

An International Multidisciplinary Double-Blind Peer-reviewed Research Journal

### **Hegemonic Masculinity: A Social Pattern as Portrayed in Literature**

**Dr. T. Menaka**, Head of the Department of English, Sri Vidya Kamachi Arts and Science College for Women, Amaram, India

**Abstract:** The utterance masculinity and its command entrusted to the meticulous community in the human gender by the social order endowed them advantage. Their preeminence ended them to acquire a stand of superior sex which undermines the other. The prerequisite condition not prevails in a particular zone but the whole world practices it in freewill. It is defined by sociologists as hegemonic masculinity. The persona of man as robustness, valour, identity, aggression, sagacity, reliability, liability, uprightness, self-sacrifice, ambition, control and venturesome complicates the gender and they strive hard to encompass those qualities for fulfilling the expectations of the society. And these are reflected and in literature around the world by eminent writers.

**Keywords:** Hegemonic Masculinity, social set up, weaker sex, gender gap, typeset of male

The social set up generally consider women as the weaker sex or the second sex, where 'the female' is beleaguered to a submissive and subjugated community in stages. Raewyn Connell (1944) the sociologist defines hegemonic masculinity as "the configuration of gender practice which embodies the currently accepted answer to the problem of the legitimacy of patriarchy, which guarantees the dominant position of men and the subordination of women(77)".

The foundation of masculinity is structured and extolled by our familial precursors and the social order. They suggested that the persona of man as robustness, valour, identity, aggression, sagacity, reliability, liability, uprightness, self-sacrifice, ambition, control and venturesome. The male cadre strives hard to encompass those qualities for fulfilling the expectations of the society.

In diverse ethnicity susceptibility of women has lead to minimum preference. Owing to the societal pressure and expectations, the conflicts raise dark stature in male that habitually direct him to despair, and relationship ruin. Literature portrays such things in various works of art.

On being an intrusive masculine and as chief of the home, Men exhibit their apprehension on the achievement of women. The male feel triumphant in demeaning their women or revealing their power over the accomplishments of their women. Astuteness of women was sturdily daunted. She is offended by the misogynistic conventions that tapered her societal and rational prospects. Irrespective of the society's anticipation of customs, the decisive economic provider of the family is male. They are source of income and women are care takers.

Mystery of male and female relationship should have reached the balance for harmonious relationship through all these years of evolution. Adversity in knowing each other gender proved it to be futile. Masculine is presented in true colours with the aspect of hegemony, whereas women expect the male to be her harmonious relation who shares life and everything with her. Such crises are recorded in literary works of Margaret Atwood(Canada), Vijay Tendulkar(India), Anita Deasi (India), F. Scott Fitzgerald (America) and Ntozake Shange (Africa) authors from different countries and cultures around the world.

In the novel *Surfacing* by Margaret Atwood the male chauvinistic attitude towards the lead character of woman and other woman's suffering are explicitly portrayed. The stance of the heroine's records the attitude of an egoistic man: perfunctory, insensate and disparaging of the patriarch world. To him, abortion was lawful and easy as removing a wart. She narrates it "He said I should do it, he made me do it, he talked about it as though it was legal simple like getting a wart removed. He said it wasn't person, only an animal" (S 145).

David, another character is also paradigm of male authority in that work of art. He harasses Anna, his wife by disrobing her for his upcoming movie by force. He exemplifies the patriarchy's inconsiderateness and insolence for the feelings of women. Similar male typeset are traced in literature who have been victims of the society.

The other example in Vijay Tendulkar's *Kanyadaan* is Arun Athavali. The play centres on Jyoti and Arun's life. Jyoti's option to marry Arun is a disaster, as Arun proves to be a violent husband. He shows his anger by beating her if he is angry. He deems it as "Male" the superior in the society and states "Wife" as merely a "second sex." Whether a male belongs to lower class or upper class, he dominates. He says.- "I am what I am... and shall remain exactly that. (44).

Another example of a misogynic male could be traced in *a photograph: lovers in motion* by Ntozake Shange. Sean is a victim. He is a black male who suffers both racial and class oppression in the white society. His failure in profession as a photographer is expressed upon his girl co-ordinates. He dominates and compels

An International Multidisciplinary Double-Blind Peer-reviewed Research Journal

them to act according to his anticipation. When Clara, his girl friend does not comply with him he intimidates here.

In the same way Anita Desai's novel *Fire on the Mountain* focuses the pessimistic patriarchy enforced on women by men through the characters of Nanda Kaul, Ila Das and Raka. The novel portrays the way in which women are tormented in their life of hegemony. Nanda Kaul reaches at Kasauli to get rid from the dominance. She suffered her whole life for taking care of the needs of husband and children. She runs away from her past world which would remember her torments in family life.

Raka the other character too suffer in the matrimonial life. Her husband is a reckless fellow and brute. It is insisted to her that man may lead the life as per wish of theirs whereas woman has to bear the suffering without complaining about it. She is exhausted of her lifeless, slavery lively hood "She did not live here alone by choice—she lived here alone because that was what she was forced to do, reduced to doing"(158). Her friend Ila Das, an old lady faced the hard obstacles from the male community, her effort to save the seven year old girl from the marriage to a man who is father of six children earned the vengeance of Preet Singh, the father of the small girl. The heartless and mindless fellow rapes her and strangles her to death for daring to act against the male.

In the same way F. Scott Fitzgerald (1896-1940) in his novel *The Great Gatsby* (1925) writes the gender issues. In the quintessentially male drama of poor boy becoming rich, ownership of women is invoked as the index of power. Tom clearly instigates the attitude of dominating toward female character. He is an embodiment of patriarchal attitudes. Daisy's attitude to her living in the society is remarked in her words as "I'm glad it's a girl. And I hope she'll be a fool- that's the best thing a girl can be in this world, a beautiful little fool" (17). Daisy's voice is described as "It is a Daisy's Voice, "a deathless song" (76).

Myrtle a voluptuous woman when confronted with her husband in the garage experiences domestic violence. She is frustrated when her dream is being destroyed. The struggle for power among men is deflected into safer and more certain channels, and the consequence is the familiar demonstration of male power over women. It states that the result of a greater safety in directing anger at women than at men. The truth by striking the cheeks forcibly is that even the poorest male gains something from a system that declares all women are at some level his subjects.

The men are chosen to be the vibrant spokes man of the society by all these times. These men stand as an inherently controlling and inactive in society whose principles have lost a great extent of their soul's contentment. This abuse of men lines social inequality with cultural solitary promotes coarse idiosyncratic dullness in human bond. These authors find a voice through their writing and envision an equal society for men and women.

### References:

Atwood, Margaret. *Surfacing*. London. Virago Press, 2009. Print.

---. *The Second Word: Selected Critical Prose*. Toronto: Anansi, 1982. Print.

Belsey, Catherine and Jane Moore, ed. *The Feminist Reader: Essays in Gender and the Politics of Literary Criticism*. London: Macmillan, 1989. Print.

Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. Newyork. Routledge, 1990. Print.

Connell, Raewyn. *Masculinities*. Berkeley: U of California P,2000. Print.

Desai, Anita. *Fire on the Mountain*. New Delhi: Allied,1977. Print.

Fitzerland F. Scott. *The Great Gatsby*. India, Penguin, 2011. Print.

Shange, Ntozake. *a Photograph: Lover in Motion, Boogie Woogie Landscape*. New York: St. Martin's,1981. Print.

Tendulkar, Vijay. *Kanyadaan*. Delhi, OUP. 1996. Print.