Introduction:

Masculinity has been studied as a part of literature since the seventies of the twentieth century. Before 1970s, it was studied as a part of sociology and anthropology and other humanities. Sociologists and anthropologists have found that there is no one pattern of masculinity. Different societies construct masculinity differently. Historians also have been at the forefront of scholarly interest in men and masculinities, often developing innovative ways of bringing theoretical analyses to bear on contextual developments. As the discipline, itself, is often said to straddle the division between the humanities and social sciences, historians who engage with masculinities do so from a wide range of perspectives on the tension between materialist and post-structuralism perspectives. Even, the conception of masculinity differs from one historical period to another. To illustrate, in the early 1800s “masculine” was at best a “relatively empty, fluid adjective” that generically differentiated men from women, by the 1930s ‘masculinity’ had developed into the mix of ‘masculine’ ideals more familiar to twentieth-century – ideals like aggressiveness, physical force and male sexuality that had been hitherto linked to working-class men.

Literature is a current and recent area for those who are interested in the study of masculinity. As a customary field of studying every phenomenon in society, literature plays a vital role to reflect masculinity as a product of different ages and societies. Literature reflects masculinity as an antonym of femininity which has the greatest focus of sociologists, historians, activists and critics. As a discipline, femininity budded earlier than masculinity in the works of several novelists whether male or female. This is because in most historical as well as literary eras society was patriarchal per se. The flourishing of feminine studies is a reaction to that sort of the patriarchy of Man. Novel is the best literary genre to tackle with the imbibed controversial issues like Masculinity and Femininity. The vast literary space of novel as a literary genre helps writers to tackle with these controversial issues. The scope of imagination in novel is another factor helping writers to present society as it is with its pros and cons. Literature has played a greater role to reinforce the assumptions on masculinity and to offer other options, images and roles for men and masculinity. The study of masculinity over the last three decades in the field of literature made a difference in solving problems related to the male identity and solving the overlap
in such synonymous items in masculinity like male, masculine, man, maleness, manhood and masculinity. Literature presents new gender roles for men which are not offered by other fields. Male protagonists in literature in general and in novel in particular are the real models for different masculinities in any society since literature is the mirror of life in society.

Masculinity, like many other terms, is difficult to be defined. It is a controversial concept. This is because masculinity is a product of different factors like culture, history, and the geographical location. Up to now, there is no one definition which is satisfactory for all. Till the second half of the last century, masculinity was defined as the socially accepted way of being a man. Most scholars and critics agree that masculinity is socially and historically not biologically constructed. 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. Some writers, like Simon Morgan asserts that masculinity is about what men and women do or behave. Morgan finds that masculinity is a “cultural space”. R. W. Connell, the Australian masculinist, defines masculinity differently. Connell defines masculinity as:

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 offered by Connell, though complex, is suggestive. It 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. This definition is easy to be applicable in the field of literature since it has three domains. The first domain is the social location in which individual can move through practice. The Second domain, it is a set of practices and characteristics understood to be “masculine”. The third domain, when these practices are embodied especially by men and women, they have widespread cultural and social effects.

John Tosh, a British historian, argues on the concept of masculinity of nineteenth-century Britain that “manliness was only secondarily about men’s relations with women.” “The dominant code of Victorian manliness”, he adds “with its emphasis on self-control, hard work and independence, was that of the professional and business classes and manly behaviour was what (among other things) established a man’s class credentials vis-á-vis his peers and his subordinates”. This definition is from a historical perspective focusing on the
relation of man to his peers and his subordinates including women. Also, the term manliness was used in place of masculinity today. The shift from “manliness” to “masculinity” took place in the late decades of the twentieth century.

Michael Kimmel, an American sociologist, in his article *Masculinity as Homophobia* defines 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, and then are afraid of any peer men. Men are afraid to be humiliated which is against the boundaries designated as a manly from society. Accordingly, men run into violence to prove their masculinity. The concept of masculinity is clearly discussed in the first chapter based on the views of critics, historians and sociologists.

Victorian period witnessed huge changes in every field of life including literature. The gender roles in society have been changed according to the policy of public and private spheres. Literature has presented the Victorian masculinity as seen by both men and women of the Victorian society. John Tosh attempts to redefine the Victorian masculinity. He explains the gender roles of man as a father, a husband, or a boy in the family headed by the man during the Victorian era. Tosh explains the relationship between masculinity and the domestic is far more intricate than the early concept of separate spheres. He asserts that “home was central to masculinity, as the place where the boy was disciplined by dependence and where the man attained full adult status as a householder." Victorian society gave the public sphere to man and the private sphere to woman. Moreover, according to John Tosh, home is the central place of his masculinity. This is because his deepest needs are met there. 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. They were viewed as rational, brave, and independent. Women, however, were dominated by their sexuality. This philosophy is seen through the literary texts of the Victorian era. The novels of this period, especially those of the female novelists like, George Eliot, the Bronte Sisters and Jane Austen, portrayed the concepts of femininity and masculinity as they were in practised in that era.

The Victorian society was patriarchal per se, though ruled by a woman, Queen Victoria. The Victorian society was hegemonic in its treatment with women and some men.
This indicates that the hegemonic masculinity is performance. It is deeply rooted in the society, no matter who is ruling it whether a man or a woman. The women of the Victorian society had one main role in life. This role was to marry and take part in their husbands’ business and interests. Before marriage, they were learning housewife skills like cleaning, weaving, cooking, and washing unless they were of a wealthy family. Charlotte Bronte depicts this social status in *Jane Eyre*:

> Women are supposed to be very calm generally: but women feel just as men feel; they need exercise for their faculties and a field for their efforts as much as their brothers do; they suffer from too rigid a restraint, too absolute a stagnation, precisely as men would suffer; and it is narrow-minded in their more privileged fellow creatures to say that they ought to confine themselves to making puddings and knitting stockings, to playing on the piano and embroidering bags. It is thoughtless to condemn them, or laugh at them, if they seek to do more or learn more than custom has pronounced necessary for their sex.

*Jane Eyre* (p.93)

So, there was a need for the women of the Victorian period to seek more gender roles which were equal to those of men of their society. Victorian women novelists wanted to reconstruct their woman’s identity as well as man’s identity. Literature witnessed a great change like any other facets of the Victorian society. The emergence of women novelists in Victorian literature is like a looking for new gender roles outside their given private sphere. Also, it is a reaction against the literary patriarchy of the literary male figures like Robert Southey, George Lewes and others who claimed that literature is only a business of men. To have seen a woman novelist at the outset of the nineteenth century is something strange and unnatural. 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 struggled to reshape woman identity in their works. Moreover, they reconstructed the male identity based on the needs and desires of women and the new gender roles given to women. Masculinity can be seen through its difference with femininity. Femininity is the other face of masculinity. Men have the natural attraction to women and women have also the natural attraction to men. Moreover, some masculine features can be fulfilled through women, especially those related to his deepest needs. Thus, it is customary to find Charlotte Bronte and Jane Austen reconstructing masculinity in their novels. The researcher studies critically the concept of masculinity in their novels; *Jane Eyre*, *Villette*, *Pride and Prejudice*, and *Emma*. In these novels, Jane Austen and Charlotte Bronte have demolished the traditional masculinity in which woman is seen as an inferior sex and man is seen as superior. The traditional hegemonic masculinity can be summed up in Austen’s saying that “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”.iii So, the hegemonic masculinity gives men every advantage of women in the society. Charlotte Bronte and Jane Austen want to eradicate this masculinity. This hegemony extended to literature in the Victorian era. One day, Charlotte Bronte asked Robert Southey for a feedback of her poems. Unfortunately, she was astonished by his strange reply. His reply was:

> Literature cannot be the business of a woman’s life, and it ought not to be. The more she is engaged in her proper duties, the less leisure she will have for it, even as an accomplishment and a recreation. To those duties you have not yet been called, and when you are you will be less eager for celebrity.iv

As a reaction to such hegemonic masculinity, both Charlotte Bronte and Jane Austen fought against the male dominance in literature and other fields of Victorian life. They used pseudonyms while writing and publishing their works. They present different types of men and different types of masculinity. Rochester in *Jane Eyre*, Paul Emanuel in *Villette*, Darcy in *Pride and Prejudice*, and Mr. Knightley in *Emma* are the best models for the Gentleman Masculinity that Charlotte Bronte and Austen constructed. The cinema, for more than two hundred years, has presented them as icons for gentleman masculinity all over the world. Even dressing companies have printed their portraits for a desirable masculinity. They are living figures in our lives world widely. Their popularity for more than two centuries is worth studying.

**Problem of the Study:**
Many studies were done in the field of femininity. Few studies also were done on the concept of masculinity. However, both femininity and masculinity are two faces of one coin. Each concept cannot be understood without the study of the other. The concept of masculinity may not be understood clearly due to several factors. The first factor is cultural. The concept of masculinity differs from one culture to another. Masculinity in America, England and other western countries differs from the concept of masculinity in Arab countries. Another factor is social. The society in most parts of the world whether in the past or the present is patriarchal. Men are thought to be superior. Even a woman, who is expecting, prefers to have a male baby. Simone de Beauvoir argues that “One is not born, but rather, becomes a woman”. Similarly, one is not born, but rather, becomes a man. Hence, society plays a greater role in the construction of masculinity. As an Arab, the researcher finds a great similarity between the Arab society today and the Victorian society. Literature is a mirror of society. The Victorian society is reflected through the Victorian literature. Novel was the prevailing genre in the Victorian period. Charlotte Bronte and Jane Austen are the harbingers of female novelists. The researcher finds that it is better to understand the concept of masculinity through the novels of Charlotte Bronte and Jane Austen. The main problem of this study can be pinpointed into these questions:

1- What is the concept of masculinity during the Victorian period?

2- How do Charlotte Bronte and Jane Austen construct masculinity in their novels?

3- How do Charlotte Bronte and Jane Austen construct the Gentleman masculinity in their novels?

4- Is there a relationship between the life of Charlotte Bronte and Jane Austen and their construction of masculinity?

5- Is there a difference between Charlotte Bronte and Jane Austen while constructing the concept of masculinity?

Scope, Limitation and Delimitation of the Study:

The present study is an attempt to study Masculinity from a literary perspective. Masculinity is studied as a part of literature since 1970s. Femininity is not our focus here since several studies were done on it in literature since the dawning of the twentieth century.
Literature is the best vehicle to present different concepts like Masculinity as they are taking place in society.

Novel as a literary genre is better to tackle with several controversial concepts such as Masculinity. This is because of the greater length compared to the other literary genres like poetry, short story, and so on. This study is to scope on two brilliant women novelists in the Victorian period, Charlotte Bronte and Jane Austen. Jane Austen belongs to the Regency period but mostly she is considered as a Victorian novelist. This is because firstly, there is no a clear-cut barrier between the literary periods. Secondly, the literary periods are classified differently from the historical periods. Thirdly, Austen’s novels gained popularity after publishing by the Victorian novelists like George Lewes, George Eliot and others.

The researcher has chosen four novels of Charlotte Bronte and Jane Austen to study the concept of the masculinity of the Victorian Gentleman. These novels are *Jane Eyre, Villette, Pride and Prejudice,* and *Emma.*

**Objectives of the Study:**

Regarding the topic mentioned above, the study aims at understanding the concept of Masculinity in literature in general and in the Victorian literature in particular. The present study goes deeper to identify the nature of the Victorian Gentlemen’s perception of masculinity. Victorians were hegemonic in their treatment to other groups of society. The researcher keeps this point in view while critically analysing the literary texts in the novels of these two female Victorian novelists. Moreover, the present study investigates how Charlotte Bronte and Jane Austen construct the concept of masculinity in their novels, *Jane Eyre, Villette, Pride and Prejudice,* and *Emma.*

To put it simply, this study is designed to achieve some objectives:

1- To investigate how the concept of masculinity is perceived by the Victorian society and the Victorian Gentlemen.

2- To study how Charlotte Bronte and Jane Austen construct masculinity in their novels.

3- To study how Charlotte Bronte and Jane Austen construct different types of masculinity in their novels basically the Gentleman masculinity.

4- To shed light on the relationship between the life of Charlotte Bronte and Jane Austen and their construction of masculinity.
5- To critically explore differences between Charlotte Bronte and Jane Austen while constructing the concept of masculinity.

**Hypothesis:**

It is hypothesized that society is the producer of masculinity. One is born, but society makes man. Society makes him superior to woman. The researcher hypothesizes that the hegemonic masculinity in literature of the Victorian era is the cause that compels Jane Austen and Charlotte Bronte to reconstruct masculinity in their novels, *Pride and Prejudice*, *Emma*, *Villette* and *Jane Eyre*.

**Significance of the Study:**

The broad significance of this study lies in the fact that there are few critical studies on the concept of masculinity in literature in general and in the Victorian literature in particular, compared to studies on femininity as a concept and on feminism as movement. The researcher has identified four specific reasons for investigating the concept of masculinity in the novels of Charlotte Bronte and Jane Austen. The first reason is that there are few studies on masculinity compared to those done on femininity. Also, the study of femininity is saturated critically by several researchers through different periods. However, masculinity is not investigated at least like femininity in spite of the fact they are two faces of the same coin. One cannot understand femininity well without the study of masculinity and vice-versa. Thus, there is an urgent need to study masculinity in the same way as femininity is studied.

Secondly, if one wants to understand the world around him today in terms of society and culture, it is mandatory to study events that took place in other places and other periods. Namely, if one wants to understand the concept of masculinity in the present time, he should investigate the concept of masculinity in the past like that of the Victorian society. This study will be significant for those who are doing researches on masculinities of the present time and the effects of masculinities of the past on today’s men. Literature is the medium of transmitting these effects. As a result, it is very significant to study masculinity through literature including the novels of Charlotte Bronte and Jane Austen.

Thirdly, the researcher as an Arab finds a great similarity between the Victorian society and the Arab society today. This is one of the significant reasons for the researcher to explore deeply and to find reasons behind this affinity between the Victorian society and
the Arab society. The public sphere and private sphere of the Victorian society are the same of the Arab society. The findings of such reason will be projects for future studies on masculinity.

Fourthly, the present study will be significant for those who are interested in literature from social and gender studies. Even those who are interested in femininity will find this study useful for them. Scholars of masculinity in future will get benefits from this study. In brief, it will give inspiration to other researchers to conduct research on masculinity in literature.

Literature Review:

Jane Austen and Charlotte Bronte have been studied by several scholars, critics and researchers due to their literary position in English literature in general and in the Victorian novel in particular. Many themes were tackled and very few were left for the latter researchers in the novels of Jane Austen and Charlotte Bronte. To survey all studies done on the concept of masculinity in their novels here, is not an easy task. This is because most of them were done from different perspectives like the social, cultural and historical perspectives. Few studies were tackled with the concept of masculinity from a literary perspective. The most popular studies on masculinity in the novels of Jane Austen and Charlotte Bronte are Sarah Ailwood (2008) only on Jane Austen, Gilbert and Gubar’s *The Mad Woman in the Attic* (1979), and Claudia Johnson’s *Equivocal Beings: Politics, Gender, and Sentimentality in the 1790: Wollstonecraft, Radcliffe, Burney, And Austen* (1995).

Sarah Ailwood (2008) studied masculinity in all the novels of Jane Austen. She entitled her study “*What men ought to be*: Masculinity in Jane Austen’s Novels. From the title, it is understood that there are conditions for masculinity from woman, “*What men ought to be*”. Even the conclusion of her study is entitled “Ladies are the Best Judges”. According to Sarah Ailwood masculinity is best judged by women. Moreover, men ought to be masculine according to the needs and desires of women. She claims that “Austen’s novels dramatize the process by which men can choose to forge a masculine identity that allows women a greater socially and publically participatory role”.  Sarah Ailwood has focused on the needs of woman more than the needs of man. However, Jane Austen has made amends in the behaviour of both Darcy and Elizabeth in *Pride and Prejudice*. Sarah Ailwood deviates to see the faults of women in her study. This study focuses on the role of both men and women to construct masculinity.
Gilbert and Gubar’s *The Mad Woman in the Attic* (1979) is a hefty study. The authors of this study have taken the title from Charlotte Bronte’s *Jane Eyre*’s Bertha Character, the mad woman in the attic. Bertha becomes the icon for their lengthy work. This study focuses on the status of women in the patriarchal society of the Victorian period. Gilbert and Gubar’s study is mainly female literary criticism. The authors analyse the works of nineteenth century female novelists like Jane Austen, Mary Shelley, Emily Bronte, and Charlotte Bronte. The authors of this study analyse the works of these novelists based on the female literary theory. The male characters of Charlotte Bronte and Jane Austen are critically analysed from a feminist perspective. The present study of the researcher is done basically on the masculine theories like R. W. Connell and Judith Butler. This is the difference between the present study and other studies. The other studies are basically done on female theories. There is sever need to study masculinity in the present time taking into consideration the use of both male theories and female theories.

Claudia Johnson’s *Equivocal Beings: Politics, Gender, and Sentimentality in the 1790s: Wollstonecraft, Radcliffe, Burney, And Austen* (1995) study is another critical study related to the researcher’s study. In this study, Claudia Johnson has discussed one of the novels of Jane Austen, *Emma*. Claudia Johnson claims that “The novel *Emma* works instead to redefine masculinity”vii. She argues that Emma purges masculine gender codes from the ostensible excesses of sentimental gallantry and feminized display, redefining English manhood. Johnson finds that Emma is Jane Austen herself redefining the English masculinity. Her study has mixed the political and the social with the sentimental factor. Her focus also is on the feminine role rather than on both the feminine and the masculine. In addition, the study of one novel of Jane Austen is not a representative one to study Jane Austen’s role to redefine masculinity. The present thesis focuses on both the feminine with the masculine. It also traces out the effects of the social and historical with the literary factors on the female novelists to reconstruct the concept of masculinity in the eighteenth and nineteenth centuries.

The present thesis is the first study which critically analyses the construction masculinity in the novels of both Jane Austen and Charlotte Bronte. Though there is a time gap between the two novelists, they share many factors while redefining masculinity in the Victorian era. This thesis sheds light on the efforts of Austen and Bronte to reconstruct masculinity in a patriarchal society. Through their novels, they have fulfilled a woman identity for themselves and for women of all ages. At the same time, they have fulfilled a
new masculine identity which must be Gentleman masculinity instead of the traditional masculinity of the Victorian period.

**Research Methodology:**

In this study, the researcher uses different research methods since this study is a qualitative study. The researcher has applied library descriptive, analytical and interpretative method for the present study. The comparative approach is used to trace out differences between the two novelists while constructing masculinity in their novels. The researcher selects four novels, two for each novelist, as a case study for the other novels. The four chosen novels are *Jane Eyre*, *Villette*, *Pride and Prejudice*, and *Emma*. Charlotte Bronte wrote four novels, while Jane Austen wrote six novels.

First of all, the researcher reads the four novels a deep reading to comprehend the content. These four novels are the primary sources of the study. The researcher uses the method of content analysis to analyse the texts related to the topic of the study. The researcher analyses the content of the four novels focusing on the images, words and concepts that represent Jane Austen and Charlotte Bronte’s redefining masculinity during the Victorian period. Quotations from the novels help the researcher to pinpoint the limit of constructing masculinity in the selected novels. The commentary analysis of critics on the texts related to masculinity is taken into the consideration of the researcher.

Another method is the literature survey of the secondary sources which include the works, papers, theses, and books of writers, critics and researchers. Visiting libraries serves for this purpose. The researcher surveys these sources taking notes on the construction of masculinity in the selected novels. The deep and critical reading of these primary sources helps the researcher to analyse the content of the selected novels. It helps to see the relational analysis of ideas related to the concept of masculinity. The researcher analyses each two novels of the novelists in one chapter. Another chapter is devoted for the comparative analysis.

Finally, the researcher uses the comparative analysis between Charlotte Bronte’s construction of masculinity and Jane Austen’s. This part is the main part of the present thesis.

The researcher uses three theories which are closely related to the construction of masculinity in Charlotte Bronte and Jane Austen. These theories are Connell’s theory of masculinity, Judith Butler’s theory and Laura Mulvey’s Male gaze theory. These theories
help the researcher to analyse masculinity as hegemonic and as gentleman. They redefine the power dynamics between men and women at any age. Both theories of Connell and Butler focus on masculinity as performance. This is actually the essence of masculinity in Charlotte Bronte and Austen’s novels that the performance of the heroes towards women is masculine. It is not the social rank or wealth that makes them masculine. This is the gentleman masculinity that both novelists are looking for in their novels and in their lives.

Laura Mulvey sees that woman is the passive gender, whereas the possessor of the gaze is the active one. Man is masculine and powerful because of his gaze. Both Charlotte Bronte and Austen change the traditional function of the gaze. In their novels, man and woman are simultaneously the gazer and the gazed, the subject and the object. Power is no longer in the hand of one gender. The researcher gets literary benefits while applying these theories; they enlighten him to critically analyse the novels.

**Chapterization:**

This thesis is divided into seven parts; introduction, five chapters and conclusion. The first part is devoted to an introduction on the topic of the study, problem statement, scope, limitation and delimitation of the study, objectives of the study, hypothesis, significance of the study, reviewing some related studies, research methodology and the theories used in the study. The next point is a brief description of each chapter. Then, the scope for further studies is given. The final part is about the recommendations recommended by the researcher.

**Chapter one** is devoted to the concept of masculinity. A glimpse is given on the history of studying masculinity. The researcher presents some critical studies on masculinity like John Tosh’s *A Man’s Place*, R. W. Connell’s *Masculinities*, John MacInnes’ *The End of Masculinity*, and others. These critics and historians tried to trace out a clear-cut definition. Most of them agreed that there is no one type of masculinity. There are different masculinities depending on different factors like culture, society and age. The researcher focuses on some critics and historians to define Masculinity; the Australian critic, Connell, the British historian John Tosh, the American critic, Michael Kimmel and others. This worldwide survey of masculinity is done to know the meaning of masculinity on the global scale. Till the second half of the twentieth century, masculinity was defined as the socially accepted way of being a man. Masculinity is not defined away from its counterpart concept, femininity. A part of this chapter discusses the relation of masculinity to femininity.
since another kind of masculinity is the one which is perceived by women. Different types of masculinities are mentioned in this chapter, but a great deal is given to hegemonic masculinity since it closely related to the selected novels under the study. The final part of this chapter is given to hegemonic masculinity which 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.

Chapter two is devoted to Victorian and Gentleman Masculinity. This chapter is divided into four parts; the term ‘Victorian’, gender roles, Victorian masculinity, and Victorian gentleman. The first part of this chapter deals with the term ‘Victorian’ as a living concept in society of the English people during a specific period which is characterised by rapid changes including literature. Victorian novel witnessed such change in which women novelists started to portray what was going on during that period. This term is related to the reign of Queen Victoria of England from 1837 – 1901. Victorian society had its impacts on the female novelists. The male dominance was always there even in the field of literature. This male dominance needs to be redefined by the female novelists.

The second part of this chapter deals with gender roles. Gender is socially constructed to differentiate the biological difference between men and women. The term ‘gender’ is also used to describe the differences in behaviour between men and women which are described as “masculine” and “feminine”. The term ‘gender’ is defined by Connell, Judith Butler and Simone de Beauvoir. Gender roles are the socially determined tasks, behaviour and responsibilities for women and men. The researcher discusses the different role specified to men and women during the Victorian period based on the two separate spheres, the private and public sphere.

The third part of the second chapter concerns with Victorian masculinity. The Victorian masculinity is historically realized. Victorian men either in the public sphere or private sphere felt superior over the women’s subordination. The Victorian masculinity is examined from two points of view; from men’s point of view and from women’s point of view. This is done through the critical studies of John Tosh and Elaine Showalter.

The final part of this chapter is about Victorian Gentleman. Like the above variables, the term ‘gentleman’ is explained. A gentleman is one who never inflicts pain for others. There are some people who are gentlemen by birth, but the ideal gentleman is based
on his behaviour towards others male or female. Some definitions of John Henry Newman and Bederman are discussed.

Chapter three is entitled ‘Charlotte Bronte and Masculinity in Jane Eyre and Villette’. This chapter is divided into three parts. The first part discusses Charlotte Bronte as a literary figure; the second discusses masculinity in Jane Eyre, whereas the third part discusses masculinity in Villette.

Firstly, the researcher presents a critical analysis of the position of Charlotte Bronte in the history of the Victorian literature in general and in the history of women’s literature in particular. Though she wrote only four novels, Charlotte Bronte occupies a very vital place amongst the English novelists. This is because of her violent passion and unconventional approach to life and love. Charlotte Bronte is considered as a feminist and social revolutionary of the Victorian period in the realm of the English novel. She challenged the literary patriarchy of Victorian literary men like Robert Southey and George Lewes. Firstly, she wrote under the pen name Currer Bell. Some critics valued her positively like William Thackeray, Elizabeth Gaskell and George Eliot. Some biographical studies on Charlotte Bronte are mentioned in this part specially those of Elizabeth Gaskell and Lyndall Gordon.

The second part of the third chapter deals with the construction of masculinity in her novel, Jane Eyre. Novelists and critics thought it was published by a man. This is because of the style and passion of Charlotte Bronte. In this novel, Charlotte Bronte reconstructs a new theory of male-female relationship. The researcher discusses some tools that are used by Charlotte Bronte to reconstruct masculinity in Jane Eyre. These tools are the use of the first encounter of Rochester and Jane Eyre, the character of Bertha, the role of the heroine Jane Eyre, the gaze as a source of power, the physical and mental change in Rochester, presenting different kinds of masculinities and the equality of both Rochester and Jane Eyre. The different masculinities are the traditional masculinity, religious masculinity and gentleman masculinity. Rochester and John Reed stand for the traditional masculinity; Brocklehurst and St. John stand for religious masculinity and Rochester after change stands for the gentleman masculinity. Charlotte Bronte refuses these masculinities except the gentleman masculinity which is modelled as the ideal one.

The third part of the third chapter covers the construction of masculinity in Charlotte Bronte’s novel, Villette. This novel is highly welcomed by the critics and
reviewers, yet some critics find it disagreeable because of its rebellious content. A critical account is given in this part on its reception and its portrayal of Charlotte Bronte’s life in Brussels, and her one-sided love for a married professor. The woman’s identity is discussed in this part since Villette presents this theme more than other novels. This is done through the characters of Paulina Home, Ginevra Fanshawe and Lucy Snowe. The first stands for the private sphere, the second for the public sphere and Lucy Snowe has an independent identity neither private nor public. Charlotte Bronte, in Villette, expresses a deep resentment of the masculine construction of feminine identity. This part of the third chapter deals with the tools of Charlotte Bronte to reconstruct masculinity which are the first encounter, change, the gaze, the role Lucy Snowe, presenting different masculinities in which Dr. John stands for hegemonic and traditional masculinity, de Hamal stands for the effeminate masculinity and Paul Emanuel stands for gentleman masculinity. The end of this novel is related to the life of its author. The researcher analyses such events in the novel based on the life of Charlotte Bronte.

**Chapter four** focuses on Jane Austen’s Masculinity in *Pride and Prejudice* and *Emma*. This chapter is divided into three parts; Jane Austen as a literary figure, masculinity in *Pride and Prejudice*, and masculinity in *Emma*.

The first part concerns with Jane Austen as a prose Shakespeare at the dawn of the nineteenth century. This part sheds light on Jane Austen as a pillar of the English literature. Jane Austen was feminist before feminism. Jane Austen is of the opinion that masculinity is not only a product of men; masculinity is also a pure product of women. She struggled when and where men have had every advantage of Education, power and dominance. A brief account is given on her life and its relation to her construction of both masculinity and femininity. The researcher focuses also on the critical appreciation of some writers and critics on Jane Austen, like Lord Macaulay, Alfred Tennyson, E.M. Forster and Virginia Woolf.

The second part of this chapter investigates the construction of masculinity in her novel, *Pride and Prejudice*. Darcy is the icon of the new masculinity presented by Jane Austen. The researcher pinpoints the features that make Darcy still a living icon of masculinity. He is a gentleman by birth and he goes under the process of gradual change because of several factors including Elizabeth to be a gentleman by behaviour. The researcher examines the tools in the hand of Jane Austen to construct masculinity. These tools are the first meeting, the amenability of change in Darcy, the role of Elizabeth Bennet,
and presenting different masculinities in which Darcy at the first half of the novel stands for traditional masculinity, Wickham stands for effeminate masculinity, Mr. Collins stands for religious masculinity and Darcy at the second half of the novel stands for the gentleman masculinity.

The third part of the fourth chapter investigates the construction of masculinity in her novel, *Emma*. This part covers the masculine behaviour of Emma Woodhouse. Her social rank helps her to behave in a masculine manner. The lack of her father’s masculinity makes her a man in the guise of woman. Masculinity in Jane Austen’s view can be a product of a woman. The researcher presents the masculine behaviour of Emma which is traditional and typical to that of the Victorians. Though done by a woman, Emma’s masculine behaviour is patriarchal. Mr. Knightley is the best model of gentleman masculinity in all the four novels of the study since he maintains gentleman behaviour from the first encounter to the end of the novel. Jane Austen uses some techniques to construct masculinity in *Emma* such as Emma’s masculinity, the first encounter, the gaze, the role of Mr. Knightley, and presenting different masculinities. Emma’s masculinity is traditional and hegemonic; Frank Churchill stands for effeminate masculinity, Mr. Elton stands for the religious masculinity and Mr. Knightley stands for the gentleman masculinity. This masculinity of Mr. Knightley is the one which Jane Austen is looking for in her novel, *Emma*. The researcher refers to Jane Austen’s distinction between the English masculinity represented by Mr. Knightley and the French masculinity represented by Frank Churchill.

**Chapter five** is devoted to the comparative analysis of Masculinity in the novels of Charlotte Bronte and Jane Austen, *Jane Eyre, Villette, Pride and Prejudice, and Emma*. This chapter is divided into four parts; a comparison between Jane Austen and Charlotte Bronte, a comparison between Charlotte Bronte and Jane Austen’s construction of masculinity, Charlotte Bronte and Jane Austen’s techniques to construct masculinity, and different techniques while constructing masculinity used by Charlotte Bronte and Jane Austen. The first part deals with the comparison between Jane Austen and Charlotte Bronte. Charlotte Bronte and Jane Austen occupy a position of great significance in the history of women’s literature in particular and in the history of the Victorian literature in general. They broke the male monopoly of the novel writing in the eighteenth and nineteenth centuries. They struggled for a woman identity in their works. They were feminists before feminism. They portrayed the miserable situations of women during the period in which they were living in. The researcher covers the literary position of both novelists. Jane Austen surpasses
Charlotte Bronte in fluidity of writing to be considered the prose Shakespeare of the English literature. However, Charlotte Bronte surpasses Jane Austen in the passionate and manly style. Marriage and unrequited love are the frequent themes in their novels and lives. Their relation with men forces them to reshape masculinity. A big deal is given to the differences between the two novelists based on the views of the critics like George Lewes and W. S. Williams. Most critics stand on the behalf of Jane Austen against the objections of Charlotte Bronte.

The second part is concerned with the comparison between Charlotte Bronte and Jane Austen’s construction of masculinity. Charlotte Bronte and Jane Austen are the creators of a new masculinity in an age mostly dominated by men. They fight against the traditional masculinity of the eighteenth and nineteenth centuries. They demolish the concept of the ‘Angel of the House’ in their novels. They fight against the patriarchal behaviour of men during the Victorian period. They have fulfilled their woman identity in spite of the odds imbibed in their way. They have proposed a new form of masculinity, the gentleman masculinity instead of the hegemonic and traditional masculinity.

The third part of the fifth chapter investigates the techniques used by the two novelists to construct masculinity in *Jane Eyre, Villette, Pride and Prejudice,* and *Emma.* 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. This part is the essential part of the present study. It is a novel attempt on the part of the researcher to be added into the field of masculinity as a new discipline. All these techniques contribute to the construction of the desirable masculinity from the points of view of Jane Austen and Charlotte Bronte. This masculinity is based on the equality of both men and women. Women are given autonomy and independence. The male dominance is no longer seen in this masculinity. However, the researcher finds that this new formation of masculinity of Jane Austen and Charlotte Bronte is based on the needs and desires of women.

The fourth part covers the differences between the masculinity of Austen and Bronte in the four selected novels. Jane Austen focuses more on the physical beauty as a powerful factor in the hands of both women and men. Charlotte Bronte uses Bertha, the mad woman in the attic as a weapon against the hegemony of men. Moreover, the end of
*Villette* is a different one since it ends unhappily. Austen chooses Emma Woodhouse from the wealthy high class in her novel, *Emma*.

The final part of the present thesis is the conclusion of the study. A brief summary is given on the concept of masculinity and how it is conceived in the Victorian period as well as by Charlotte Bronte and Jane Austen. It presents a summary of the techniques used by the two novelists to construct masculinity. The researcher sums up the novel attempt of both Austen and Bronte to redefine masculinity differently from the traditional masculinity perceived in all patriarchal society, namely the Victorian society.

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