Conclusion

Masculinity is still a new and fresh field to be ploughed specially in the field of literature. Many researchers have done abundant researches on femininity. Yet, masculinity has never been studied fully neither as a concept nor as a movement. Terms like masculinist or Masculinism are still rarely to be found in daily used dictionaries. This is a sign of the urgent need to study masculinity as a phenomenon in society. Some scholars, researchers and critics have studied masculinity as a part of ethnography, societal studies and history. Till the beginning of the 1970s, masculinity was not heard as an independent area of research. Some researchers find masculinity as an antonym of femininity only which is not logically or scientifically correct. Masculinity is an independent area similarly as femininity is. Away from being a male chauvinist, the truth is that masculinity is an ongoing process like any other process of human behaviour. It is not a static concept. As a concept, it has undertaken a growth process. Terms like maleness and manhood were used in place of masculinity. Such terms were to some extent controversial but the know-how of people about masculinity was as the socially accepted way of being a man. So, it was a social understanding about the behaviour of man. This is the know-how of society. The term masculinity refers to men’s traditional manners, habits and attitudes, which constitute the patriarchal system of order in society. It governs the relationship between men as well as between men and women in society, where women in general are marginalized to men. There must be a separation of understanding masculinity as something related to power, maleness and domination. However, masculinity like many abstract terms is not so easy to be pinpointed. Even the understandings of societies are not the same. That is why we have different masculinities. So, it is a must to understand the nature of masculinity, the meaning of being masculine and why it is understood differently. This task is the task of researchers to study masculinity even more academically to apprehend its nature.

The twentieth century is the fruitful age in which masculinity was much investigated. Several researchers and scholars started to study men and masculinities in different places of the world. This thesis presents several definitions by several scholars and researchers among which Michael Kimmel from America, John Tosh from England, R. W. Connell from Australia and others. The researcher has surveyed the works of these scholars from different places in the world in order to have a global understanding of masculinity and to come across shared understanding of what is meant by masculinity. This is done through
the critical investigation of some literary pieces of a specific era called Victorian period. R. W. Connell finds that Masculinity is simultaneously a place in gender relations, the practices through which men and women engage that place in gender, and the effects of these practices on bodily experience, personality and culture. This definition tells us that masculinity is not the property of men, and reminds us to be wary of using the terms ‘men’, ‘male’ and ‘masculinity’ interchangeably. R. W. Connell focuses on the factor of culture in the understanding of masculinity. John Tosh argues on the concept of masculinity of nineteenth-century Britain that manliness was only secondarily about men’s relations with women. Self-control, hard work and independence were the dominant code of Victorian manliness. John Tosh focuses on the historical factor more that the cultural factor. Michael Kimmel sees masculinity as homophobic in the sense that any symptom of femininity in a man is sure to draw effeminate criticism from his peers. Men, who subscribe to this lessen structure of masculinity, are afraid of any peer men. Michael Kimmel focuses on the lack of feminine features which is the essence of being masculine. He sees it as the antonym of femininity. All these definitions contribute to give a holistic view of masculinity. No single definition is satisfactory without the other. All of them make us aware of what is meant by masculinity. Away from the theoretical background, masculinity is a performance rather than rules to be followed. Masculinity is to be performed through certain actions with other people whether men or women. This is the gist of what is meant by masculinity.

Masculinity is studied only partially as a concept and not a movement in other fields like sociology, history and anthropology. This is due to the male gender roles played by men which can be considered as hegemony. Anyhow, masculinity should be studied as a movement since masculinity is initialized as a reaction to femininity the concept and the movement. Masculinity is more than hegemony, power, and domination. Moreover, masculinity is more than the antonym of femininity. Masculinity is an independent science of studying men and their relations with men as well as with women. The present thesis presents masculinity as a complementary field to femininity. The researcher finds that those who are interested in femininity must pay attention to masculinity as an independent area of research field, not as an opponent concept to femininity. Masculinity cannot be understood well without the study of femininity and femininity cannot be understood clearly without the study of masculinity as well. Stereotypically, it is thought than men are aggressive and women are passive. This cannot be over-generalised in all societies. Due to different reasons, there are different masculinities and different femininities in which both
men and women might dress the gender roles of the other. That is why we have feminine masculinity, masculine femininity and effeminate masculinity. Thus, it is relative from one society to another; what can be thought as masculine in one society can be feminine in another. Thus, the American masculinity is to some extent different from the British or the Eastern masculinity. Masculinity of middle ages is different from the Victorian masculinity or the modern age masculinity.

The problem of the misconception of masculinity is because of the relation of men to women. Many studies were done in this area to find solutions for the hegemonic and patriarchal masculinity against women. However, it is rarely found that some studies were done to solve the hegemonic masculinity within men as one category or the female hegemony against men, especially after women’s liberation movements. Hegemonic masculinity is related to the present study. This masculinity marks the destination between the masculine and the feminine factor. The feminine factor is suffering from this type of masculinity. Hegemonic masculinity proposes that society consents to masculinity as dominant and superior to femininity suggesting that men have rights to certain positions and roles in society which inherently disadvantages women. However, this hegemonic masculinity is not the most common masculinity in societies. Most scholars of gender studies want to eradicate this hegemonic masculinity. The present thesis proposes a solution for the controversy over hegemonic masculinity. This solution is to replace hegemonic masculinity with gentleman masculinity. So far the gentleman masculinity is concerned, it will suffice to be acceptable for both genders; male or female. This solution is a result of the critical analysis of the four novels of Charlotte Bronte and Jane Austen; Jane Eyre, Villette, Pride and Prejudice and Emma.

Masculinity is not a one-sided phenomenon related to men’s treatment to women. Masculinity relates to what men ought to be as well as what others ought to be towards them. The lack of masculine features is not necessarily feminine and vice versa. It is similar to the idea that biological differences do not mean that this gender is masculine or that gender is feminine. Not all men are manly or masculine and vice versa. “Among the male Believers are some who have been true men”. So, not all males are masculine or manly. There are some features that make men masculine. The present study presents these features in the gentleman masculinity which is proposed in the novels of the two women Victorian novelists, Charlotte Bronte and Jane Austen.
Victorian period witnessed huge changes in every field of life including literature. Since literature is a mirror of society, it reflects every aspect of society including masculinity. The concept of masculinity during the Victorian period was viewed differently from the masculinity of the middle ages or the romantic period. There were some changes regarding the gender role of both man and woman. However, there was great similarity. In middle ages, man was seen the most important member of the family since he is the breadwinner of the family. The gentle birth and the social status decided one’s masculinity. The Victorian masculinity was hegemonic per se, based only on two spheres; the public and the private sphere. Victorian society gave the public sphere to man and the private sphere to woman. The separate spheres philosophy holds that men were capable for action, reason, aggression, independence, and self-interest. This is related to the public sphere. Women were capable of having such soft qualities of femininity such as emotion, obedience, submission, reliance, and selflessness. Such philosophy allowed men, to control mentally and intellectually, to dominate society, and to be the dominating gender. The dominance of men over women, in an age even ruled by a woman Queen Victoria, was incorporated from classical literature and religion. The idea that male domination was the will of nature was also supported by the Bible.³

The industrial revolution played a major role in changing the gender roles of both men and women and certain changes happened to the philosophy of public and private spheres in which woman became no longer an ‘Angle of the House’. Man started to share woman in the private sphere. There was intermingling of the gender roles of male and female. Education had witnessed huge changes. Women started to have chances of formal education. With such changes brought by Industrial Revolution and education. Women started pursuing serious gender roles in society like education rather than cooking, piano playing and painting.

Literature, like any field of the Victorian period, witnessed great changes particularly in the field of novel. The Victorian age was an age of the novel genre. Many writers contributed to the growth of novel at this period, but mostly dominated by women. Women novelists like George Eliot, the Bronte Sisters and Jane Austen, portrayed the concepts of femininity and masculinity as they were practised in that era. Victorian women novelists wanted to reconstruct their woman’s identity as well as man’s identity. Most critics find that these women novelists portrayed femininity struggling to get their rights, yet they
portrayed masculinity as real as it was practised by men and society. They also proposed another form of masculinity which is desirable for both men and women. The present thesis studies four novels of Charlotte Bronte and Jane Austen as a case study for their novels.

Charlotte Bronte and Jane Austen have broken off the monopoly of male writers in literature and they won the bid. The female novelists of Victorian period have attacked the traditional masculinity and hegemonic masculinity prevailed in that period. They have called for a new kind of masculinity. This new masculinity is merely the Gentleman Masculinity. Victorian gentlemen are defined by their adherence to the ‘English’ morality tied to the sense of the Englishness that is regarded as the very England’s ideal form of masculinity. So, the concept of the Gentleman is the best form of masculinity. The Victorian gentleman is revered, especially because he is highly associated with being English, which implies a certain expression of masculinity. The Victorian novelists have portrayed the concept of the gentleman as a more refined and emotionally controlled version of masculinity compared to the men of the working class portrayed as an overtly degenerated version of masculinity.

Charlotte Bronte and Jane Austen are two pillars of the English novel. Both of them did their best in writing the English novel and in changing the follies of their society; among which is the hegemonic masculinity of the eighteenth and nineteenth centuries. They paved the way for women writers and novelists of the twentieth century. They were feminists before feminism. They portrayed the miserable situations of women during the period in which they were living in. Usually the initial step is the most difficult one. This is because they confronted the Victorian society and its culture which was mainly male-dominated. Charlotte Bronte and Jane Austen wrote in an age in which there is no chance for women at all. Jane Austen says “Men have had every advantage of us in telling their own story. Education has been theirs in so much higher a degree; the pen has been in their hands. I will not allow books to prove anything”. This indicates the dominance of men over women during the nineteenth century in education and literature. Charlotte Bronte was told by Robert Southey that literature cannot be the business of a woman’s life, and it ought not to be, when she asked him for a feedback for her poems. Then, Charlotte Bronte fought against the notion of literature as male dominated. Writing novels was a strange gender role in at the dawn of the Victorian period. It was customary to see woman only as the ‘Angel of the House’.
Charlotte Bronte and Jane Austen brought new gender roles for women like writing novels. Another gender role seen in their novels is the role of a teacher or a governess. They modified the role of a governess into the role of a teacher played by woman. This gives a chance for demanding more gender roles out of the realm of the private sphere. Accordingly, the construction of new femininity started to sprout with new gender roles than those stereotyped roles given to women in the Victorian period. The construction of new femininity demands the construction of new masculinity as well. This is what happened in their works. The challenge of creating and formulating a new form of masculinity by women writers like Charlotte Bronte was not a bed of roses. At the beginning of their task to construct new femininity as well as masculinity, Jane Austen and Charlotte Bronte wrote under the pseudonyms ‘By a lady’ and ‘Currer Bell’. This choice of pseudonyms enabled them to generalize their authorial power in a way that they thought their names could not. Moreover, publishers had no interest to publish their writing under woman authors.

The Victorian society did not recognize woman to be a writer. So, the most significant issue that it was not only a social hegemony but also a literary hegemony. This literary hegemony provoked Charlotte Bronte and Jane Austen to fight against the hegemonic masculinity prevailed in the Victorian society. Their dilemma under the literary patriarchy is a uniting factor in their struggle inside the male-dominated society. Consequently, they had no option other than their novels. The researcher has chosen four novels of the two novelists as a case study of their novels. These novels were chosen randomly. These novels are Jane Eyre, Villette, Pride and Prejudice and Emma. The researcher analyses critically and comparatively these novels focusing on the related quotes on masculinity.

Charlotte Bronte and Jane Austen belong to one era though there was only one year linking the two. Charlotte Bronte was born one year before the death of Jane Austen in 1817. However, they share several things in their lives. Both of them got education at home which is one of the reasons for them to attack the hegemony of the Victorian society. Men of their age got formal education which was not available for women at that period. Another feature linking their lives is their unrequited love. Both of them lived sheltered lives within the domestic sphere; they both lived remote life. They also thought in their right to love. Jane Austen once wrote, “The more I know of the world, the more I am convinced that I shall never see a man whom I can really love”. 5 Truly, she did not find a man who deserved
her love. This unrequited love affects their writing and their way of thinking towards men. As a result, they rejected the traditional model of men of the Victorian period. However, this was negative for them and positive for the readers of Victorian novels. Unless they were unmarried, we could not have seen such brilliant novels like *Jane Eyre* or *Pride and Prejudice*. The life of spinsterhood of the two novelists and their sisters might affect their unheard anger towards society. Their anger is written in their novels and still has been being heard through centuries. Charlotte Bronte wrote her novels more passionately than Jane Austen. However, Jane Austen wrote more delicately than Charlotte Bronte.

Charlotte Bronte and Jane Austen are the leaders to construct a new movement in literature, i.e. feminism or at least a new perception of femininity. This is known to all the critics and theorists of both feminism and femininity like Virginia Woolf, Elaine Showalter, Claudia Johnson, Gilbert and Gubar. The novel attempt of this study is that Austen and Bronte are also the creators of new masculinity which works hand in hand with that femininity. Some theorists, critics or scholars focus on one concept, but Jane Austen and Charlotte Bronte focus on both femininity as well as masculinity. They fought against the traditional masculinity of the Victorian period. The traditional masculinity is a patriarchal masculinity which degrades woman as an inferior gender. Victorian men and Victorian society gave the private sphere to women and the public sphere to men. Woman was seen as an ‘Angel of the House’. Charlotte Bronte and Jane Austen demolish this concept of in their novels. They give them wider sphere than that given by the Victorian society. More gender roles are given to women in their novels. Both Jane Austen and Charlotte Bronte give their heroines the gender roles that they were looking in their lives. They also construct ideal men for them to marry and live a happy life.

The present thesis presents Charlotte Bronte and Jane Austen’s new techniques and tools to construct the new version of masculinity which is a novel attempt in the history of English novel. Both novelists construct a new proposed masculinity in which men act according to what men ought to be. In this newly formed masculinity, Charlotte Bronte and Jane Austen call for two different identities; woman’s identity and man’s identity. These two identities must work hand in hand to acknowledge the identity of the other. This masculinity is something new and strange to the Victorian man. The Victorian man sees woman’s identity as secondary. Most of the male characters of *Jane Eyre*, *Villette*, *Pride and Prejudice*, and *Emma* have this patriarchal feeling towards women. Brocklehurst, St.
John Rivers in *Jane Eyre*, Dr. John, de Hamal in *Villette*, Mr. Collins, Wickham in *Pride and Prejudice* and Frank Churchill, Mr. Elton in *Emma* are hegemonic in their treatment towards women in these novels. These specimens are presented to the patriarchy and hegemony of the Victorian man. These men stand for different types of masculinities in that era whether religious men, traditional men or even gentlemen. Yet, they believe that they are the superior sex and women are the inferior sex.

Jane Austen and Charlotte Bronte do not only present the problem without offering the solution; they invite men change and to be aware of the new forms of masculine identity. Austen and Bronte’s search of feminine identity leads to search of a new masculine identity. The heroines of *Jane Eyre, Villette, Pride and Prejudice, and Emma* are looking for a new woman identity; likewise the heroes of these novels have gained new masculine identity which is different from the traditional Victorian masculinity. Rochester, Paul Emanuel, Darcy, and Knightley are new versions of a new masculinity in the Victorian period. They are reconstructed to be what men ought to be. These heroes are the exemplars of the newly constructed masculinity suggested by Jane Austen and Charlotte Bronte. Some of them are gentlemen and masculine by birth like Mr. Knightly in *Emma*, while others are changed from the hegemonic masculinity to the gentlemen masculinity such as Rochester, Paul Emanuel and Darcy who have been undertaking a gradual process of change. The best factor to judge their gentleman masculinity is their performance. So, man is because of what he acts, not because of gentle birth or because of his rank in the society. It is the society also that makes him a man. So, a man is not born; it is the society that makes him man. This type of gentleman masculinity is based on performance rather than social rank is in consonance with the standards of the modern masculinity of W. R. Connell, Judith Butlers and others who argue that gender is a doing and a performative.

The researcher finds that both Jane Austen and Charlotte Bronte have used similar techniques to construct their new form of masculinity, i.e. gentleman masculinity. These techniques are the first encounter of the hero and the heroine, presenting different types of masculinities including traditional or hegemonic, religious, effeminate, and gentleman masculinity, the role of the gaze, the role of the heroine in the new masculinity and the ending of the novels. These techniques are the gist of this thesis. This is because they summarize the philosophy of these two women novelists to construct masculinity totally different from that of the Victorian society. These techniques are used by Charlotte Bronte.
and Jane Austen in order to take or snatch the Victorian man from his patriarchal and hegemonic masculinity to the gentleman masculinity.

Charlotte Bronte and Jane Austen’s new masculinity is a novel attempt in the history of Masculinity and in the history of English novel. It proves a change in the gender relations and gender roles in which woman participate in the construction of masculinity. This new constructed masculinity enables woman to have equal gender roles with the Victorian man. Masculinity, in the hands of Charlotte Bronte and Jane Austen, is not only a male product. This is the novel thing in writing novels by female novelists; and this is the novel contribution offered in this thesis to study masculinity a female product as well.

Besides these techniques mentioned above, the two novelists present the archetypal masculinity as it was practised and perceived by the Victorians. Austen and Bronte present the practices of hegemonic masculinity as the symptoms of an illness of the Victorian society. Like doctors, they present and offer the remedy. The remedy for hegemonic masculinity is the gentleman masculinity. They also present the reaction of women if men do not respond positively such as in the case of Jane Eyre who wants Rochester to leave his hegemonic masculinity. If not so, then Bertha, the madwoman in the attic, is behind. Luckily, he responds. This is a threat not only to Rochester but also to the hegemonic masculinity. Charlotte Bronte is a bit rough in her treatment while handling the issue of the hegemonic masculinity. Jane Austen attacks this masculinity delicately and smoothly which is preferred by most critics like George Lewes and Virginia Woolf.

The researcher finds that first encounter of the hero with the heroine in these novels; Jane Eyre, Villette, Pride and Prejudice, and Emma, is not a normal meeting. Charlotte Bronte and Jane Austen make the maximum use of it to support their ideology over the issue of masculinity. Up to this moment, the hero is still completely engrossed in the hegemonic masculinity which is dominant in his society. This moment of the first encounter is the barrier between the hegemonic masculinity and the gentleman masculinity. This first encounter brings a change in the power dynamics between man and woman; between what is thought as superior or inferior. It snatches some powers from man and empowers woman which is something new to the Victorians.

Charlotte Bronte, at the first encounter, demolishes the superiority/inferiority factor between man and woman in the traditional masculinity. Rochester, though a wealthy gentleman, is helpless before Jane. Jane Eyre, the heroine, helps to figure out a new
masculinity for Rochester who has found no place other than her shoulders to stand with. Charlotte Bronte is in the position to help the proud Victorian gentleman. He feels as if insulted so he justifies it through necessity.

In Villette Paul Emanuel, at the first meeting, is presented as a hegemonic man. Lucy’s first meeting with Paul is when he is called to read her countenance at Madame Beck’s school to test her for the post of a governess. The sentence declared by Paul Emanuel sums up the hegemonic view of the French man. This sentence is “I read it”, Villette, p (78). Syntactically, she is the object of the doer of reading. The reference to Lucy Snowe is only “it”. The feeling of superiority against woman is on the European level. However, this hegemonic reading of the mind of Lucy leads Paul to the real reading of close affinity between the two. The first encounter is a call for the hegemonic man to read the woman identity with equal terms.

In Austen’s Pride and Prejudice in the first encounter, Darcy is a pure Victorian gentleman, full of pride and arrogance. He feels superior to Elizabeth since she is not enough handsome to tempt him. This makes Elizabeth resist his first proposal till and unless he changes his hegemonic behaviour. He finally succumbs to her appeal of the ideal gentleman masculinity which Darcy adopts later. He lessens the superiority of the first encounter and comes to an equal social status that Elizabeth recognizes “He is a gentleman; I am a gentleman’s daughter so far we are equal”, Pride and Prejudice (p.314). In Emma, Jane Austen presents a different hegemony practised by woman. Emma is doing the same hegemonic behaviour of the Victorian man. Mr. Knightley is a gentleman since the very beginning. Mr. Knightley, as his name suggests, is the icon of gentlemanliness since he is aware of his duty towards others not only Martin but also Emma, Harriet and others.

So, the first encounter of the hero and heroine assigns the drop of the hegemonic behaviour and assigns the future relation between man and woman living the gentleman masculinity in which one is neither superior nor inferior. This has been handled delicately and smartly in the hands of Charlotte Bronte and Jane Austen.

The researcher concludes that Charlotte Bronte and Jane Austen present different kinds of masculinity like hegemonic masculinity, religious masculinity, effeminate masculinity and gentleman masculinity. This cocktail of masculinities is not presented at random. The two novelists present it in order to make the reader aware of these masculinities and to judge which one is the best. The reader definitely compares these and actually finds
that the gentleman masculinity is the ideal masculinity since there is an acknowledgement of the identity of man and woman equally.

Hegemonic masculinity is a type of masculinity in which woman is seen as an inferior sex and man is seen as a superior sex. Woman is marginalized in every aspect of life. Moreover, there is a hegemonic view within men as one category; some men in the society are oppressed because of their class, work or due to other reasons. They portray this traditional masculinity in the behaviour of some men as representative of the Victorian era. John Reed in *Jane Eyre*, Dr. John in *Villette*, and Frank Churchill in *Emma* are good exemplars of the traditional masculinity. They are men void of the gentleman behaviour with reference to the treatment of woman. Physical aggression, imprisoning woman in one room for more than ten years, surveillance of woman’s privacy, the use of woman for lustful means and many hegemonic actions against woman are the features of this traditional and hegemonic masculinity. Charlotte Bronte and Jane Austen want to eradicate these aggressive actions against woman. The readers of *Jane Eyre, Villette, Pride and Prejudice*, and *Emma* will have the feel of such aggressive behaviour and such hegemonic masculinity.

Gentleman masculinity is another masculinity proposed in the novels of Jane Austen and Charlotte Bronte. Gentleman masculinity is what men ought to be. However, Charlotte Bronte and Jane Austen judge the gentleman masculinity mostly according to the needs and desires of women. Rochester, Paul Emanuel, Darcy, and Knightley are the best examples of the gentleman masculinity; and amongst these gentlemen, Knightley is the idealist gentleman. Mr. Knightley is the mentor of other people surrounding him. He does not undertake any gradual change in his behaviour like Rochester, Paul Emanuel and Darcy. His duty is the best standard to judge the gentlemanliness of the Victorian men. Rochester, Paul Emanuel, and Darcy are gentlemen after a gradual process of change. Charlotte Bronte and Jane Austen change in them the hegemonic masculinity. Duty towards others, chivalry, and the feel of equality of both genders are the main characteristics of the gentleman masculinity. This gentleman masculinity is the solution for the dilemma of hegemonic masculinity. This masculinity is the suggested solution and the balm for removing the aggressive pains of the hegemonic masculinity.

Religious masculinity is another type of masculinity presented by Charlotte Bronte and Jane Austen in their novels. Religious men in *Jane Eyre, Pride and Prejudice* and *Emma* are not gentlemen by behaviour since they are not guided by the rules of religion.
The heroines of these novels come across these religious men but refuse their marriage proposals. This refusal is a refusal of the religious masculinity. Readers feel sympathy with the heroines of these novels. Accordingly, they refuse the masculinity of the religious men of the Victorian period. Brocklehurst and St. John Rivers in *Jane Eyre*, Mr. Collins in *Pride and Prejudice* and Mr. Elton in *Emma* are examples of religious men of the Victorian society. They are treating woman as a second sex which can used for their desires only. Brocklehurst treats the orphaned girls badly at his school. St. John Rivers proposes to marry Jane Eyre not because of love but because of her courage and lack of beauty. This will make her a useful helpmate since he has devoted his life to missionary life. Mr. Collins is presented as pompous, arrogant and stupid. He has not any feature of being a gentleman. He is not romantic at all. He explains that it is his religious duty as a parson to marry Elizabeth. His religious duty is not abided by God, but by his patroness. Mr. Elton is a fortune hunter when proposing to marry *Emma*.

Charlotte Bronte rejects the religious masculinity that suppresses woman’s love and sex into duty while Jane Austen sees that the lack of gentlemanliness in the religious men is the cause of her heroines to reject them. This religious masculinity does not recognize the sexual identity of woman. So, it is rejected by these female novelists, the heroines, and readers of these novels. The image of the religious man in these novels is spoilt by his selfish and arrogant behaviour. This masculinity is rejected because it deviates from God’s word.

Another form of masculinity depicted by Charlotte Bronte and Jane Austen is the effeminate masculinity. de Hamal in *Villette*, Frank Churchill in *Emma*, and Wickham in *Pride and Prejudice* are the effeminate men presented by Charlotte Bronte and Jane Austen. The presentation of these characters is intentional to show us that masculinity is not a matter of biological differences. Some characters lose their masculinity because they are prone to womanish features. de Hamal is feminine in his size, his dress and his curls. He is effeminate in his character because he behaves in womanish demeanour. Lucy Snowe, the heroine thinks that he must not be a man “Not a woman of my acquaintance had the stature of that ghost. She was not of a female height. Not to any man I knew could the machination, for a moment, be attributed”, *Villette* (p.566). In such a case, masculinity is not a matter of biological differences. It is Lucy Snowe who decides his masculinity. This masculinity is seen through the eyes of a woman. In *Pride and Prejudice* Wickham, as a militia man,
focuses overtly on his beauty to be in company with girls. Most women are cheated by him. Elizabeth is cheated by his fake gentleman behaviour. He lacks true bravery of character and the sense of gentlemanliness.

Frank Churchill is also the effeminate man. His effeminate masculinity is French, which is compared to the gentleman English masculinity of Mr. Knightley. Frank Churchill lacks sincerity. Mr. Knightley targets this superficiality when he disputes Emma’s description of Frank as ‘amiable’. This contrast of Frank’s effeminate masculinity with the Knightley’s gentleman masculinity has encouraged some critics to view Mr. Knightley as an exemplar of the English masculinity. Frank Churchill stands for the French masculinity which is feminized compared to the English masculinity.

The behaviour of man determines masculinity. The behaviour of de Hamal, Wickham and Frank Churchill determines their effeminate masculinity. Moreover, Lucy Snowe, Elizabeth Bennet and Emma Woodhouse are presented mightier than these effeminate men. Masculinity in the hands of Charlotte Bronte and Jane Austen is not only the product of men.

The gaze is the symbol of hegemonic masculinity of the Victorian society. The gaze plays a major role in Charlotte Bronte and Jane Austen’s construction of masculinity in the eighteenth and nineteenth centuries. The traditional role of the male gaze is to be dominant over woman. Man is in the dominant position as the gazer and woman is in the subordinate position as the gazed. According to the traditional and hegemonic masculinity, woman is only a passive object for the gaze of the active subject. Women are always the objects of the gaze. They are never the possessor of the gaze. Charlotte Bronte and Jane Austen confront the traditional view of masculinity and newly reconstruct it. The new construction of masculinity gives power to woman as both a gazer and gazed. Charlotte Bronte and Jane Austen reconstruct new dynamics of power hierarchy in which both man and woman are the gazer or the gazed; a woman can be a gazer or a gazed and vice versa a man is. The gaze has revised the parallel between power, authority, and dominance from one side and powerlessness, submission and subordination from another side. The passivity of a woman cannot be seen in Bronte and Austen’s masculinity. Both novelists weaken the power of the male gaze and empower the female gaze.

At the earlier parts of Jane Eyre, Pride and Prejudice and Emma, the female is the gazed and the male is the gazer. Jane Eyre is the object of the ‘flashing and flaming’ eyes
of Rochester, Lucy Snowe is also the object of Paul Emanuel’s ‘diving’ eyes into her inner and mental world, and Elizabeth is the object of Darcy’s gaze till the end of the first half. Emma has a masculine gaze since the beginning till the Box Hill when she has over-wept over her insult of Miss Bates. Finally, woman becomes the gazer and the gazed; the gaze is no longer a symbol of male power. It becomes a symbol of equality in the proposed gentleman masculinity. Therefore, Jane’s gaze becomes the gaze of Rochester and Jane is no more than the “Apple of his eye”, Jane Eyre (p.384). Charlotte Bronte has changed the diving, hungry and penetrating gaze of Paul Emanuel into a ‘gentle look’ from his eyes. Similarly, Jane Austen has changed the role of the gaze from hegemonic masculinity into gentleman masculinity in which gaze is not used as a source of power but a source of equality. Elizabeth and Emma are equal with Darcy and Mr. Knightley so far the gaze is concerned. Both man and woman are subjectified and objectified as well.

Charlotte Bronte and Jane Austen use the gaze as significant tool to change the power dynamics between men and women. Men and women are powerfully equivalent; no one is superior to the other. This is the essence of the masculinity of both Charlotte Bronte and Jane Austen.

Charlotte Bronte and Jane Austen’s heroines are their mouthpieces. They are biographical characters of their creators. These heroines play a great role in the new construction of both masculinity and femininity. Jane Eyre, Lucy Snowe, Elizabeth Bennet and Emma Woodhouse are the cornerstones in the newly formed masculinity by Bronte and Austen. These heroines are presented in patriarchal societies that marginalize woman not as a ‘nobler sex’. Jane Eyre and Lucy Snowe represent the harsh life that Charlotte Bronte and her sisters lived. However, Elizabeth and Emma stand for the societal and social hierarchy in which Jane Austen lived. These heroines reject the patriarchal gender roles given to woman by the Victorian society. They reject the gender role of the ‘Angel of the house’. None one of them is the angle of the house; even Emma Woodhouse attribute masculine gender roles. These heroines help the heroes to depart their conventional mentality and hegemonic masculinity. They do that through their resistance to their hegemonic masculinity. Their resistance is a call for all other women of the Victorian society to reject the hegemony of men. It is also a call for men to adapt their masculinity according to the needs and desires of women. The resistant behaviour of Charlotte Bronte and Jane Austen is portrayed in the behaviour of their heroines.
Jane Eyre plays a great role in the change of Rochester to become an ideal gentleman. The first encounter of Jane Eyre with Rochester represents her role to take him out of his patriarchal masculinity. Though she is of middle social class and impoverished, Jane Eyre enforces him to treat her as an equal not as an inferior, with her strong and rebellious character. Lucy Snowe is another tool in the hands of Charlotte Bronte to reconstruct masculinity in the Victorian era. Lucy Snowe struggles to maintain independent woman identity before the male dominated masculinity. Lucy Snowe resists the hegemonic masculinity of Dr. John, and Paul Emanuel. Dr. John wants to dominate Lucy and wants her to serve him as a submissive woman. Paul Emanuel wants to dress her a male identity which Lucy refuses to have. The male role play reveals to Lucy that a woman is establishing her own independence and identity without cloaking herself in a male role. Lucy Snowe and Jane Eyre preserve their woman identity defying the male identity. This is similar to Charlotte Bronte’s keeping on her identity after revealing her character as Currer Bell, her author name. Lucy Snowe also judges the masculinity of the effeminate de Hamal, to prove that masculinity is not only a product of men.

Jane Austen has used both Elizabeth Bennet in *Pride and Prejudice* and Emma Woodhouse in *Emma* as a tool in the reconstruction of gentleman masculinity. Elizabeth challenges the norms of the patriarchal society. She challenges Mr. Collins, Darcy and Lady Catherine de Bourgh as representative of the society in order to gain her rights and autonomy. Her refusal of Darcy’s first proposal is a rejection of the hegemonic masculinity of the eighteenth and nineteenth century society in woman is marginalized as a secondary object. Elizabeth Bennet questions Darcy’s traditional masculinity because it lacks the gentlemanlike behaviour which is, according to Jane Austen, a necessary component of the new masculinity. Elizabeth judges his masculinity based on his behaviour not because of his social rank or gentle birth. This is the real and gentleman masculinity which is performative rather than of social birth. Darcy changes his patriarchal masculinity because of the strong character and the eyes of Elizabeth; the catalyst of his change from hegemonic to gentleman masculinity. Darcy leaves his feeling of superiority over Elizabeth and treats her as a woman.

Jane Austen uses Emma differently from the above mentioned heroines. This is because she is the subject of change from the traditional masculinity to the gentleman masculinity. The lack of her father’s masculinity makes her imbibe the traditional
masculinity herself. In this case, it is Mr. Knightley who plays greater role in her change. Emma’s social state is similar to that of Darcy in Pride and Prejudice, and Rochester in Jane Eyre. *Emma* can be said *Pride and Prejudice* in reverse. “What makes Emma unusual is that she is a woman who possesses and enjoys power, without bothering to demur about it”. Jane Austen makes her an opponent to the effeminate men, like her father and Frank Churchill. However, through Mr. Knightley, Emma has been made gentle.

Charlotte Bronte and Jane Austen let their women help in the construction of the proposed masculinity. This gentleman masculinity must care about women’s equality. No man or woman is superior or inferior in the hands of both Austen and Bronte.

The ending of novels is another tool used by Charlotte Bronte and Jane Austen in their construction of the gentleman masculinity. This ending is feminine wish-fulfilment. The new masculinity of Austen and Bronte is fulfilled at the end. Jane Eyre, Lucy Snowe, Elizabeth Bennet and Emma Woodhouse have acquired their female autonomy and woman identity at the end. Similarly, Charlotte Bronte and Jane Austen gained a brilliant social position in their Victorian society through their struggle in a patriarchal society. This feminine wish-fulfilment masculinity is the one which gives woman equality, independence, and equal gender roles to those given to man. At the end of these selected novels, there is a movement from the hegemonic and patriarchal masculinity to new gentleman masculinity in which woman is no longer marginalized or treated as an inferior sex. This final masculinity is not constructed easily. Men of high social status like Rochester, Paul Emanuel and Darcy have undertaken total change in the hands of Jane Eyre, Lucy Snowe and Elizabeth Bennet. However, the endings of *Jane Eyre* and *Villette* are to some extent tragic because of the physical change in Rochester and because of the absence of Paul Emanuel at the end. Charlotte Bronte is tougher because of the tough treatment of her society. That is why Charlotte Bronte makes her heroines more powerful than her heroes. Compared to Charlotte Bronte, Jane Austen makes her heroines as equal as her heroes. Yet, at the end of these novels, it is found that woman has proved her identity, equality and autonomy.

To sum up, at the end of *Jane Eyre, Villette, Pride and Prejudice* and *Emma*, the reader can realize a new form of masculinity void of the pretension and patriarchy of the Victorian society. This masculinity is not necessarily a product of men. Both men and women are sharing the responsibility of formulating equal gender roles forgetting their traditional social background. The feminine identity is equal to the masculine identity.
Woman is no longer the angel of the house. At the end woman secures her social sphere in both private sphere as well as public sphere. This is the desire of both Charlotte Bronte and Jane Austen to establish this new masculinity which is mainly gentleman masculinity.
**Recommendations:**

The researcher eagerly recommends the following recommendations:

1. Masculinity until the modern times is not investigated well like femininity, so there should be more and more researches on it, so that we can get a better understanding of both femininity and masculinity. Femininity cannot be well understood without studying masculinity and vice versa.

2. Masculinity should be studied not only as an opponent concept to femininity because the results will not be objective.

3. There should be studies on masculinity by women and men researchers in order to see the real picture of masculinity as perceived by different gender researchers. This will enrich the scholastic value of such studies and will lessen the bias of researchers.

4. Researchers should take into consideration the social, cultural and historical factors while studying masculinity. These factors give total picture of the phenomenon under study.

5. In conferences, forums and symposiums the concept of masculinity should be discussed and investigated as an essential topic like femininity which is covered nationally and internationally.

6. Masculinity should be treated as an independent discipline since many theorists, like R. W. Connell, Michael Kimmel and John Tosh have established the foundations of it as an independent art.

7. Researchers should get the benefit of literature as a mirror of society in order to understand clearly the concept of masculinity. It can be studied as an independent art or as a part of interdisciplinary researches.

8. Researchers also should study masculinity in the works of male writers, novelists and dramatists to explore how men comprehend the notion of masculinity.

9. Researchers should avoid the controversial issues between those who are male fans or female fans in order to avoid bias while investigating masculinity. Best researches can be accomplished away from controversial issues especially in the area of femininity and masculinity.
Scope for further Studies:

The present study takes the initiative to be a model for other researchers to investigate the field of masculinity. This study leads to further studies since the field of masculinity is not yet well ploughed. The present work can be an exemplar for researchers in other literary genres like drama, poetry and short stories. There are sub topics which can be tackled with the help of this study. The types of masculinity can be studied independently in the works of other writers at any period. Hegemonic masculinity, for example, in the poems of T.S. Eliot can be a plausible topic to be investigated. Masculinity and religion in the plays of George Bernard Shaw is another option for other researchers. Masculinity and femininity can be the seeds for more comparative studies. The researcher will work in future on other related topics like Masculinity as perceived in the Yemeni society. The topic of the present study leads to endless topics to be investigated by other researchers in future. This topic can be tackled within different historical and literary eras. This field of investigation is a rich area to be explored by those who are interested in masculinity whether in social sciences or in literature.


2 Holy Quran, Al-Ahzaab Sura: Verse no. 23, at

3 Stuber, Leann “The Contradiction of Masculinity in the Middle Ages”, *The Delta*: Vol. 3: Iss. 1, Article 4, 2008, pp. 5-23.

