



UNIVERSITI PUTRA MALAYSIA

***TRACING REPRESENTATIONS OF DEVIANT MASCULINITY IN
SELECTED EIGHTEENTH-CENTURY ENGLISH NOVELS***

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FBMK 2017 8



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By

HANITA HANIM BT ISMAIL

**Thesis Submitted to the School of Graduate Studies Universiti Putra Malaysia, in
Fulfilment of the Requirement for the Degree of Doctor of Philosophy**

February 2017

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DEDICATION

To my loved ones

In the Name of Allah, for the love of Knowledge, I strive



Abstract of thesis present to the Senate of Universiti Putra Malaysia in fulfilment of the requirement for the degree of Doctor of Philosophy

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February 2017

Chairman : Assoc. Prof. Wan Roselezam Wan Yahya, PhD
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To date, there is an evident insufficiency and neglect in the current scholarship of masculinity, particularly the deviant masculinity as depicted in eighteenth-century novels which only provides an unrepresented perception of the gender. This thesis problematizes such neglect, hoping that an examination on men's power-relations across and between gender as exhibited by the selected deviant men, namely *The Prince and The Jew* from Daniel Defoe's *Roxana* (1724), Mr. Robert of Samuel Richardson's *Pamela* (1740), Mr. Lovelace of *Clarissa* (1747), Ephraim Jenkinson from Oliver Goldsmith's *Vicar of Wakefield* (1766) and Tom Jones from Henry Fielding's *Tom Jones* (1749) will provide insights on deviant masculinity and enable a postulation of a probable correlation between the use of power-relation at establishing masculinity and the role of socio-political conditions, particularly its given space. I propose the use of Foucault's genealogical approach at examining and problematizing power-relations, particularly by these men in order to trace deviant masculinity and its mechanics. I also intend on using Foucault's 'heterotopia' in order to understand the empowering of deviant masculinity. Each analysis chapter will examine and problematize targeted deviant typology. It is interesting to observe a variation of power technologies used by the deviant men between and across genders, which show their extended level of intelligence at manipulating power, be it social or political-wise, to their advantage.

Strands: Eighteenth-century novels; men's studies; Foucauldian genealogical critique; power.

Abstrak tesis yang dikemukakan kepada Senat Universiti Putra Malaysia sebagai memenuhi keperluan untuk ijazah Doktor Falsafah

**MENYELOSORI CONTOH-CONTOH MASKULINITI SONGSANG DALAM
NOVEL-NOVEL INGGERIS TERPILIH ABAD KELAPAN-BELAS**

Oleh

HANITA HANIM BT ISMAIL

Februari 2017

Pengerusi: Profesor Madya Wan Roselezam Wan Yahya, PhD
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Terkini, nyata terdapat kekurangan dan kurang keprihatinan dalam bidang maskuliniti, lebih-lebih lagi tentang maskulin songsang seperti yang disorot dalam novel-novel Inggeris terpilih abad kelapan-belas. Kajian ini membincangkan kekurangan tersebut dengan harapan persoalan intelek berkenaan perhubungan kuasa antara lelaki dengan lelaki atau perempuan seperti yang dipaparkan oleh karakter terpilih seperti Putera and Si Yahudi dalam novel Daniel Defoe, *Roxana* (1724), Mr. Robert dari novel *Pamela* (1740) hasil karangan Samuel Richardson, Mr. Lovelace dalam *Clarissa*, Ephraim Jenkinson dari novel *Vicar of Wakefield* oleh Oliver Goldsmith dan Tom Jones dari novel *Tom Jones* oleh Henry Fielding untuk memberi satu sudut pandang berkaitan maskulin songsang and membolehkan hubungkait antara penggunaan hubung-kuasa bagi mengukuhkan maskuliniti dengan fungsi yang melibatkan sosio-politik pada abad tersebut. Saya mencadangkan penggunaan pendekatan terma genelogikal anjuran Foucault dalam pemeriksaan dan perbincangan hubung-kuasa, terutama yang ditunjuk oleh karakter-karakter lelaki terpilih untuk menyelori maskulin songsang dan mekanisme pembolehananya. Penggunaan terma 'heterotopia' yang diperkenalkan oleh Foucault juga membolehkan pemahaman berkenaan maskulin songsang. Setiap bab analisa akan memeriksa dan membincangkan setiap jenis kesongsangan. Ianya adalah menarik untuk mengkaji variasi penggunaan teknologi kuasa oleh karakter-karakter tersebut terhadap kaum sejenis atau bukan di mana ianya boleh dikaitkan dengan kecerdasan tahap tinggi dalam penyalahgunaan kuasa, baik secara social atau politik untuk kegunaan mereka.

Bidang: Novel-novel Abad Kelapan-belas; Kajian lelaki; Pendekatan Genelogikal anjuran Foucault; Kuasa

ACKNOWLEDGEMENTS

To my parents, you are my North, South, East and West. May Allah count your every good deed as *Ibadah*, *Amin*. To my *rex cor meum*, your presence is a swish of fresh air from long haze. You are my *raison d'être*. May Allah can keep you safe and well, *Amin*. To my little bambees, Mak loves both of you!

Nothing would describe the amount of my gratitude for Assoc. Prof. Dr. Wan Roselezam Yahya's wisdom, commitment and kindness as my Chair during the completion of this thesis. There are many times, emotions overwhelmed but it is her constant cheerleading for my success (especially towards the end of this journey) that allows this thesis to see its dawn. Special thanks to Dr. Arbaayah Ali Termizi and Dr. Manimangai for their critical perspectives and support. Finally, the examiners of this thesis – Prof Datin Dr. Ruzy Hashim and Assoc. Prof Dr. Noritah Omar who provided constructive feedbacks to its improvement. God bless! To my editors, especially Dr. Hardev for being patient.

There were also supportive friends, including postgraduate course mates whose motivation inspired me at completing this thesis – inside or outside Malaysia, directly or indirectly. There is no suitable and sufficient requiem that could describe this height of feeling.

To the librarians, both at UPM and IIUM as well as USM, I value thy assistance of retrieving journal articles and books, if not settling my inter-library loan problems. During the corrective period, there were also librarian-buddies who helped out with quick access to reading materials.

I certify that a Thesis Examination Committee has met on 14 February 2017 to conduct the final examination of Hanita Hanim Ismail on her thesis entitled "Tracing Representations of Deviant Masculinity in Selected Eighteenth-Century English Novels" in accordance with the Universities and University Colleges Act 1971 and the Constitution of the Universiti Putra Malaysia [P.U.(A) 106] 15 March 1998. The Committee recommends that the student be awarded the Doctor of Philosophy.

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LIST OF ABBREVIATIONS

MF	<i>The Fortunes and Misfortunes of the Famous Moll Flanders, & C.</i>
Pamela	<i>Pamela; or Virtue Rewarded</i>
Roxana	<i>Roxana: The Fortunate Mistress</i>
Vicar	<i>Vicar of Wakefield</i>
TJ	<i>Tom Jones</i>
C	<i>Clarissa, or: The History of a Young Lady</i>



CHAPTER ONE

INTRODUCTION

The eighteenth century was the first of two centuries that were very much Britain's, both in terms of the power she gained and wielded, and because of the impression she made elsewhere, both with this power and with regard to the influence now referred to as soft power.

(Black 2011: 1)

The eighteenth-century England is often described as long and confusing (Dussinger 1974). While Paul Hunter pointed out that eighteenth-century literature is considered as "failed texts" which are often taken out from academic syllabus (1990: xiii), the period remains significant on many levels, appropriating a reason to study popular novels of the time. Jeremy Black's observation captured an apt sentiment regarding the eighteenth century, acknowledging both its triumphant period for the English at establishing its global power, as well as a mark of what is presently termed as "soft power"¹ that paved new routes to current developments of various scholarships, including those in the area of literature and history. As such, literature, in general, plays a role in discussing significant issues including those brought up in the novels during that period.

1.1 Background to the Study

This study can be better understood with a provision of its background where a discussion on the eighteenth-century literature, gender, sexuality and men's studies will provide valuable insight on the subject-matter. The following sub-headings provide a brief summative discussion over the related areas on the subject of the thesis.

1.1.1 Eighteenth-Century English Literature

The eighteenth century English literature was mainly known for the introduction of a specific genre which shifted from poetry into a lengthier version of prose. In the search for a 'novel' idea, writers were also looking for ways to educate people on the existential link between the genre's instant popularity and the nation's immediate agenda, which is to build its people's moral values. As the printing industry gained popularity (Goring 2008), this provided a means for satisfying immediate demands to improve the condition of its society through reading. Samuel Richardson, for instance, wrote in his "Preface" to *Pamela*, describing novels as an appropriate medium of its time "to divert and entertain, and at the same time to instruct and improve the minds of the Youth of both sexes" (2001: 3). Eighteenth-century England needed a solution for its morally vacant, a situation which only novels seemed able to fulfil.

This void is not solely an English phenomenon as Nancy Miller (1993) explained that this plea for help also happened elsewhere. France in particular², described novels as a medium of defining reality as well as a platform for “showing what things should be”. This reiterates Samuel Coleridge’s often cited purpose of literature which is to “give pleasure and to give enlightenment”. In another reading, Lawrence Klein explained that novels were a medium to accommodate social change via the use of discourse where he also named discussions in coffee houses and saloons in the eighteenth century to be contextually-appropriate in the effort to “resituate learning” (1993: 100). Hence, these writings warrant further exploration towards understanding the purpose of writing novels and the coming about of its popularity and acceptance, as well as its significance to the society of that time.

The eighteenth-century novels can be classified into four types: the non-English novels, sentimental novels, women novels with depressive themes and novels with male narrators and their adventures.³ There are other popular titles like Samuel Johnson’s *Rasselas, Prince of Abissinia* (1759) as well as Charlotte Darce’s *Zofloya* (1806), which make up the first category of novels depicting male protagonists without English names, and have foreign geographical settings, dismantling any association to English identity. While exoticism was gaining popularity in eighteenth century England where explorations outside of English soil began to take place, sentimentalism was included in works written by other novelists: Laurence Sterne was one in particular who led this trend with his works like *Tristram Shandy* (1759), *A Sentimental Journey* (1768) and *Journal to Eliza* (1767). There was evidently a larger contribution in writing about women, thus spearheading the third category in eighteenth-century novels like Daniel Defoe’s *Molls Flanders*, *Roxana* and Samuel Richardson’s *Pamela*. Finally, there are novels that included the good, ideal men like Defoe’s *Robinson Crusoe* (1719), Henry Fielding’s *Captain Singleton* and *Colonel Jack* where its narrators are male characters. This category also included Jonathan Swift’s *Tale of a Tub* (1704) and *Gulliver’s Travel* (1726), Alexander Pope’s *Rape of the Lock* (1712). There are also identifiable novels written by female writers like Eliza Haywood’s *Love in Excess* (1719) and Frances Burney’s *Evelina* (1778) and *Camilla* (1796).⁴ Besides novels, the eighteenth-century English writers continued the tradition of writing essays and pamphlets, which mainly focussed on topics like politics, poetics, religion, morals and even economics, from the time the East India Company ventured out to new foreign lands. Famously, *The Spectator* and *The Tatler*⁵ where contributors like Richard Steele and Joseph Addison gained popularity as pamphleteers of morals since both genres provide examples for the common public to adhere to, equipping them with “knowledge of the world” (Solinger 2012: 5). Essays like Alexander Pope’s *Essay on Criticism* (1711) provided understanding of the period’s idea of good criticisms, warning against ruthless and tasteless judgement. Although eighteenth-century plays were not as popular when compared to the renaissance, there were plays that made up the syllabus like William Congreve’s *Way of the World* (1700), George Lillo’s *The London Merchant* (1731) and Goldsmith’s *She Stoops to Conquer* (1733).

1.1.2 Development of Human Sexuality and Gender Studies

Research on human sexuality often includes the investigation of human anatomy and physiology, the exploration of bodily sensation caused by sexual intensity between

human beings (either in a man/woman, man/man or woman/woman relationship) that leads to aspects like conception, and contraception, along with other questions on sexually transmitted disease, gender roles and gender identity. The question of sexuality is dealt differently across cultures where each defines its own historical understanding of sexuality separately. India, for instance, celebrates its rich endeavour in the knowledge of sex and sexuality as detailed in the Kamasutra; China, on the other hand, reveals the more curious exploration and management of women as sexual objects. Traditional Chinese men were privileged in that they were allowed to choose their sexual partners after agreeing to marry a family's recommended woman as the first wife. An observation of these two cultures reveals that sexuality is accorded different emphasis from the other, exposing its significance to the culture, and this reiterates Lynn Weber's (1998) proposition that concepts like gender and sexuality are not only contextually different but also differ across time. The Western world, on the other hand, reveals that the earliest study on sexuality can be traced back to the eighteenth century, to luminaries like Edmund Burke (1759) who associated societal expectations to each sex, and later Johan Jacob Bachofen (1861) who discussed ancient mythology and sexuality. It is within the twentieth-century timeframe that gender and sexuality was debated for its initial conceptualisation and how the two sexes relate to one another (e.g. Colins et al, 1995).

Over time, the complexity of sexuality was demystified to provide a better understanding of men and women, and which formed several theories, namely the Freudian psychoanalytic theory, Bandura's learning theory, social exchange theory and Bem's cognitive theory. Some even assigned spatiality to the meaning of gender – femininity is associated with the private sphere while masculinity is synonymous with the public sphere, emphasizing clear "separate domains" (Tarvis, as cited in Weber 1998: 17).⁶ Others define it as part of a binary system. A more recent sub-branch in sexuality is cognitive theory which features the Gender Schema Theory (Bem 1981) where she posited a claim that each person is built with a cognitive structure that understands sexual behaviour, personality and appearance of oneself and/or other people, be it men or women. It is this innate structure (masculinity/femininity) that helps to interact and assess another person on the basis of gender. Eventually, this launched new research interests over issues like choosing sexual mates (Buss 2009).

While sex applies to a person's anatomy and physiological appearance, gender studies are far more complex and need to be problematized, examined and analysed since the latter includes the understanding of identity and roles assigned to gender, not to mention sex itself. In short, sex is a subset of gender and this explains the earlier advancement of the study.

1.1.3 Gender Studies, Men's Studies and the Coming of Male Studies

One of the sub-branches of gender studies is identifying gender roles, which James M. O'Neill (1982) defined gender role as a learning process which both genders undergo in order to make-meaning of their masculinity/femininity, especially gender roles and their functions in society. This process was initially known as sex role identity, which later morphed into gender-role identity. Instead of associating the physicality of an appointed

sex to locate and understand gender, gender can be discovered through behavioural patterns and role expectations.

When one observes the development of masculinity, he is bound to observe the rapidity of growth in the discipline where the pioneering research focused on male sex roles (Pleck 1976; Goldberg 1976). The beginning of men's studies identified men as breadwinners and women as caretakers, which differentiated the two sexes, resulting in socialization where societal expectations decided the manner of treatment between genders. Sex was partially defined based on the physicality and constricted roles appointed where society assigned forms of contribution in a family's dynamics. This societal expectation, however was altered after the advent of world wars which created a shift from this natural assignment of gender roles, pushing women out of their homes to take up men's role as breadwinners.⁷ This interrupted the process of socialization whereby children were trained into their adult roles. Albert Bandura's (1977) social learning theory explained how children learn by observing and imitating others by configuring gender-role identity, hence creating an effective process of socialization. Later, it was observed that sex roles became more flexible, causing to an extent, similarity or redundancy either in role or traits, leading to Bem's (1975) suggestion that a blend between both sexual traits is a sign of good health. Sexual bipolarity is now blurred, giving greater emphasis on gender difference.

Since sex and gender are two separate variables, Kimmel and Messner (1989) suggested for the inclusion of gender when interrogating men as a research subject, since there is an apparent absence of 'gender-specific' as a variable. They specifically pointed out that men were studied as if they were without a gender. Upon answering this curiosity, Edward Thompson, Joseph Pleck and David Ferrera (1992) specifically differentiated between gender ideology and gender orientation among men. They interestingly pointed out the difference between having a masculine, feminine and androgynous perspective. Although the traditional approach assigned specific ideals of men's roles and functions, the male gender was at one point re-evaluated due to gender-role conflicts and strains. Some of the contributing factors that led to this re-evaluation are the stereotypical assumptions that biologic sex automatically assigns exclusive gender role behaviour which also leads to parents' socialization of their children/adolescents, causing strict gender roles of masculinity/femininity.⁸

The beginning of men's studies can be traced to the early 1990s where identifying types of men and their gender roles made way into the mainstream of gender studies where later, a paradigm shift was observable in refining gender role, function and expectations which induced men's greater involvement either in domestic contributions or at workplace. Even male gender identity experiences a constant renegotiation⁹, depending on the amount of masculinity or femininity found in a person (Wong 1982). In the early stages of men's studies, men were objects that were observed upon where attitudes towards masculinity were assessed through tests like Brannon Masculinity Scale (1984).¹⁰ This external observation later moved to a specific gender analysis where men were identified according to categories which theorised sex roles and performance.¹¹ Raewyn Connell (1995) initiated the interest on categorizing men when she introduced a phenomenal social theory by identifying hegemonic masculinity (apart from other types of men i.e. complicit, marginalized and subordinate) based on their physique and

roles.¹² Her concept of hegemonic masculinity (1995)¹³ quickly gained popularity and further led into other sub-fields of assessment of men in terms of skin colour¹⁴, race, culture and spiritual backgrounds.¹⁵ Masculinity was also studied from the aspect of men's improved body odour where certain brands of deodorant are also assigned to the gender, like *Old Spice* (Klurch 2014). In some cases, their health also drew research interest (Courtenay 2000). These areas provide an overview of identifying categories of masculinity and looking into men's performative description in order to identify its nature, including the correlation of setting to the construction of tropes of men. Men's studies also look into stereotypes that oppress their liberty, including those done by their own gender. While hegemonic masculinity remains present in today's world, masculinity took a dip when Tiger (2000) observed a decline in the state of power that men traditionally inherited, turning them powerless thereby proving that victimization is not central to women. Men too are victimised in their homosocial relations, like their counter-sex where men are capable targets of rape and violence (Capraro 1994; Javaid 2015). Men are known to also experience the same amount of suppression and discrimination experienced by women and this makes them powerless, instead of powerful. This overturn in gender performance is observed in their involvement at academic level (Kahn, Brett & Holmes 2012), workplace, and even at home.

Men's studies which emphasize on cultural contribution at shaping the understanding about men, including issues regarding its gender roles and identity, is now challenged with a new field of approach at looking at men, known as male studies. Stephen Boyd and Mark Justad (2013) addressed this evolution within the studies of man and masculinity where they observed an initial shift from the traditional overview on the gender, placing manhood as "signifier of normative humanity" turned into an outlook of gender as a social construct in the early twenty-first century men's studies.¹⁶ Instead of defending themselves against misandry that feminism aims at highlighting, the core essence in male studies is to aspire men to work together with women in what is called as gender equity, where their biological differences are seen to cause different behavioural patterns in the workplace and life in general. Works such as Heasley's (2014) provided an understanding of this third movement where men are encouraged to become the Moderate Men, unlike their forefathers and their tough role expectations. Unlike Connell's definition of subordinating men, stay-at-home fathers are no longer seen as powerless; their supportive domestic roles are considered important at maintaining the sanity of their spouse and harmony within the household. Boyd and Justad (2013) identified the roots of male studies from the movement for men's rights. Male studies is not an extension of men's studies; it is a new entirely different discipline (Groth 2010).

An interesting observation that rooted from this new field is the realization that boys need a different form of help academically and that the education system is not providing a conducive environment (McGrath 2011). Because of that, new insights are needed for understanding men and boys' biological built in learning in particular and handling life at large, which is a recurring contestation against those who believe that sexuality and gender are products of social constructs and are changeable in nature (e.g. Lorber 1996; Weber 1998).

While the ongoing trend of identifying and learning available differences within men groups (either by colour, racial background, surroundings, or even by health concerns),

this route does not address the current need for compatibility between the sexes. A growing distance between the sexes does not only interfere with healthy spousal relationships but also disturbs the well-being of child development and the harmony within a marriage. Each sex is overwhelmed by its own function and role that it loses its dependency on the other, which makes sense for the coming of male studies. The emergence of male studies indicates serious consideration over the concept of masculinity and men's sexuality, which is different when compared to the way men were perceived during the eighteenth-century timeframe. Thus, this study calls upon a specific manner of looking at men, their masculinity and sexuality during that time, which will be developed in the second chapter.

1.1.4 England and its Seventeenth and Eighteenth-Century Economics and Socio-Politics

The underlying thematic ideas as well as the making of characters in these selected novels are heavily influenced by England's economic, social and political context during the seventeenth and eighteenth centuries. At the beginning of the Renaissance, and during the reign of HRM Queen Elizabeth, England underwent the making of an empire where international relations were made and supremacy was reminded.¹⁷ At the wake of the eighteenth-century, England turned into a more complex state of governance, partly by its politics which entailed rule by different kings whose origins were not from England and who paid more interest on scandals, instead of state governance.¹⁸ Literary works between the seventeenth and eighteenth century were geared towards weakening their monarchical roles with the advent of mercantile wealth and enterprise, especially after the publication of Locke's *Two Treatise of Government* (1689) which dismantled ideas of kings as having absolute power and suggested equality within the nation.¹⁹ The Act of Succession (1701), however, guaranteed the monarchical presence within the state (McGirr 2007).

Another contributing factor which complicated the historiography of eighteenth-century England was the rise of mercantilism, thus bringing about the rise of the middle class – a new class (Barker & Chalus 1997). The emergence of this new class brought about rapid change that swept eighteenth-century England into urbanisation; a staggering shift of physical transformation swept the city, while taking up an observable internal change amongst its occupants in terms of social and cultural aspects. Karen Harvey, for instance, highlighted such architectural change that the city underwent, declaring that the period enabled the “transition from an ‘early modern’ to a ‘modern’ age which was exhibited through its urban landscape” (2001: 159). England is often narrated from within the metropolis or its nearby outskirts where its urban landscapes are often paid attention to. Peter Borsay noted its occupant-friendly environment that appeared to be “orderly” and “integrated” where matters like proportion and symmetry of a house were taken seriously (1989: 42; 52). Its streets, for example, were improved to facilitate the pedestrians while streetlights were erected to enable easy walking. Robert Shoemaker described the modern England as stunning to passers-by where it, citing George Christoph Lichtenbery, called upon us to:

[i]magine a street [where] on both sides tall houses with plate-glass windows. The lower floors consists of shops and seem to be made entirely of glass; many thousand candles light

silverware, engravings, books, clocks, glass, pewter, paintings
... The street looks as though it were illuminated for some
festivity.

(2004: 1)

This suggests architectural innovation within a new period, welcoming commercialism into the streets and allowing spectators to peep through the glass. London's modern architectural description was not the only notable aspect about eighteenth-century England. The English metropolitan was an often cited location in literary depictions that recorded change within the nation. All this physical architectural make-over was due to its booming prosperity. One of the means of generating national income came from shipping where acts were drafted to favour the national interest (Mowat 1932).

At the same time, extensive physical mobility could be traced throughout the nation, which saw the migration of the poor into the urban landscape. This created a problem with crowd management that Jerry White (2012) described London as a city that showcased two opposites – “the starving poverty” and “the shining polish” (xxi). The nation did not only witness a division in governance but also despaired of moral decays, thus making of a complex England (McGirr 2007). Mobs grew faster and this wild phenomenon was captured by William Hogarth who painted many illustrations of eighteenth-century social turmoil in England. One in particular is Hogarth's *Gin Lane* (1751) which illustrates the absence of control in London during the period where the focus of the painting is a drunkard woman who recklessly allows her baby to fall from her lap as seen in Painting 1(8).

Although England progressed well in economics, the nation experienced frequent series of interrupted monarchical governance which indirectly created a problem at its macro-level. The state was at its verge of moral collapse during the eighteenth century. Traceable factors can be drawn from an overwhelming crowd that drew upon the drafting of legal acts in order to handle the mob and the poor. One of the efforts to control the rise of the mob was to raise awareness for specifically-choreographed campaigns that aimed at improving England's morality, known as the Reformation of Manners.²⁰ These campaigns were instrumental with the aid of pamphlet writings, reminding the public on appropriate conducts for men and women. Crime was at its peak, so much so that Newgate Prison in the eighteenth century was cramped²¹ with criminals and public executions were often anticipated, often like attending carnivals. This overwhelming number of crimes in England can be associated with the overflowing population that rushed upon the nation²², including the rural to urban movement of people in search for better living. The congested England quickly turned into the blackest pit that saw moral decay, alongside crime. Adultery and prostitution, for example, were recorded as the highest types of crime.²³ Unlike London and its introduction to new crime procedures, the more rural parts of England employed capital punishment (Beattie 2003). The reformation campaign also resulted in the rise of the polite English society. Eighteenth-century England is thus, best understood with relevance to the concept of politeness to which Klein (2002) emphasised the significance of understanding the English national identity. As such, there is a need to cope with the new beat in environmental change that swept the metropolis since the society was quickly becoming more complex and experienced a transformation in manners and behaviours (Langford 1989).



Painting 1: Hogarth's *Gin Lane* (1751)

1.2 Statement of the Problem

There are numerous discussions on Daniel Defoe's *Roxana* (1724), Samuel Richardson's *Pamela* (1740) and *Clarissa* (1747), Oliver Goldsmith's *Vicar of Wakefield* (1766) and Henry Fielding's *Tom Jones* (1749) where these five popular eighteenth-century novels generally narrate common human tales on themes like love, money, family unity and honour. Past literature supports the weight of these common discussions on thematic concerns, besides other questions on stylistics and even the novelists' choice of characters.

Yet, there is a need for retrospection on the male characters who are often left neglected or less discussed, questioning on the reasons for its limited understanding of deviant men in these novels. Men in literary texts are either the good guys or villains but never a label that identifies the makeup of such men, especially the villains, which are often stereotypical. Is there a reason for its absence that scholars and critics find no interest at pursuing? As such, there is a need to ask whether these selected men can be classified to form a specific type of men or label and correlate textual readings to it within a context that appropriates its use, particularly one that calls upon the Reformation of Manner. This is because it is the early modern period that shapes postmodernism and its philosophy, creating complexity within the present society.

Not only there is a lack of scholarly and descriptive examination on these (mis)portrayals of men within these novels, questions on how deviant masculinity are often empowered and the nature of their power discourses quiz the mind, which again is missing from past literature. An analysis of this power discourse will trace how deviant masculinity establish and reassert their masculine presence in an eighteenth-century patriarchal society remains significant. This reminded me of Peter Filene's encounter with a woman among the audience who asked, "hasn't all history been about men?" when he presented a paper that called for men's studies (1987). He justified for a need to discover 'how' men were represented, instead of answering 'what' they were represented as. The misidentification of deviant masculinity does not only startled girls' naïve minds but also offers misappropriation since they are not familiar with such categorical men. This type of men need to be identified, analysed and written about, which this research aims at doing.

1.2.1 Research Questions, Research Objectives and Hypothesis

As such, this study aims at analysing how eighteenth-century deviant men are represented and what influences the shaping of their categorical behaviour. Its chapters are divided to answer three research questions, which are:

1. How do the selected eighteenth-century rakes and rogues apply power in their interactions with others in order to reiterate their masculine identity?
 - a. What type of power and how is it used in these portrayals?
2. What is the relationship between truth told by these deviant men and truth accepted in order to recognise masculine power?
 - a. How are these untallied truth told/truth accepted represented in the selected novels?
 - b. How do these versions of untallied truth told /truth accepted permit power recognition?
3. What is the relationship between deviant masculinity and rakish/roguish behaviour and under what eighteenth-century conditions (including spatial factor), which allows rakish behaviour/roguery?
 - a. How does spatial factor enable male deviance?

These are important questions that need to be addressed since the eighteenth century marks the beginning when complications beset the understanding of man, his societal relations and experience. Without answering these questions, the postmodern conceptualisation of men and its studies might be one-sided or inconclusive, providing flawed hindsight of contemporary gender issues. In fact, as suggested by Michael Kimmel in an interview with Alastair Sooke (2015), discovering and understanding masculinities help to mend broken representations of men where its exploration will assist better navigations of living together in the present world. Had we not explored about men, would we be able to understand them as equal beings with emotions and motivations?

As such, I argue that there is a correlation between the (mis)use of masculine power and establishing masculine identity, particularly at forming deviant masculinity. These men, I further argue, use whatsoever means possible to establish masculine power where in

order to retain power, they devise fictitious truth and pretend to be parrhesists. I also contend that rakish/roguish behaviour is only permissible within certain spaces, apart from the approving eighteenth-century social and political conditions that empowered eighteenth-century deviant masculinity. Hence, with these hypotheses in mind, this thesis aims to identify and examine the qualities and attributes of the selected eighteenth-century deviant men in their power relations with either men or women. It seeks to trace the mechanics that allow masculine power, used by these deviant men, besides discovering if these men were empowered by social and political conditions during the century. Finally, this research also aims to analyse the extent of conviction instilled within these deviant men, believing that they are righteous in their principals. Each novelist offers a vast source for analyses to understand the period's historical gender relations, enabling not only the endeavour of this research but also benefitting future social historicists, sociologists, literary critics and enthusiasts who wish to approach issues and concerns on the eighteenth-century sociological discourse diachronically, especially those concerning masculinity.²⁴ Hence, the reading of these five novels enables comprehension, thus allowing the tracing of eighteenth-century deviant masculinities through men's perspectives, which provides what I shall term as a 'masculine discourse' through forms like dialogues, monologues as well as letter-writings.

1.3 Scope and Limitations of the Study

In order to formulate a comprehensive understanding of the eighteenth-century men, particularly the deviant ones, I will focus on two types of deviant men for the purpose of this study. As such, Philip Carter elaborated on an ancient model of masculinity which explains further about men as dichotomously identifiable as either "desirable" or "deviant" masculinity, that can be traced as early as the compilation of King James's Bible (1997: 33). Deviance in masculinity, according to the eighteenth-century English society, was based on national concerns over morality and politeness. As such, I appropriated the selection of novels based on the objective of providing a discussion on deviant males, namely the rakes and the rogues, where I identified their peculiarities, differentiating them from the operational male category. The rakes comprise Mr. B from Johnson's *Pamela*, the Prince from Defoe's *Roxana* and Robert Lovelace of Richardson's *Clarissa*. While the rogues comprise characters like Ephraim Jenkinson and Thornhill of Goldsmith's *Vicar of Wakefield*, The Jew in Defoe's *Roxana* and Tom Jones of Fielding's *Tom Jones*. As such, these men are categorically identified as rakes and rogues.

Firstly, however, defining and identifying the main characteristics of rakes and the rogues as literary characters is important. In general, rakish characters are men of dissolute and loose moral dignity. The novelist Richardson termed this categorical men as Libertines in his other novel, *A History of Sir Charles Grandison* and further labelled them as "suspicious" and insulting (as cited in 1755: 310). On the other hand, Lisa O'Connell (2014) specifically distinguishes rakes from libertines²⁵, the former which ranges from the polite rake and the extravagant rake while libertines include the Hobbesian libertine, the philosophical libertine, etc. According to the common discussion within past literature, the three selected male characters shall be labelled as rakes, instead of libertines. While arguing that rakes was an invention of the eighteenth

century²⁶, Elaine McGirr (2007) highlighted power possession as one of the common descriptions about the rakes²⁷ where not only were they obsessed with absolute power but also practised clear dominance and abuse over weaker men and women. Rakes, according to McGirr, are self-absorbed with their physical appearance and place great importance on maintaining honour, instead of having good moral values. To them, sexual prowess is important since they marvel at absolute masculine power, making them early modern versions of Cornell's hegemonic men to a point that they are open about their sexual behaviour (O'Connell 2014). McGirr (2007b) explained that the rakes are stripped of the polite ideals of their masculinity in order to exaggerate unparalleled inside quality with outer appearance, thus making them one example of effeminate eighteenth-century men. Roguery, on the other hand, is a trait of vagabonds (Dionne 2004; Kustermans 2011). Dionne specifically associated rogues as those who fleece "innocent farmers and tourists" (36). It makes for an interesting argument that in defining roguery from the aspect of ideologies of personhood, Defoe's rogues are biographical examples of characters who narrate irrational tales of greatly imagined characters, almost suggesting that these literary depictions are the opposites of reality (Kustermans 2011). In line with this, Walter Block (2008) related the relevance of rogues' role in a society as scapegoats; they are easy targets of blameworthiness – the type that "other people take offense with" (10). In yet another writing, Craig and Mentz (2007) traced a division of debates at identifying rogues, either as historical figures or a type of cultural representation. This debate thus created a disagreement between the realities and representations of roguery. Unlike the earlier forms of roguery, the eighteenth-century character swayed away from the classy version of roguery. Yet, both remained similar in terms of their "linguistic prowess and social dexterity to manage their career" (2).

Below are summaries of the seven men who I shall investigate in order to identify the eighteenth-century deviant male characters:

- a. The squire²⁸ Mr. Robert of Bedfordshire (or referred to frequently in the novel as B) in Richardson's *Pamela* is a landed elite who inherits his wealth and stature from a dying mother. His presence within the society is either respectful or fearful. This fear is often cast onto the misfortunate people around him due to his cunning manoeuvres in running his estate and household. Power is exercised through coercion if his wishes are denied. To man his household in Bedfordshire, Jervis is appointed as his housekeeper while Jewkes guards his interest, particularly Pamela when the girl is imprisoned in his Lincolnshire abode. B's rakish behaviour is apparent in his persistent attempts to woo the innocent and chaste Pamela, using unnameable means of getting her to succumb to his whims as a man.
- b. The Jew from Richardson's *Roxana* appears once in the novel as a man who attempts to win over a transaction that is rightfully his. In his dealings with Roxana who wishes to trade in her dead husband's jewellery (including a ring), he assumes that she is the jewel thief, insisting that she hand over the jewellery to him on the pretext of upholding the law. Failing to do so will compel him to report her as a criminal. His cunning scheme, however is intercepted by the Dutch Merchant who plans an escape for Roxana from the Jew.

- c. *Roxana's Prince* portrays the truest meaning of a rakish married man. He houses her in a secluded residence, away from prying eyes. He keeps this liaison a secret for eight years in which time she bears him three sons. Nonetheless, the presumably devoted prince goes missing for some time, only to be found grieving over his wife's sudden death, after which he finds spiritual epiphany. So he decides to revive his loyalty to his wife and leave Roxana for good.
- d. *Thornhill* from *Vicar of Wakefield* obscures his real intentions. He introduces himself into the Primrose family during the latter's picnic, and imposes his way into their lives as the owner of the land which houses the unfortunate, bankrupt family. As the story unfolds, he finds fancy in Olivia, the vicar's eldest daughter. After a series of flirtations, Mrs. Primrose hints on match-making the two. However, he opts to abduct Olivia and later, we find out about their clandestine marriage, which is used as a licence to disrepute her. He eventually causes further harm to the Primroses, causing the vicar to lose tenancy and imprisonment for George Primrose.
- e. *Jenkinson* of *Vicar of Wakefield* is a swindler who Dr. Primrose encounters twice in his life journey after his bankruptcy. The cunning Jenkinson is able to manipulate many through his scheming tactics at the market by offering fake stones, which he claims to be precious to desperate farmers. He chooses his words well, indicating a high level of oratory skills that often mesmerize his victims.
- f. *Tom Jones* from Fielding's *Tom Jones* is a foundling who later falls in love with Sophia but impregnates Molly, with whom he has a sexual tryst. Although they stay unmarried, this sexual attraction leads to Jones getting caught in the bushes with Molly. Jones engages in another sexual relationship when he is attracted to a half-naked damsel in distress who happens to be the wife of his Captain.
- g. *Lovelace* from Richardson's *Clarissa* is a character who is both rakish and roguish. The heir to earldom lures the desperate Clarissa Harlowe into eloping with him. Instead of setting her free from an arranged marriage to Roger Solmes, Lovelace keeps her as a captive in his home. Thinking that Clarissa will agree to marriage if he rapes her, Lovelace drugs her so that marriage will be in order. This is done so that he can secure a guaranteed stature.

Table 1, as such, illustrates the distribution of deviant men according to the intended typologies (see below).

Rakes	Rogues
Mr. B in <i>Pamela</i>	Jenkinson in <i>Vicar of Wakefield</i>
The Prince in <i>Roxana</i>	The Jew in <i>Roxana</i>
Lovelace in <i>Clarissa</i>	Tom Jones in <i>Tom Jones</i>
Thornhill in <i>Vicar of Wakefield</i>	

Table 1: Typologies of Deviant Men

Although the analyses of Mr. B, Thornhill and Lovelace will indicate that they are by nature both rogues and rakes, their roguery is aimed at achieving their rakish ambitions.

The second half of the scope for this study will continue with observations, which will also include the contextual background of each discourse as suggested by John Brewer where:

arts and literature were discussed not in the abstract but as activities associated with special places – Grub Street, the home of the impoverished writer; Covent Garden, with its theatre and whores; the Haymarket, where there was opera; Smithfield, the centre of summer theatricals; Drury Lane, like its Covent Garden rival, a place of low life and theatre; Vauxhall Garden, a site of summer pleasures; and St. Paul’s Churchyard, centre of London publishing”.

(1997: 51)

As such, there is a necessity to analyse the landscapes that are included in the texts in order to discuss masculine power. Including landscapes (be it natural or built environment) as part of my argument, would help to elucidate the formation of deviant masculinity.

The mode of analysis employed in this thesis is both literary (representing) and historical (revealing). However, in my analysis, I do not intend on proving the portrayals of deviant men as being true to life. This is clearly stated in a novelist’s style of expression which I will elaborate further in Chapter Two. In order to understand literary depictions of eighteenth-century deviant men, the use of historical aspects is deemed necessary, and which will not only enable the analysis for proto-formation of deviant masculinity, but also prove the validity of such characters. Despite using history as points of reference in this study, I will not employ New Historicism as a method. This is because New Historicism, as introduced by Stephen Greenblatt (1982), proposes the employment of ‘energia’ as a source of rediscovering the essence that shapes the centralised theme of a literary text. For example, an examination of Shakespeare’s *Othello* suggested that Battle of Lepanto is the reason for the text, resulting in contemporary discussion on Islamophobia. Although Greenblatt contended that a text is a result of the contemporary concern and that it should be read with the accompaniment of historical resources, textual interpretations range over time and so, the employment of New Historicism might not be at its best when trying to understand a literary text, especially if one is trying to relearn about a particular subject.²⁹ Although I will refer constantly to the eighteenth-century social rules as the basis to understand cultural practices and norms, this does not make it entirely an element of New Historicism. This echoes Foucault’s strong recommendation for textual reading based on contextual understanding. Besides, using historical approach at analysing a literary text diminishes aesthetical appreciation of the text.³⁰ The concern would mainly involve the attempt to prove the validity of textual depictions, instead of appreciating and exploring the strength embedded in the text.

1.3.1 Choosing the five novels: A Justification

A justification for choosing characters from these five novels is deemed appropriate. Each novel provides ample portrayals of the intended subject-matter, which is deviant men. The five novels feature substantive narratives of their networking with both

genders and this shaped the understanding of their masculinity and possession of power as the focus of interest. Finally, these novels were written from a gender-favoured perspective where men authored their own gender, thus specifying on one type of man. These three reasons then justify the choice of these five novels over other novels, besides the fact that the study intends to understand English men, especially their English identity.

So when considering Johnson's *Rasselas* as well as Darce's *Zofloya* (1806) as options, these two exotic titles are seen as weaker choices compared to the selected five novels since both novels fail to embody the rigour of the century at providing a platform for a discussion on Englishness. Similarly, there are other works like Sterne's *Tristram Shandy*, *A Sentimental Journey*, and *Journal to Eliza* but these novels focus heavily on exploring emotions hence the purpose to unearth an understanding of deviant men is lost on these sentimental novels. *Tristram Shandy* – the male narrator in the novel, for example, shares the experience of being in his mother's womb, which provides an early depiction of stream of consciousness. Although *Pamela* and *Vicar of Wakefield* are categorically known as sentimental novels, the deviant men in these novels remain relevant in providing examples for discussion. There were of course other suggestions like *Captain Singleton* or *Colonel Jack*, since both narrators are also male characters. However, it is important to focus on clear and absolute deviant men. Besides, *Captain Singleton* and *Colonel Jack* do not qualify either as rakes or rogues since the most devilish stunts pulled by the two are at most, piracy and thievery. Sterne, on the other hand, mainly wrote of innocent affairs which his male characters would engage in, hence disqualifying them as rakish. While there are other rakes from novels such as Francis Burney's *Camilla* (e.g. Sir Sedley Clarendel), they remain as supporting characters who provide insufficient narratives for the analysis of this study, besides the fact that the character is a women-styled impression towards the gender, which might incur susceptible misandry. Another reason for choosing these rakes and rogues is their masculine presence which is often questioned. *Mr. B*, *The Prince*, *Lovelace*, *Jenkinson*, *Thornhill*, *The Jew* and *Tom Jones* are positioned in different political contexts where their sex and gender roles are non-determinants of power. Their elevated societal status, as well as other concerns are possible reasons for the reiteration of power. As such, their masculine presence provides sufficient amount of discussion which can be richly examined and questioned either by their own sex or the opposite sex.

Without sounding redundant, there is a continuous need to discuss the works of Defoe, Richardson and Fielding since these novelists are regarded as the fore-fathers of novels and this recognition is non-coincidental that their authorial role plays a certain agenda with the nation's moral development (Watt 1957). Since the eighteenth century is generally known as the age of the novels, these are the giants that must be continuously discussed and debated about in order to exhaust the ideas and thoughts of the age. Hence, in order to partake in any historical exploration of the period, I see the use of novels as a focused genre as most suitable.

1.4 Theoretical and Conceptual Framework of the Study

In tracing deviant masculinity in the selected novels, a conceptual and theoretical framework was developed, involving areas that form a working model of an eighteenth-century manliness. This framework is mainly divided into two scopes (see Figure 1, see 16). The first focus includes (1) power theory, and (2) deviant theory. While the second set comprises concepts of deviant masculinity in retrospect of eighteenth-century ideas of a gentleman, 1 Corinthians as common knowledge for deviance/desired masculinity was also used. The theories are generally selected based on the formulation of specific research questions in order to carry out this study. These exploratory variables, which were selected based on previous studies, are viewed as significant in order to broaden the research perspective while grasping ideas about masculinity during the eighteenth century. Variables from both the theoretical framework and the exploratory variables are then defined and operationalized. A combination of the proposed conceptual and theoretical framework and methodology should, hopefully, work well at trying to validate the hypotheses because on one aspect, Hirschi's social control theory (1969) helps to identify deviance represented in the selected men, besides understanding possible reasons for their misconduct. On another level, the formulation of eighteenth-century manliness depends on not only 1 Corinthians's concept of deviance/desired masculinity but also other essays concerning gentleman-making and conduct expectations.

It allowed me to carry out an inductive research where I was able to trace and explore the characteristics and behaviours of eighteenth-century literary portrayals of deviant masculinity, featured in the selected novels. Although I have conducted a comprehensive literature review on historical and legal discussions of the type of men, the selection of its sources should not be viewed as exhaustive – each scholarly contribution adds on, to my belief, to the conceptualisation of eighteenth-century masculinity, especially one that is deviant in nature. Nonetheless, I have formulated a model of the eighteenth-century masculinity based on a synergy of understanding from several aspects, thus using it as a basis for my analysis when reading the novels. Figure 1 (see 16) illustrates the model where by incorporating an understanding of the antiquity's model of masculinity and the contemporary situational issues that brought about the forming of the polite English society, I envision a thorough concept that would enable the analysis of power play, based on the conversations which represent eighteenth-century masculine power.

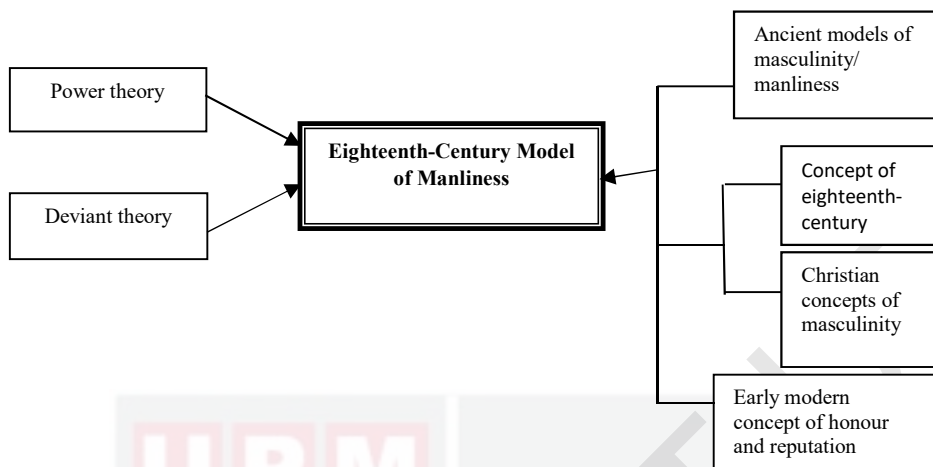


Figure 1: Conceptual and Theoretical Framework

1.5 Significance of the Study

A search on eighteenth-century English literature and eighteenth-century masculinity, particularly on rogues and rakes, reveals insufficient discussions in problematizing ideas such as what is a gentleman or what are the conducts of a gentleman, what more on roguery or rakish behaviour. Thus, this draws upon a need to complicate ideas within these two main areas. Recent efforts at problematizing men and their sex-role either by associating the sex with the national agenda (McGirr 2007b; Gillespie 2015) or by misrepresenting the sex as perfect in order to make way for new forms of femininity towards the Victorian period (Solinger 2012), brings about the question, ‘what about the bad men?’. Albeit there is a growing trend in the studies of masculinity in the present twenty-first century context, discussions over eighteenth-century deviant male characters is lacking, which in turn creates a fascinating inquiry over the lack of interest.

Besides the lack of discussion about formulating an understanding of how eighteenth-century masculinity is depicted from the literary aspect, this study serves an important role in connecting reality and representations of such men tropes. This study develops and formulates an intellectual understanding of eighteenth-century men tropes as portrayed in English literature, particularly those in eighteenth-century novels. Despite abundant scholarship on eighteenth-century men’s studies either in terms of legal aspect, social interrogation, character development, there has never been a study that has researched both types of deviant men from the range of eighteenth-century novels. These men, in their role as secondary characters, have provided a means to map their existence in a socio-political context of that time, where cultural surrounding is one of the contributing factors that decide their homosocial and heterosocial relations. It is in these novels that rakes and rogues live in a delusionary world that keeps them captive, believing that transgressive behaviour is acceptable. To them, what starts off from an innocent encounter at a social meeting in the past extends further into an imagined belief that their lifestyle is acceptable. Over time, the concept of gender equality has not changed much and this provides an opportunity for deviant masculinity to develop,

allowing it to progress into a form of crime. Like the intentions of eighteenth-century women novelists,³¹ did men novelists write with a purpose in mind?

As such, this study serves as a starting point for future inquiries into such phenomena, albeit the growing depth of intelligence and moral concerns within any civilized society. What are the precursors that sustain the agility of such behaviours in practice? Is it because of the women's act that such behaviour is allowed? After all, aren't we all a product of history? Instead of dealing with clinical treatment and recovery from infidelity as victims (i.e. Snyder & Doss 2005; Hertlein, Wetchler & Piercy 2008), a probable and effective solution would be to cure men who harbour desires to perform rakish behaviour or roguery. In short, this study looks into norms and practices in order to spur evolution regarding the recovery of men with deviant behaviour.

This study remains important for its contribution towards a comprehensive notion of modern masculinity. Jeff Hearn is exemplary in the movement of analysing and theorising men; he looked into patterns of theorising the gender by men, arguing for the lack of genuine self-theorisation since men are often described by outsiders in like manner of feminist theorizing of men (1998). In fact, these five novels are most appropriate selections of sources in order to establish an understanding of the eighteenth-century phenomenon simply because it gathers tales of not only desirable men who fitted societal male expectations and impressions, but also those that deviated from what was regarded as appropriate. Jeremy Gregory (1999) hinted on analysing the issue of effeminacy in eighteenth-century men, which is unnecessarily parallel in its conception to what post-modernist readers comprehend. The twenty-first century concept of effeminacy is clearly different than was referred to as effeminate in the eighteenth century. His argument is that any man who lacks the quality of a manly man ought to be categorised as an effeminate. As such, it should be pointed out that all five novels feature examples of deviant men. Since the period has been continuously described as the beginning of early modern ideas (where concepts regarding values become more complicated as the eighteenth-century England experienced more than just a boost of appearance), I see the selection of the five novels as important in order to serve the basis for my textual analysis on eighteenth-century deviant masculinity during that period, hitherto establishing an understanding on proto-formation for post-modern men's studies.

1.6 Methods and Sources

This study is mainly a case study research where in order to excavate the absent eighteenth-century social psychological relations between and across genders in the pursuit to understand early modern forms of masculinity, the five novels are chosen to garner a corpus of discourses on men and masculine power. The novels are unique since they were written by men who created a female persona in narrating stories of womanly (mis)fortunes where a compilation of narratives is identified based on lines spoken by the selected male characters from different parts of the novels. These narratives include several dialogues of different male characters who engage in conversations either with their own gender or with the opposite gender in different settings. This compilation of narratives is useful to enable a discovery of a specific typology of eighteenth-century

deviant men, and the understanding of their social homo-relations as well as power struggles within the gender.³² Since some of the novels are mostly epistolary in nature³³ where the narrators record their daily encounters along with their co-participants' responses in the form of letter-writing, the compilation is crafted in dialogue forms for easier identification of power play between the named male characters and their proponents/opponents.

Once the compilation of narratives was ready, I problematized each male deviant by scrutinizing his attributes of deviance before employing a three-step analysis (Figure 7, see 62). Each dialogue was continuously observed, analysed and examined in order to understand how power is utilised in order to establish and reinstate masculinity in the eighteenth century, especially those of a deviant nature. The three-step process began as I started first by employing one of Foucault's Technologies of Power (TP) which is *power examination*, in order to identify forms of power within the selected males and their dialogues. Foucault suggested by asking of three matters – Is power visible? Has there been any record of the succession of power? Is there any evidence of resistance? Upon affirming the presence of power within the dialogues, I then gauged the use of Foucault's genealogical critique where I looked into two aspects which are (1) to understand the way of thinking within each deviant male and (2) to analyse indirect causative factors (such as the character's historical background, his stature, etc.) that bring about such deviant behaviours. Once I have understood the way the men think to which will explain why they behave in such way, I will later draw upon a relationship between their behaviour formation and their immediate surroundings. It is within the second scope of examination where I discovered the workings of these men's psyche in their attempt to establish and maintain masculine power.

In order to carry out a valid historical understanding of the eighteenth century (both the Stuart and the Gregorian era) and masculinity during that period, I have consulted sources on several levels. On the primary level, I referred directly to scholarly works of the eighteenth-century in order to understand the context that set the novels. This includes the use of books on its social background (including references providing information on the contemporary practice of hierarchical order), its contemporary legal systems, its customs and its economic concerns. Paintings from the eighteenth century (or nearing periods) serve great importance in shaping an understanding and constructing a type of eighteenth-century English men since these are historical proofs that help understand the contextual framework. It is within my belief that the tracing of what, how and where the eighteenth-century men lived will facilitate the understanding of the complex period. The second group of sources referred to are the chapters from King James's version of Bible (in order to understand the Christian conception of manliness) as well as any academic discussions on related chapters that form an understanding of the early modern concept of masculinity, including internet self-help websites that provide further understanding of these biblical chapters.

1.7 Structure of the Thesis

Chapter Two provides a review of related literature where it re-examined past studies on various concepts concerning the eighteenth-century definition of manliness. Honour,

good name and reputation are some of the common variables used to describe eighteenth-century manliness. The chapter will also discuss current postmodern definition and progress of men's studies in order to posit relevance to the eighteenth-century definition of masculinity. It will also include contextual framing of the society during the period, naming common phenomenon of the time. An elaboration on this thesis's conceptual and theoretical framework follows in Chapter Three where it defines the proposed methods to be employed in order to further prove and provide evidence to substantiate answers to the earlier mentioned research questions in this study. It traces Foucault's main ideas on power where he conceptualizes power as relational, instead of oppressive in nature as well identifying a co-existing factor, which is resistance during any power play. The preceding two chapters will examine the selected male deviant characters based on the direction of this research. These deviant characters are divided into two types – the rakes and the rogues; analysis will be conducted in order to show that impoliteness is reiterated through the choice of words used and reactions received upon those words being uttered. Subsequently, I will include discussions over the choice of geo-spatial landscape that enables deviance among the selected men. Finally, a conclusion will follow in order to summarise and reiterate key ideas within the earlier chapters. The chapter will also include limitations that lagged the progress of the completion of this thesis and include a list of suggestions for future researchers to consider in their efforts to frame an understanding of eighteenth-century manliness and its contribution to the current scholarship of men in general.

1.8 Key Terms

(a) Discourse

This study shall treat the use of the term 'discourse' in a manner where it does not necessarily take shape in the written form but also in the spoken manner between two consenting adults who engage in conversation over deciding to agree about a specified matter. It can also be a conversation within a speaker which is known as a monologue. A discourse mainly works on the principle of leading and follow-up, where one would initiate a discourse which is followed by the co-participant of the conversation in trying to explain, question, exemplify and reiterate each other's earlier sentiments. A discourse is a reflection of the discourser's many backgrounds. The choice of words would reflect his upbringing, his circle of friends and the way he views his social roles and how he wishes others to perceive him as a social actor, including how he views other social acts, thus making him a social contributor towards understanding the discourser. A discourse also exhibits the way he thinks, measuring his intellect in organising a tactful winning discourse to his own advantage, and which enables us to assess him psychologically.

(b) Masculine Power

Masculine power, like other forms of power, is asserted through championing an argument or through an assertion of one's influence over another that is measurable through conquest which can embody physical surrender, thought, attitude as well as belief. The conquest of one form of masculine power will delineate his stance upon understanding, recognising and submitting respect for the conqueror. It is also important to mention that power is used in such a way that power owned is not used for virtue; instead, it is for ulterior motives.

(c) Polite/impolite men and masculinity

A polite man is identifiable through his decision to act, think and feel; his mannerism is dictated by his consciousness that there exists a form of respect and acceptance for and by his counterparts, including those of the same or opposite gender, while an impolite man might choose to contradict himself against the majority by disengaging the consequence of his reputation. Again, the two categorical terms – men and masculinities, are different in terms of sex and gender. A polite man will associate himself according to what is permitted upon him.³⁴



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