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Masculinity and Gentility in Gaskell's *North and South* and Hemingway's *The Garden of Eden*

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Dedications

I dedicate this work to

My wings in life, my beautiful mother whose guidance illuminated my way.

To my first love and my honor in life, my dear father .

To my only friend and sister Dounia.

To the sweet Faten, Djannete, Chaimae and all my other cousins.

To all my family members: my uncles Boucif and Abdelkader, my aunts

Malika, Chahra and Soria and mostly to my precious grandfather and

grandmother.

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Abstract

Masculinity and gentility are a direct source of influence on gender roles on both male and female characters in society. The aim behind this study is to explore the demeanor of male during the nineteenth and twentieth centuries. It highlights the disclose of how social norms reversed traditional behaviour of both genders. The present research is mainly analytical. For this purpose, Elizabeth Gaskell *North and South* and Earnest Hemingway *Garden of Eden* are selected to conduct the analysis of masculinity. The study implies the reflection of society on characters and their alteration within time; leading to the birth of new measurements that have been placed upon genders and cultural dimensions that they are extended to.

Keywords: Masculinity, Gentility, Gender Roles.

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During the course of the ninetenth centery, gender roles were still characterized by the traditional system of English society. It was an era where men represented power and gratitude while women were restricted and associated with passive roles. Because of their dominance in society and the way their beliefs were focused toward them, males were regarded to be the only ones interested in literature. That period witnesses a huge shift and social upheavals which stirred the chart of society. While these changes continued to appear tremendously, the norms and roles associated with males and females blended.

The beginning of the twentieth century held a raid of contradictions with gender roles. The notions of the old fashion gentility; masculinity and femininity were viewed differently. Therefore, the symbol of the ideal man and its masculinity were stereotyped. Subsequently, these changes affected literary writings and their interpretation. Hence, this shift was accompanied with adaptation of new views and factions.

Indeed, this alteration is viewed in their authored texts in representing realistic themes rather than objectivity. The world war aftermath, also affected the representation and demeanor of many individuals. In the light of these changes, dysfunction and turmoil of gender were very common. This research work deals with the gentleman and masculinity during Victorian and modern eras. It shows how the concepts existed and what was meant by being man and masculine in both female and male authored texts. This work also compares male and female textualities in two different places and two different times, by analysing Gaskell's gentility in *North and South* and Earnest Hemingway's trait of masculinity in *Garden of Eden.*

Gaskell's and Hemingway's novels trigger the shift between prior era and modern time in gender performance depicting the themes shaped in the main characters along with breaking the norms and rising against patriarchal

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society in both narratives. In order to accomplish the objectives of this work, the research aims to answer the following questions:

1. How was gender performance viewed during the nineteenth and twentieth centuries?
2. How did Elizabeth Gaskell and Earnest Hemingway present the shift within male and female roles within their characters?
3. To what extent did the social norms contribute in changing the notions of gentility and masculinity?

To answer the previously mentioned questions, the content of research is analytical and comparative, in order to investigate the kernel of gender shift in both novels along with gender theory and masculinity studies, in as much to put the analysis in it parallel framework. Thus, to establish a well-structured work, the research is divided into two chapters. The first chapter is theoretical, which sheds the light on some concepts dealing with masculinity and gentility and their performance within the Victorian and modern time and man's relation to the estate. While transcending traditional social norms many standards reversed. Therefore, it was exposed to stereotype.

The second chapter is a practical one that deals with the analysis of characters and the depicted themes in both *North and south* and *Garden of Eden.* It discusses merely the gentleman and their conflicted masculinity, not only the role reversal within masculinity and femininity but also the birth of new factions. In the final pace, it also argues the shift and main difference between two periods.

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1.1 Introduction

Masculinity and gentility are two controversial concepts that existed a long time ago. The first chapter of this research work deals with the gentleman in both social and cultural position as well as the origin of this concept. Furthermore, it discusses gender performance in relation to the cultural norms and women's representation in the patriarchal society. In the last place, various definitions of masculinity are put to light, showing not only how men were attracted to the estate, but also their role in both American and British Societies during nineteenth and twentieth centuries.

1.2 Gentleman and Identity

The gentleman is a word that has a crucial cultural and social position. Many members of the British aristocracy were gentlemen by the right of birth; Clergymen, army officers and members of parliament were considered and recognized as gentlemen due to the virtue of their occupations according to society rules (Sage journals).

The term gentle has both social and moral meanings since its first use in English. It was always taken as a compliment. The gentleman as word is originally taken from the French language which means gentil homme and simply means a man born in a certain social rank (Defoe 36). Nonetheless, the gentleman has always been a very familiar icon, often misunderstood as a vestige of a bygone era or as an eternal ideal in which it shifted from being a condition to a process (Solinger 16). According to Robin Gilmour, the idea of the gentleman is also bound up with social changes and manners, where he used the literary texts to map up his development (9), he also focuses on how man should demonstrate his manhood. Differently, Waters believes that the term gentleman is used to restrict masculinity.

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The concerns of man and existence have always been vital in literary works (Aras 251). It is suggested that identity mediates between social influences and self-restrictions (Chryssochoou 1). Therefore, maintaining a cohesive identity is a key issue of how a man can distinguish himself from another and how he grows in society due to its hybridity (Barstad et al.2). Furthermore, the gentleman reflects the core of the culture itself and the implication of masculinity that is constructed by society (Bakhtin 140). Hence, identity as a process is vigorously changing through which people get influenced and affected by the multiple contributions, resulting in huge clashes between the early and modern times (Hall 435). Identity is basically the adaptation or more specifically the acquisition of the norms, behavior and manners that make the immanent mold of persona (Hamilton).

1.3 Gender Performance

The belief of gender action is built up about an overall display and based on the learned and performed cultural norms. According to Judith Butler's, most of gender expressions are performed i.e. It is not innate, whether masculine or feminine or even the binary that makes others react on the gender performance that mold gender identification. Similarly, there are two types of performance, attitude and gender Yet, one is dedicated to map up the male persona and the other one for the public sphere. Thus, both of them require a certain amount of adherence and commitment (7). The self-made gentleman enjoys a high quality of life. The need of subsistence determines his relation to identify his identity (Veblen 14). According to Veblen, the aim of the gentleman is to gain the trophy for the sake of emulation and development of society. As a result, they suffer from their own esteem, yet, the self-appreciation that he gets from the upper class or by the people surrounding him as if he is being possessed and captured to these

goods. At the same time, if a man is interested in gathering wealth, it may leave him impotent to pursue bourgeois life (16).

It is necessary to point out that literature was and still characterized by gender roles between the early and modern times. To clarify, gender roles are the outcome of a complex interaction between people and their environments, to the point that shows gender and sex are two distinct notions in which the concept of sex refers to the biological context, whereas gender refers to manners and values that characterize an individual (Gender Matters). According to Oklay, gender is a social division of masculinity and feminity that corresponds to the biological division of sex into male and female (137). She also adds that because of the patriarchal society and traditional understanding, men are expected to be leaders of their households, providing financial support and suitable choices as they remain dominant in several spheres. Generally, different accounts show that masculine performance and his apathy toward his rights, as well as the chivalric gestures that he performs may lose their utility.

The feminist perspective codifies and manipulates the male behaviour that influences his performance that usually associates the attributes held into society. Still, women novelists and thinkers may seem unlikely to deal with the masculine scope, since they were limited and captured by traditional gender performance, to focus on the private sphere.

Depiction of women in literature and their journey most of the time was prejudiced as society was patriarchal. Thus, to avoid judgments and criticism most of them start using pen names, just to hide their identities for the sake of their writings such as: Marry Wollstonecraft, Elizabeth Gaskell, Charlotte Brontë who published her work under the name of Currer Bell (Ledger 57).As a result, gender performance highlights efficiency of masculine attitude in relation to the social frame and the objection that he gets from his

surroundings to the point that the ideals of gentility push the boundaries to a fragile position.

1.4 Masculinity

The discipline of masculinity is not properly understood and yet it is an aspect of gender that occurs each time in everyday life. It is a way of living for man or a way of being a man (Kimmel 103). In an attempt to grasp what it is, many relate masculinity to social roles; actions and the value given to males in a given community at a certain time.

The term masculinity itself grasped the attention and critics of many scholars. Indeed, masculinity was and still is a crucial part of literary works. It refers to the identities and patterns of behaviour related to men's roles in the gender system (Connell 22). In reality, because of the patriarchal society or the dominant culture a wide range of men find obstacles in defining their own masculinity, the thing that shows it is not innate. In fact, society plays an integral aspect in shaping the meaning of masculinity.

In addition, masculinity does not mean men. Masculinity is about gender interaction and activities that men and women perform. Equally to understand masculinity it entails delving into different notions and ideals.

In other words, masculinity is a notion that transcends the individual to become collectively defined in culture and supported through institutions. A further understanding or deeper meaning is provided by Benon is that masculinity in a way is what society expects from men (18).

The discipline of masculinity emerged in American scholarly world within the early 1990s, based on women's rights, sexual orientation ponders, and strange hypothesis, for the most part as a response to the anti-feminist men's developments that were picking up footing at the time. Its expressed

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objective was to clarify the history of a sexual orientation that had not gotten the basic consideration it merited in order to have distant, better higher; a stronger and an improved understanding of sexual orientation relations. Manliness had continuously remained imperceptible as such since it had been the center, the standard from which all other sex personalities were decided, an intangibility that had been pivotal to its capacity to hold a hegemonic and advantaged position. Sexual orientation researchers set out to make strides our understanding of the standardizing standards, story techniques, epistemological categories, and control relations that have molded the involvement and representation of masculinity, based on the suspicion that sex is generally unexpected and socially built. In specific, they demanded yet, since masculinity studies has been overwhelmingly concerned with setting up a historiographical account of men as men, its effect on scholarly considerations has remained to some degree restricted (Pellerin).

Masculinity has been identified as a 'thing', an identity, a mask to wear when performing, tied to a specific gender, a cultural impression, something that is awarded, or earned, and that can be taken away (Cazenave 11). Similarly, Smith claims that masculinity is a social construct that is difficult to account for since it is invisible where masculinity can be both institutionalized and a part of individual character or personality in this arrangement (Connell 29). According to Smith, these institutions tend to reflect broader cultural and political understandings of what defines a man, despite the fact that they may have conflicting opinions about masculinity.

Pascoe stated that Masculinity has a subjective component when it comes to the personality dimension. It depicts an individual male's endeavour to reflect a specific self-presentation. Likewise, Lind Egger and Maxwell argue in the social or collective dimension of masculinity that "Masculinity is a socially created reality, a daily set of ideas and practices that control

behavior between men and women, as well as between men and other men"(25).

This concept refers to men assumed or naturalized status in society. As a result, this perspective of males in society makes it harder to challenge and criticize the dominance and exploitation of women and other men associated with the construct. However, on a more critical note, MacInnes states that masculinity is a societal construction rather than a personal trait and attempting to define it is a fruitless task (409). On the other hand, masculinity is founded on certain ideals developed by men and women in order to make sense of their lives. Based on the above arguments, it is clear that there is no consensus on the idea of masculinity. To sum up, masculinity is a collection of lines and stage direction that males find difficult to learn to perform. (Edley & Wetherell 154).

1.5 Masculinity and property

A real estate is an estate dominated by men. Throughout history men have been afraid about their position as others will judge them or their behavior (Kimmel 114). i.e. men define their masculinity much in regard to men because of the fear of replacement Therefore, the estate functions as a site of work, leisure and freedom. All of these sources shape masculinity as a solid base.

The country estate is a symbol of aristocratic inheritance in which it was described as a site of the presentation of history and as a box that holds identity. Hence, it was the most significant and valuable type of property (Wilson and MacKay 47). In the same manner the estate is more than just bricks and pillars it also meant stability.

Within property the men will recognize how space is managed, how employees are handled and how his legacy is presented as John Tosh confirms

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in his work A Man's Place (Wilkinson21-22). Hence, we can see that in ancient times man's work was about owning and protecting his property, yet in the modern time man is more about industrial masculinity and success.

1.5.1 Masculinity Within the Victorian Era

The study of literary masculinity in general, and Victorian masculinity specifically, has reached its pinnacle. While it would be misleading to say that masculinity studies have gained equal footing in gender studies, its inclusion speaks well for its eventual acknowledgment as a full component of what is known as gender studies. However, masculinity remains a contentious topic. This is because there is no common male pattern, diverse cultures, and times of history all had a role in the formation of masculinity. This refers to men's customary manners, habits, and attitudes, which established society's patriarchal system of order. Indeed, Victorian masculinity is based on the premise that male realization must be understood as historically different, but Victorian masculinity is distinct in that it was influenced by a range of factors such as domesticity and gender roles (Altick 23).

Male individuals are depicted as incredibly proud of and protective of their partners. Victorian males, whether in the public or private sphere, considered women as inferior and treated them as such. This is a defining characteristic of Victorian society. Despite the fact that the kingdom of England was headed by a woman, society gave credit to males and only permitted them to develop moral duties (Hughs). The Victorian era's socio-economic difficulties were represented in literature, with the instability of masculine dominance serving as the foundation of countless nineteenth-century literary works. Victorian masculinity may be experienced from two perspectives: from the male perspective and from the female perspective. The Victorian male should be sympathetic and polite in his behavior, treating women equally, and taking into account their status in society. Masculinity,

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according to Judith Butler, is a performance. In masculine behavior, the feminine essence of Victorian women should not be neglected (Petrie 120)

Throughout the nineteenth century, substantial developments in both men's and women's behavior and cognition shaped the concept of Victorian masculinity. "Domesticity and masculinity were not diametrically opposed, as common belief says, and the domestic or private sphere was essential to manhood. Apart from the fact that self-discipline was an important quality for Victorian men, a poor man may be a real gentleman in heart and in everyday life if he works honestly, straight, pleasant, reasonable, and courageously. A gentleman is defined by self-respect and self-help. According to Tosh, a poor individual who is honest in his profession and has a decent attitude is always preferable to a rich man with a terrible spirit (33). Tosh believes that the Victorian male identity can only be recreated at home. He claims that the importance of the home in bourgeois society may be encapsulated by the remark that a man can only be entirely and authentically himself at home. While his moral sense was hurt and his interpersonal relationships were strained by his employment, the Metropolitan Home nourished the whole man by enabling feelings of care, love, and friendship, as well as natural forms of authority and reverence, to grow (33). As a result, John Tosh concentrates on the relationship between male identity and the role of the domestic in promoting that masculine identity. There is no separation between men's duties in the home and in society. The realm of a woman, on the other hand, is where a man finds his manhood.

Men and women sought an ideal partnership based on the standards of a demanding society during the Victorian era. If a man or woman lacked the attributes sought by Victorian society, the other sex may have regarded them as an unfit mate. In The Importance of Being Earnest and The Picture of Dorian Gray, Oscar Wilde examines the impact of Victorian society's

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unrealistic expectations on the individual, demonstrating how rejection, whether from a potential partner or society as a whole, can lead to deception and living a double life in order to satisfy conventions. In Victorian culture, women had just one basic purpose in life: to marry and participate in their husbands' hobbies and enterprises. Unless women were from a wealthy family, they would study housewife skills such as weaving, cooking, washing, and cleaning before marrying. Because their maids generally took care of the domestic chores, they did not always learn these tasks if they were rich. Because it was a man's world, women were often not permitted to be educated or obtain information outside of the house (Ingrid 32). "a woman was inferior to a man in all ways except the unique one that counted most [to a man]: her femininity. Her place was in the home, on a veritable pedestal if one could be afforded, and emphatically not in the world of affairs" (Richard D 54).

Patriarchal society did not allow women to have the same privileges as men. Consequently, women were ascribed the more feminine duties of caring for the home and pursuing the outlets of feminine creativity.

Women were expected to have feminine attributes as well as purity by Victorian men; otherwise, they would not be suitable for marriage. "Victorian Women Expected to be Idle and Ignorant" by Charles Petrie reveals just what the Victorian male was searching for. He expected innocence from the females in his class, and he expected them to not only be innocent but also to create the idea of being naive. Many a heroine is dressed in white muslin, which symbolizes virginal purity, with delicate tones of blue and pink coming in second. The masculine seal of approval was placed on worldly ignorance, humility, lack of views, overall helplessness, and frailty; in short, feminine inferiority to the male (Petrie 184).

Just as men had expectations for the ideal Victorian women, the women and the rest of society had expectations for the ideal Victorian, the masculine

sex demonstrated accomplishment by keeping a woman and her family safe at home and offering comfort. Working through adversity and succeeding financially to provide for a family demonstrated that a guy was successful in the workplace, which earned him respect from his colleagues and other men in society. Victorian society's goals included providing for a lady and her family, and not only men compared themselves to these ideals, but women wished to marry these sorts of men as well (Ranum 242).

In brief, the norms of Victorian society and the lifestyle back then forced creating a restricted way of thinking about male and female roles. It shaped the views of the public on women as well men in way that gave importance to men over women; the leading gender and the controller sex, women were only domestic subjects with minor roles to play. The patriarchal culture of the Victorian society influenced the writings of both male and female authors and caused the phenomena of using mostly male characters in their pieces of narrative or using male heroes to cherish the male sex and depict their society as found in Elizabeth Gaskell's work "North and South" and Earnest Hemingway's novel "The Garden of Eden"

1.5.2 Masculinity in the Twentieth Century American Society

The self-made[1] man and the concept of developing selfhood, particularly male selfhood, in nature have long been glorified in American literature. During the American masculinity crisis in the middle of the twentieth century, however, a generation of writers began to explore a different sort of man. This was a character who was more concerned with how to survive in an everyday, domesticated continent than with the loss of the West or the yearning to reclaim a wilderness (Ravi).

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[1] Self-made man: founded by the American Henry Clay to describe individuals whose achievement is a resulted from them

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In response to shifting demands and views of what it means to be a man, the core concept of masculinity has developed over time. It is suggested that in order to investigate the concept of masculinity in America, one should trace the changes that occurred during the development of the targeted culture and what led them to attain the ideal manhood. America has managed to maintain its reputation as a worldwide powerhouse since its founding. The land of the braves was founded on features that won it the moniker "land of dreams." The concept of the self-made man represented the new ideal man, a gentleman capable of leadership, control, and honesty (Connell & Messerschmidt 829).

The 1920s were a period of continual change in American culture, such as new concepts about gender, international politics, and human psychology arose (Kimmel 103). The "New Women" movements were challenging patriarchy's hegemony at the time, and he claims that in order to deal with the new way of life, Americans had to relinquish customs and forms of expression that mirrored man's potentiality, paving the way for a new concept of self and one's potential in a contemporary society.

Money, love, and social prestige were all delusions that led to the new man's doom. Masculinity is a topic on which Levant and Kopecky emphasize in their book. The new traits were reconstructed as "sensitive man ideals, dependent, sensitive, and empathetic" (17). It is because people's living standards have improved greatly through time, making man's responsibility less necessary and expected. As a result, it is thought that the smoother life situations were, the less stress on manhood was placed (150).

To sum up, American masculinity is a historical phenomenon. This history is made up of actions, bodies, styles, texts, images, publics, and politics. In the sense of owning a male organ, a rifle, or a tough leather jacket,

one does not possess masculinity. Instead, one behaves masculine, or more properly, "like a man," and this acting entails a complicated history of negotiation and meaning. "Be like a man" is a common exhortation that emphasizes that masculinity is defined by a series of performative actions and public appearances rather than a physical physique. Being like a man has a lot to do with performance rather than possession (13).

1.6 Notion of Man During Nineteenth Century in Britain

The nineteenth century was a period of huge prosperity in Britain. The British empire reached its peak and was known with the Victorian period (Victoria and Albert Museum). Victorian man was much influenced by the ideals of society and according to the Victorian preferences and rules, man must have a secured profession, strong religion and surely be a gentleman who devotes his time to his family (back in the day off).

This aeon was known for its chart of class system (Köhler 4). Due to this class division most of the people lived in different parts of the state. Obliviously, each one associate with others from the same rank. still bread was the main food that all classes shared. Therefore, they were called "breadwinners" (5).

The education of a Victorian man was related to his social class, in the Victorian era classes were divided upper, middle and working. In the first, the upper class was made of noble families, lords and ladies, barons, dukes, duchesses and other titled people. They inherited the wealth and name so they did not have to get a job, the man of the family or the older son was in charge of his heritage or the estate. In the second place the middle class, the men of this class are quite rich, most of them were merchants, factory owners, doctors and lawyers. In the last place, the majority of Britons presented the working class, the man of this social rank was barely educated and if he wants to he

must pay. Unlike the upper class males went to broading school for business, similarly, the middle-class men went to broading school and by governesses (back in the day off)

1.7 Concept of American Man During and After WWI

The US participation in WWI changed the war and in turn changed America (NEH)[2] . During the period, there was a prevalent belief that women replaced men because of warfare and its need (inquiries journals).

The American man and his relation to the ideology of self-made man, made him prove his masculinity throughout the war (Le Bleu 19). Therefore, the most definitive image that the American man could represent is a good soldier. Indeed, the war was an alternative solution for the depravity that occurred in society (9). Likewise, the American patriarchy started to take a different direction, since they were lacking military service. In order to save the American masculinity, man had to fulfil his role as soldier to escape the prejudice of failure (ibid).

Propaganda played a vital guise that changed the thoughts of men and boys to warfare. In fact, the plea of some mothers that war will bring grief and agony led to the appearance of anti-war songs. For instance, "I Didn't Raise my Boy to be a Soldier "reflected the fictitious scenarios that they weaved (voices and visions), yet, it did not take long for things to change. Harry Tieney wrote a stirring and poignant song "It's Time for Every Boy to be a Soldier", that reversed the public opinion (Charles River Museum). The Role of men during wartime was about fighting. Hence, their masculinity was related to violence, which shows that the war was a test of identity.

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[2] National Library of Australia

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As shown above, the war aftermath resulted in a huge shift. Most of the soldiers died, even life for those who came back changed. Their jobs were taken by women since it was vital to replace their role, some of them greeted this change and saw it as an opportunity to fix the relationship between sexes but others were doomed in fear because of replacement, for that purpose women had to come back to the domestic sphere. Despite these changes that occurred, yet the old beliefs and ideals did not fade away (Levsen).

Identically, many men suffered from mental health issues, alcoholism, violence and debility syndrome (PMC). The war was an end for chivalric gestures and the appearance of manly character, this is that America succeeded in transmitting due to the appearance of propaganda to forge warriors. Although, America achieved affecting men's character and they saw themselves yet it failed in dealing with war aftermath disorder (Keene).

1.8 Stereotype

There has not been a definite notion for stereotype. Generally, it is a term used by a lot of psychologists and theorists. For literature, stereotype is a multifaceted concept, yet, it does not mean prejudice. Furthermore, this discipline is introduced as a belief about a particular group (Gender Innovations).

Most factions are stereotyped on the basis of gender, identity, race, ethnicity, nationality and language. Gender stereotyping relates the binary opposites or dualism between masculinity and feminity as overgeneralization of characteristic (Gender Equality).

This dichotomy usually has two different facets. On one hand, it may help people to recognize a community or term on the basis of prior knowledge. Yet, on the other hand, it also allows people to prejudice

something or generalize it, and it is completely different from previous landed information (McLeod)

1.8.1 Stereotype Masculinity

Depending on various studies, stereotypes influence men's behavior and self-perception. As it is depicted, men should be strong, attracted to dark colours, never cry and certainly take responsibility, yet, it does not prohibit intrinsic change due to the culture of the society (Stuart6).

Gender stereotype can be an unhealthy matter for men when it comes to self-development and confidence. This bias leads most of men to act beyond the traditional performance i.e. society is what determines male profile (Forbes).

Traditional masculinity and its juxtaposition with manliness stereotype affect the behavior of hegemonic men. In which gender stereotype evolve around how men are more masculine than women. Hence, male attitude is more restrictive because of traditional masculinity that stayed the most influential.

1.8 Social Standards of the Nineteenth and Twentieth centuries

The debut of the nineteenth century was a period of great change. This era launched multiple rules, norms and social manners, the etiquette of this aeon were crucial and must be applied. Moreover, the appearance and clothes determines the social class of individuals (Roos).

Literature was the most convenient way to address and shape what happened with society change and how culture was like. Generally, most of the authors and novelists had a gale and fertile thoughts that was shown through their characters, in fact they were much affected with the ideas of evolution and progress (Lachs). Equally important, the novels of this period

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consist of class conflict, love, gossip, separate spheres, yet, the big rivalry was betwixt of conservative values and revolutionary thoughts(ibid)

Society of that time held different ideologies. Since it was a patriarchal society which meant that men were in charge of multiple things. As an illustration men controlled all decisions when it came to industry, policy and finances, they were influenced by imperialism yet, men of the Victorian period meant to be gentlemen since they are mentally and physically stronger than women. In contrast, women were seen as the weaker gender and more suitable to hold a needle than a pen (Ater 439). Indeed, the Victorian lady was subordinated and obliged to obey her husbands and social restrictions, they were expected to marry, have children, be virtuous and ready to please her partner. For example, Incidents in the Life of Slave Girl by Harriet Jacobs, in which she described the life of women at that time facing harsh experiences and often doubted themselves because of the male prejudgment and control. In particular, male and female were known with two concepts for men; "breadwinners" (5) and for women "angels in the house"[3]

In different ways, the ninetenth and twentieth centuries, held different yet clear standards (Kaelble 489). The prosperity of the twentieth century brought a lot of change in which it challenged stereotypes of prior views. In the same way, new themes arose when it comes to literature, feminism, sexuality and labour (NLA)[4] . The twentieth century opened a new tide of distinct ideas and ideals where social restriction faded away, under those circumstances, male and female characters have almost the same rights, ideologies, culture, way of living. Identically, single parent and divorce

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[3] Iconic expression inspired from the poem of Coventry Patmore recognized as the first Pioneer of the sentence.
[4] National Library of Australia

became vigorously spread unlike the ninetenth century where family was a precious thing (Lambert).

Being a gentleman or a lady with certain restriction vanished. As a result, prostitution became wide spread. On the positive side, women were no longer discriminated, they had the right to vote and share the public sphere alongside with men since jobs were opened for them (Lambert). For instance, Mary Wollstonecraft in A vindication of Rights of Woman on national education defended the rights of women and their dignity to get a proper education, also, the golden slipper by Anna Katherine Green, introduced her character "violet strange" as a strong educated woman that faced the stereotypes of patriarchal society (Mouro 10).

The twentieth century reached its peak due to changes. Houses were no longer the same, people tend to rent houses instead of owning an estate. Hence, fashion was not the same; womenswear shifted to a less traditional tendency, replacing dresses by trousers. Leisure was different during the ninetenth century. People were more into gatherings with friends or household parties, unlike the twentieth century, people went to cinemas or watched TV in black and white. Education was offered to most children, regardless their class system, once it was received by specific children (Local Histories)

1.9 Conclusion

As Shown above, the nineteenth century and the beginning of the twentieth century was a turning point to both female and male authors who broke the traditional norms of the society. It was seen through their characters that reflected and revealed their feelings and thoughts.

In this approach, the distinction shown in the literary texts about masculinity and gentility in the early and modern times made many authors

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investigate men's relationships with other men, women, social and cultural influences. It also shed light on how gender reflects the identification of gentility and how men can identify themselves. Therefore, if masculinity refers to men's attitude then gentility as it was stated refers to self-representation.

Society gave the public sphere for men and the private sphere for women, yet many factors changed these rules, where men started to share women's private arena and vice versa.

Chapter Two Masculinity and Gentility Ideals in *North and South* and *Garden of Eden*

Chapter Two Masculinity and Gentility Ideals in *North and South* and *Garden of Eden*

2.1 Introduction

Elizabeth Gaskell's *North and South* and Earnest Hemingway's *Garden of Eden* represent the contrast within gentility and masculinity of their characters. The first novel demonstrates the traditional norms of the Victorian era and social expectations that compelled them to watch their behaviour while respecting the social restrictions. Furthermore, the second novel tends to show the unusual shift within gender roles, and Hemingway's step beyond the classic by introducing the new themes of homosexuality and effeminacy within his narrative.

2.2 Gaskell's Victorian World in *North and South*

Elizabeth Gaskell was one of the Victorian women and writers who tended to demonstrate the obstacles of patriarchal societies. Since men were the dominant gender, women were oppressed. Indeed, Gaskell wrote against the norms of that period. Thus, her novel *North and South* holds various themes that are extracted from society. She deals with social classes and values, human issues, gentility and masculinity through some characters.

2.3 The Gentleman in *North and South*:

Elizabeth Gaskell's title *North and South,* shows the opposition and clash between two different areas, the industrial north and rural south which are depicted in the characters. Since the Hales moved from Helstone to Milton and changed their district, they had to be introduced to new ideas and were influenced by the locals.

In *North and South*, gentility turns to be more difficult to be defined, as each one embraces their beliefs, basically gentility of southern life differs

from the northern one. For instance; a man from the north thinks of work as the most crucial thing to hold onto, unlike a man from the south who believes that education is the basis that determines their rank, and formulates their identity (Blake 13). Gentility also restricted its boundaries, in which it prevents any bind of lower class (13).

Mr. Hale is considered to be a gentleman due to his status. He was a clergyman yet he left his job when he moved from Helstone with no doubt that Mr. Hale possesses gentry qualities, yet he has no job, the family's economic status starts to downturn (Gaskell 34).

Mr. Thornton was willing to pursue his studies, with the help of Mr. Hale as a tutor "**…** and he tells me that he hears there is a good opening for a private tutor there" (36). Yet his daughter Margaret is against because she views the southern people as they can't understand or can enhance their status by (36).

Moreover, the concern of most noble families was precarious status. Assuming that gentlemanliness cannot be the only standard of defining *pure identity*[5]. Another key point is presented by Victor Frankl in his book *Man's Search of Meaning* who presumes that each individual conducts their life as they want in different stations and situations, though they will face hardships. It is important for the individual to recognize their seeds, also to focus on the importance of taking actions rather than accepting reality, which is shown through the character of Thornton albeit the verdict of his sounding (*Academy of Ideas*).

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[5] Italics for emphasis

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2.4 The Analysis of Characters in *North and South*

The kernel of Elizabeth Gaskell's characters is more related to social culture, their ideas and ideals are the product of how and what society expects them to act and interact like. The novel of the Victorian age was based on solid basis of morality. Hence, the male characters are sought to perform according to their gender roles and present their masculinity in which they were granted all the privilege and authority of patriarchal system.

2.4.2 Self-made Man, and Gentility in *North* and *South*

2.4.2.1 John Thornton

John is the male protagonist in *North and South*. He is represented through the eyes of Margaret Hale; the female protagonist of the novel as being a "tall, broad-shouldered man, about thirty, with a face that is neither exactly plain, nor yet handsome, Nothing remarkable" (Gaskell 58). Thornton is an example of a man who has succeeded in his life as a manufacturer in Milton, where he was much admired and appreciated among the elite society (107).

He is considered to be a self-made man, as he learnt to handle the prior life after his father committed suicide and switch his status to a wealthy man. Indeed, he worked himself from an employee in a draper's shop to the point he became the owner of business and able to provide his family with descent proper life (79). In fact, Margaret assumes that he is not a gentleman (60), because of his social rank. The reason of her judgement is the fact that he did not get what she considered a proper schooling to make him an ideal gentleman able to occupy a decent position (78). In other words, the demeanor of the male is what generates his gentility.

> It is one of the great beauties of our system, that a working man may raise himself into the power and position of a master by his own exertions and behaviour; that, in fact, everyone who rules himself to decency and sobriety of conduct, and attention to his duties, comes over to our ranks (79).

Thornton believes that every man should have a chance from the society or by himself to integrate his status, rather than judging their behaviours.

John doubts himself and lives such an inner conflict believing that everyone could boost his life through work and get rid of poverty, yet his ego prevents him from treating workers in a proper way. The thing that symbolizes his masculinity, when he faces hardships with workers, he described the relationship of the two as a "battle" (Gaskell 79). He goes on "we wish people would allow us to right ourselves, instead of continually meddling, with their imperfect legislation. We stand up for self-government and oppose centralization" (Gaskell qtd in Coleman 141). The latter did not want to justify his position to workers thinking that it is needless to make such efforts; because workers will never understand the decisions of their masters or their struggles.

2.4.2.2 Henry Lennox:

Henry Lennox is an ambitious lawyer and close friend to Margaret. Gaskell introduced this character within the first chapter: "just then the door opened, and Henry Lennox was suddenly announced. Some of ladies started back, as if half-ashamed of their feminine interest in dress" (Gaskell 9). The drollery that the ladies have panted simply width his social status that he received from his family i.e. he is a Lennox (9).

The fact that he has a good job, shows that his family was able to provide him a decent life and wealth. Because of his status, he is also well behaved, and he knows what to say, where, when, and most importantly with

whom to act decently (24). Yet, his character might be questionable, for instance, he appears as person who wants to interact with people from the same status as his, under these circumstances his personality opens the dualism between traditional and ideal gentility.

2.5 Margaret Hale and Stereotype

The heroine of the novel personifies the motif of stereotype during the Victorian society. This character symbolizes the most crucial element of change and revision of self-expectation. In her first encounter with Thornton, she did not like him and for her, he did not look like someone who would fulfil the basis and requirements to be a gentleman as he has a firm, inflexible personality with no Bourgeois rank and no proper education (Gaskell 60-80).

Because of social expectations, John finds himself obliged to follow their demeanor, unlike Margaret who is innately gentle because she was raised in humble family to whom social norms and etiquette are crucial, and who is deeply influenced by them. For instance, punctuality was not among the bent rules to be applied, therefore he started to change by challenging himself (Gaskell 73). He is seen hiding his steps and walking slowly home unsure of the accuracy of his new behaviour, to the extent that his own mother is unable to recognize his behaviours when she inquires: "'john is that you?', as a consequence, he reveals himself raising more confusion in her mind "what has brought you home so early?'" (70). Thornton may seem a bit confused when dealing with etiquettes of the noble class and tries to hide his steps towards change to hold into his stiff personality.

Despite his deficit personality, Margaret perfected switching a part of his temper, she opened his eyes toward new vision and horizon toward his workers. A good example would be the strike due to the cut of wages, in which workers felt victimized and fooled, while he keeps refusing talking to them Margaret tries to convince him with a better resolution and alternative to

enhance the relationship between the two emphasising that it is the appropriate thing to do for an ideal man (Gaskell 161).

2.6 Nicholas Higgins as the Anti-Conformist

Nicholas Higgins represents a working class individual during the Victorian period. He was a simple mill worker, known for his stubborn masculinity and strong personality. Again he was introduced by the judgmental Margaret as a bad-mannered, impolite person who surely does not master the art of communication, as he expresses himself indecently saying: "I'm none so fond of having strange folk in my house" in front of Margaret wishing to visit his home (Gaskell 67). His words made Margaret speechless, yet she didn't care because she knew that he was a commoner.

Gaskell painted this character with full pride, because he prefers fighting for his wants and things rather than getting or begging for a job. This kind of life he is used to because of his status. Higgins represents a challenge for Thornton, when he decided to lead the strike because of masters decision, claiming it is for "mastership and ownership" (108), he also plays the role of man with strong identity because he knows the deficits of life

Gaskell tends to show the relationship of both masters and workers throughout the events. Even Higgins, the representative of strong identity, starts to change. He was a non-believer stating that he could not believe what he did not see (83), yet, as he develops he starts to embrace religion (145). Despite all things that humans could hold into due to the circumstances and influence of society, people's beliefs start shadowing towards change and therefore fade away.

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2.7 Conflicted Masculinity Within Characters

Through the construction of Gaskell's characters, it is obvious that each one manifests their projection of masculinity. The divergence of *North and South* engendered dissimilar patterns of manly behaviours (Crowhurst 66). As each one of them embrace their beliefs that are conjoined by being mirrors of the social expactations.

In general, Milton (the northern city) is described as an industrial place for work, whereas the southern city Helstone is presented as venue of leisure. The north is characterized as rugged where most of people are uncivilized with ferocious personality, where they neglect social restrictions and rules, unlike the southerners, who appear more elite and appreciate letters. Yet, another view of the northerners is that they are hard-workers who want to reach progress and higher position by challenging traditional rules of being noble by name of birth. Therefore, status can determine gentlemanliness for them.

Likewise, Mr. Thornton of Milton is considered in his society as self-(middle class)made man, who wants progress. Similarly, Mr. Hale is also considered to have higher status because of his job in the south. The contradiction here is that both of them have noble positions, however this view is related to different places, and when changing places this function obviously differs.

Through Gaskell's development of novel, Mr. Thornton and Henry Lennox display a different image of masculinity in relation to social and cultural rules. In fact, they respectively demonstrate opposing visions towards the future and the past. As south is linked to old fashion, the north is about new praxis. Being a lawyer in London is a direct grade toward the door of

gentility, Lennox appreciates himself, shows a high self-esteem and pride for being noble.

Lennox sees himself superior even for mid-class. He is simply a person who admires showcasing "**...**very different to my business, which is the real true law business. Playing with shawls is very different work to draining up settlements" (Gaskell 12). He deemed his status as precious thing and sees himself above all his surroundings, underestimating them as if they are useless.

He works for money and status therefore he proposes to Margaret as he thinks they are a good match for their class. His proposal if for duty and not love, believing that he will preserve his status if this marriage succeeds. Even though she rejected him, he feels that she lost a true gentleman, yet her opinion towards him is that he is still submissive to the old cultural rules (38).

On the contrary, Thornton's status is already known to Margaret as he is not endorsed as gentleman in the South. Thornton works in order to advance and wants to be judged for his motivations rather than his belonging. His view is considered to be as an attempt to break the existing norms for being a future self-made man. This northern man also proposes to Margaret believing that together they will represent a new status. He is truly in love with her but she rejects him the first time, then accepts his second proposal, where she noticed his real facet unlike the superficial Lennox.

Gaskell, shows that Lennox related his masculinity to gathering wealth to level up his position in the patriarchal society. On the contrary, Thornton's masculinity is constructed because of his will and work as a factory owner, therefore, to his name. Differently, masculinity of the twentieth century

differs from the Victorian one where they forget about gentility and go for new dimensions.

2.8 Earnest Hemingway Narrative

The *Garden of Eden* by Earnest Hemingway sheds the light on realistic modern themes inspired from society. The influence of war contributed in shaping his personality that echoes his writings. Indeed, the modernist Hemingway introduced themes that people may consider as deviant within gender norms. The American society during the twentieth century, witnessed a new shift within masculinity particularly after the Victorian era that will be seen through the characters, their roles, and their personalities throughout the novel.

2.8.1 Characterization

The frame of Earnest Hemingway's characters revolves around unique gender roles; in which the author paints his characters with uncommon performance and attitude that polarized huge attention and critics, since it is one of the first novels that tackle; dysfunctional couple as it is presented by Catherine and David, also the turmoil sexes of the latter and Marita.

2.8.1.1 Masculinity of Catherine

Hemingway presented his female protagonist as a character who tries to steal the masculinity of her husband and be the dominant in the relationship. In fact, this came as a revolution against traditional gender roles; as the young lady wants to be the man by changing her style and behaviour. Catherine did not accept her weakness as female and therefore she stands against her patriarchal society. In fact, she changes her haircut to look like David and starts wearing the same clothes as those of her husband, just to look identical to him (72). To demonstrate the previous claim, David was in a café when he

heard her coming, he called her, yet, he was astonished of what his eyes had seen:

> She came quickly to the table and sat down and lifted her chin and looks at him with laughing eyes and golden eyes with the tiny freckles. Her hair was cropped as short as boy's. it was cut with no comprises … "you see" she said. "that's the surprise. I'm a girl. But now I'm boy too I can do anything and anything and anything" (Hemingway 13).

Catherine marks the beginning of a change, gendering herself as man. Yet, her husband David is still shocked of her decision to switch up roles, deep down, he felt and realized that their relationship marked the beginning of an end.

In this regard, Catherine was enchanted with embracing the role of the dominant male. Again, she was trying to the limits to be equal to David. Hemingway personifies his protagonist as an enchained woman by social restrictions who wants to reach her will by physical changes. To point out, the people around the village did not think of them as couple, they wore identical clothes thinking that they were twins, yet neither the villagers nor the priest blamed them (Hemingway 6).

Despite all her tries to fulfil her role, Catherine's jealousy and anxiety possess her behaviour and push her to doubt that she is not creative as her husband in writing. Henceforth, she thinks that she lost control over him as she was useless confessing: "but I know wonderful things to write and I can't even write a letter that isn't stupid" (Hemingway 47)

By and large, Catherine complains she cannot do a thing to enhance her ability. Yet, within the narrative she rises against society and holds into her obsession believing that that she is supposed to be a male rather than mentally ill crippled female.

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2.8.1.2 David's Effeminacy

David Bourne is the male character and husband of Catherine. His role is much related to feminity rather than masculinity. Indeed, his wife tried to embezzle his role as man and therefore his identity. Likewise; she tried to change his name and start calling him Catherine. Similarly; she switched hers into Peter. In fact, he did not even try to defend his masculinity. She would often threaten him saying: "I'm the destructive type" she said. And I'm going to destroy you … I'm going to wake up in the night and do things to you that you've never even heard or imagined" (5).

Hemingway shows within the novel how Catherine succeeded in influencing David's attitude and therefore cause a role reversal. The latter is introduced as a passive character and submissive icon to his wife, to the point that he adopted her female role in bed: "will you change and be my girl and let me take you?' "you're Catherine".no I'm peter. You're my wonderful Catherine. (16). Consequently, he broke the traditional restrictions of how man should act by accepting the way his wife treated him.

On the contrary, David was a rising author and introduced himself as a creative artist (5). Hence, when he published one of his stories he felt with high pride, that he could manage to achieve fame as a successful author. Yet, his wife's authoritativeness kept him unsuccessful not only as a husband but also as author.

2.8.1.3 Marita as Rift or a Gadget of Pleasure

The newlywed couple David and Catherine were spending their honeymoon in France, where they met the young Italian lady Marita who attracted and captured their interest. Equally important, within the complexity of gender trouble that both of David and Catherine faced, their encounter with

Marita made their relationship crack. Therefore, Marita presented a gizmo of contradiction as she was a mistress for both of them.

Catherine was thrilled with this situation, since she was trying to play the role of the dominant male, even Marita remarked her shift in personality and stated that she was more feminine than her (Hemingway 174). In this case, her feminity had already faded. Nonetheless, Marita for David may personify an escape from his mentally unstable spouse. She provides a refuge where he comfortable and is able to liberate himself from his personal and professional issues (185). Identically, Marita in a way encourages David with his writings and pays special attention to it as she is interested in his style, coupled with this idea, Marita gives inspires David even after their affair, they still shaped a homogeneous symmetry (Nelson 247).

2.9 Equal but Different

The axiom of Men are from Mars and Women are from Venus, asserts that males and females are different. Indeed, this divergence is shown throughout their physical appearance, their style, the way they interact and act. Yet, the frequent conflict is in the way males and females manage to handle the agitated relationship (Gray 6).

The cross relationship of women and men is charted with their expectations from the two; in which women want from man to feel, unlike men, who want women to think, this certainly goes with Butler's theory of gender in her *Gender Trouble*. For example; Thornton from Gaskell's novel grows up with the idea of being strong, successful, aggressive and surly self-reliant, unlike Margaret, who believed that appearance and manners are a must. In fact, gender roles are what determines the similarities and differences of male and female.

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The main difference of Victorian and modern authored texts is the shift within social norms. The two motifs hold various defiance and contradiction between place, time, style and vision. The Victorian era was embraced with prudishness, in which writers could not or did not have the audacity to deal with taboo topics or be too open within novels, differently, sexual desires were introduced with restrictions, they were perimeted mostly with lust of love. Identically, they gave priority to men not women, most of time men were conducted with gentleness, where if women revealed part of their body it would be scandalous.

Different from prior era, the modern time was mostly associated with gallantry of writers introducing daring themes within their manuscripts, dealing with more realistic and subjective topics rather than objectivity. The core of contemporary literature deals with homosexuality and feminism, for example; Catherine and Marita falling in love. If Hemingway released his work during the Victorian era it would take other dimension. Yet, towards moral decadence for breaking the traditional bond of male and female marriage into lesbian one. By all means, Elizabeth Gaskell in *North and South*; Earnest Hemingway in his *Garden of Eden*, conceive how society expects the performance of each gender, albeit the confusion within masculinity, feminity, gentility and identity the world seems to be ready to accept the new measurements of gender and their culture.

2.10 Conclusion

The second chapter aimed to show the ninetieth and twentieth centery depicted themes of society change by analysing the main characters and how they embodied the traits of masculinity and gender performance. Gaskell and Hemingway presented a diverse notion of breaking the norms across the mentioned novels, as a result, it gave birth to new demeanor. With all that

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has been hitherto discussed, both novels are conjoined by being mirrors of behaviour between the old and new world.

General Conclusion

General Conclusion

The research has allowed to reveal that the idea of representation of gender performance that was associated to the life of Victorian era of Britain and the war aftermath of America. The following findings are drawn as a result of this dissertation; gender roles and therefore their identity in both male and female characters in the selected novels were formed and ruined because of society. Yet, according to the used novels *North and South* and *Garden of Eden* gender performance is not set in stone and evolves throughout time. In this context, gentility and masculinity are products of society realisation.

Since gender troubles were not related to stable status. The fear of raise of unusual factions were common. For Hemingway masculinity does not exist biologically but it is created within society, the same rules go for Gaskell's gentility i.e. these notions are socially constructed yet historically changing. What meant to be a man during the nineteenth centery is completely different from the one of modern times, which it can be seen as thrust toward the traditional rules.

The present study investigates Gaskell's and Hemingway's portrait of masculinity, gender, gentility and identity through *North and South*; *Garden of Eden* and how the new era contributed inasmuch in reversing and manipulating the core of male especially and female in both societies.

The analysis of *Garden of Eden* showed that the role of man is no more fitting in society and therefore women are ready to seal their role to break the traditional restriction. Within the analysis of both novels each character presented a symbol of society change, David in a way accepted the feminity of Catherine to touch his identity yet he finds Marita as refuge as she accepted him. Differently, Thornton and Lennox could not escape from the judgmental Margaret. Finally, a great deal was given to the new construction of identity and gender shift of the nineteenth and twentieth centuries.

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