finish this relationship with him (Forster 102). He meets with Maurice at his house after his arrival. Then he tells him about his experiences in Greece. He also tells him that he is going to marry a girl because their relationship cannot remain any more at any cost. Moreover, their society cannot allow

them to live as a homosexual (Forster 111).

Most tellingly, he goes to Durham estate for his marriage ceremony as well as for playing football. Here, he meets with Alec Scudder, a gamekeeper. At first, he shows his love for him. After that, they meet together twice at Clive Durham home. Basically, Scudder belongs to the lower class. That's why he always shows some sort of class difference. It can be seen when he writes a letter to Maurice then his conversation with him shows this difference "Mr. Maurice. Dear Sir" and signs it "A. Scudder (gamekeeper to C. Durham Esq.)" (Forster 207). This represents its class structure. In the beginning, he also calls him Mr. Halls instead of Maurice. But with the passage of time, when they familiarize each other then they began to call with their first names. Moreover, Alec Scudder sacrifices his career for Maurice and he says that I will stay with you for the rest of his life. This conversation between them shows intentionality in adaptation (Forster).

In fact, Alec Scudder is also a homosexual like Maurice. In the beginning, he expresses himself as a heterosexual and he entertains himself with the help of two maids and states that "the girls were damned ugly, which the main wasn't: somehow this made it worse ..." Later on, he states that "it is natural to want a girl, you cannot go against human nature". In addition, in the next moment, he changes his opinion and

declares that he is not heterosexual and went to Maurice with the help of a ladder at Penge; when he calls him "Come!" (Forster xvii-xviii).

Additionally, after that Maurice received a letter from Alec Scudder. Actually, in this letter he blackmails him. Then he conducts a meeting with Scudder at British Museum where he also meets his school teacher named Mr. Ducie and he said, "Surely! I may forget faces but never a voice. Surely! You are one of our old boys" (Forster 198).

In addition, he pretends that he is not Maurice. He used his lover name such as Scudder to hide his identity. Meanwhile, Scudder states that "it isn't," he said to Mr. Ducie, 'and I've a serious charge to bring against this gentleman.' In other words, he didn't want to conceal his identity in front of his school teacher. That's why he said to Scudder:

By God, if you'd split on me to Mr Ducie, I'd have broken you. It might have cost me hundreds, but I've got them, and the police always back my sort against yours. You don't know. We'd have got you into quod, for blackmail, after which – I'd have blown out my brains. (Forster 200)

Said states in *Beginnings: Intention and Method*, adaptation is also a process of repetition both in novel and film. It cannot be used as its original form. They are used in the form of both rereading and rrelating because it is a creative act as well as a form of

storytelling (12). These adaptation techniques can be seen in *Maurice* novel when it is used in the form of a film adaptation. It can be observed that the concept of sameness is not given in it, adaptation technique is present in the form of repetition not in the form of the original text.

Hutcheon states in *A Theory of Adaptation*:

In the act of adapting, choices are made based on many factors, as we have seen, including genre or medium conventions, Political Engagement, and personal as well as history. These decisions are made in a creative as well as an interpretive context that is Ideological, social, historical, cultural, personal and aesthetic. (Hutcheon)

Moreover, in her views, an adaptor can examine both interpretive and creative dimensions of an adaptation. It can be observed in *Maurice* novel into its film adaptation.

Transcultural Adaptation

Transcultural adaptation means adaptation from one culture to another culture is not new. However, it varies with the passage of time. It is not absolute reality because changes occur within cultures as well as societies (Cuddy-Keane). Transcultural adaptation is present in *Maurice* novel in the form of the main characters: Clive and Maurice. First of all, Maurice impressed by Clive because he has strong faith in Greek

philosophers and shared his views with him. According to him, Greeks are more liberal than British people. Moreover, their religion allows for gender freedom. That's why he likes Greek philosophers' theories and declares he is not heterosexual. Later on, he feels shame on his ideas and he decides to change himself completely while Maurice cannot do. It might be he has these feelings from his school-age and never conceals it. "Until adulthood, Forster was not always aware that the stirrings in his body were sexual, much less homosexual" (Forster 91).

Furthermore, Maurice likes Greek traditions, values, and customs and he wants to adopt Greek culture. That's why he develops an interest in Greek culture. He has already some information about Greek culture through Risley. Durham introduces Plato's symposium and the views of different writers with him. He misleads some information about Plato and he said to Clive: "I was still in a muddle. A lot of things hadn't joined up in me that since have." He examines that "Don't ask me, it's a queer business, anyway". Then Durham laughed and states that "Maurice, the more I think it over the more certain I am that it's you who are the devil". He states that he has enough information about life because he is half awake. This conversation between them shows that Maurice has a great interest in Greek philosophy (Forster 78).

Transcultural adaptation means to create a modification in gender and ethnic

politics. Occasionally, adapters only rely on textual elements that delicate their cultures in a specific time frame but not over the period of time. It is a universal truth that time never stops it goes on. It can create changes in another time frame then adaptation "de-repressed" recent adapted text politics (Stam 42-44).

In fact, Maurice accepts transcultural adaptation with heart and soul. That's why he adopts another culture in the form of Scudder. Even, he belongs to a lower class. Maurice himself has a family name and status in the society after his father's death. But he likes Scudder after Durham and he himself told Durham about their relationship then Clive states that "A. Scudder was in my service I found him prompt and assiduous": qualities that he proposed to display now" (Forster 195).

Admittedly, it can seem that Durham leaves him because he takes space in the form of one culture to another culture. In other words, he changes himself when he went to Greece. Then, he wants to marry a woman which he meets in Greece named Anne Wood after his family pressure. He himself doesn't want to continue his relationship with Maurice. According to him, it's wrong, it's against human nature. That's why he also wants to leave him after a long relationship and he also wanted for him. Unfortunately, he cannot do so. Even, he says to him: "I don't love you anymore; I'm sorry," and he felt that his life would revolve in cycles of a year,

always thought to the same eclipse. Like the sun ... it takes a year..." (Forster 211).

Consequently, Maurice cannot change his mind and he emotionally attaches with Scudder. Even, he got a good job in England which he always wants to get; but he sacrifices his career for Maurice. He decides that he always lives with him. He says "And now we shan't be parted no more, and that's finished" (Forster 213). On the contrary, in the novel after this moment both Clive and Maurice did not meet again.

The Pleasures of Adaptation

The pleasures in adaptation have great significance for Hutcheon. She suggests that someone can use it to increase the worth of its work. Thompson claims that two adaptation factors are interlinked with each other such as innovation and reception. In addition, the audience responds in two different media: social and material differences. In social differences, stories only concern with adapters while in material differences stories only increase our exposure with the help of some social devices such as radio, television, and film. Some people believe that by the use of these things our competence is assimilated. Moreover, Hutcheon states that "adaptation is inevitably differenced as well as repetition".

McNally elucidates "the triumph of successful operas and musicals is how they reinvent the familiar and make it

fresh" (19). Basically, all famous movies are part of the successful novel adaptations. The adaptation process can be observed in *Maurice* novel when it was adapted into film. Then it represents different aspects than the novel. In the novel, Clive and Maurice are best friends. Clive is the followers of ancient Greeks. Actually, he is a person who first time introduces Greeks views with Maurice. He demonstrates that there is no restriction between gender in Greeks. They allow it as a legal law. While Maurice has quite different views about life than Clive. Basically, he has some suspicions about life from his school life. Even, Mr. Ducie tried to explain the bitter reality of life to him but he couldn't understand it. He exemplified everything for him with the help of a diagram and he remembered it till now. He said: "Man that is born of a woman must go with a woman if the human race is to continue" (Forster 21).

Maurice established relationship with Alec at Clive home. Even, Maurice consults two doctors for his medical treatment. Dr. Barry said to Maurice, he is fine. He is not a diseased person "He can marry right now". Similarly, Mr. Lasker Jones, a hypnotist, a person who Maurice visit after Dr. Barry. He said to him you must go to "France or Italy, for instance. Their homosexuality is no more criminal ... England has always been disinclined to accept human nature" (Forster 188).

Besides this, in the film, these characters are stronger than the novel. In the film, the imitation process is used. Hutcheon strongly suggests that “the real comfort lies in the simple act of almost but not quite repeating, in the revisiting of a theme with variations” (Hutcheon 1). In addition, Osborne demonstrates that the films also reserve their language even the considerable changes occur within the whole text. However, novel stories play an important role in movies while voices are used in the form of moving actions and intertextual echoes are stout.

Hutcheon states that adaptations have become an important part of inspection for both producers and censors. That's why they always have audience choices in their minds. Eventually, it has great significance for the stage production of several dramatic and theatrical adaptations.

Conclusion

This study focuses on the twenty-first-century adaptation technique which has great importance than translation studies. Forster's novel, *Maurice* has been adapted into the film more than three times by different medias' in different years. Moreover, by utilizing Literature Review in the form of a research vehicle, this study explores and distinguishes the secret and complex condition of these three characters named Maurice, Clive and Alec which is considered to be one of the integral parts of the film adaptation that was neglected by previous researchers. In addition, the

literature review reveals dominant discourse and perspectives on these issues which are significant to reach the new conclusions.

This study involved postmodern analysis of Forster's *Maurice* and its film adaptation which presents contextual and an inter-textual reading method for the interpretation of the literary text. The study examined many interesting and useful original findings that were neglected by the previous researchers in their research work.

The study concludes with the finding of Forster's *Maurice* in the form of its film adaptation. There are certain differences present them in the form of cinematography, visual, arts, location, gender, place, space, wardrobe, costume, etc. In the novel, the rather different plot is used than the film. While in the film, only the subplots of the novel are used for cinematography. Even, the main concept of the novel is same because when a novel is used for film adaptation then changes occur. In other words, there is a difference between the original text and its adaptation. In short, transcultural adaptation is used for the process of cinematography because new stories are always made by the collaboration of previous ones. In brief, this same concept is used for film adaptation. Moreover, the adaptation technique always provides different concept from its original text. If this technique is not used in the adaptation process then no one can convey its real meaning to the audience.

In fact, no one can create an element of humor for the audience.

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