

I. Representation of Female Characters in Radclyffe Hall's *The Well of Loneliness* and Heller's *Catch-22*

This research examines the issue of female masculinity in Radclyffe Hall's *The Well of Loneliness* and Joseph Heller's *Catch-22*. In *The Well of Loneliness*, Stephen Gordon develops some characteristics of man. In her some qualities of man can noticeably be seen. She gradually conquers shy nature. Coyness is foreign to her. Most of the time, she appears to be fearless. She is not timid like other traditional girls of her time. She goes to the vicinity of war-affected area in order that she could meet her lover. At time, she is seen fond of being in the company of her lady friend, Mary Llewellyn.

Nately's whore and Stephen are bold enough to face isolation, rejection, exclusion, excommunication, ostracism. To follow the callings of their hearts, they are ready to go into any extreme. In their commitment, they are no less heroic than men of their time. They are bent on following the dictations of their hearts. They can discard any sacred norm for the fulfillment of their passions. They are afraid of nothing. Stephen begins to dress in masculine clothes. She falls in love with Angela Crosby. Stephen grows very much jealous the moment she comes to know that Angela is already in love with a man. Since men are sexually nauseous to Stephen, it is not unusual of her to grow jealous of Angela. Angela's nearness with man energizes Stephen so that she could actualize her object of aspiration.

Lady Anna looked askance at Stephen's gradually masculinized form. She scolds Stephen for mistaking love for passion. The way Stephen uses her body shocks everyone. Her revengeful will grow incredibly. Her boldness to face reality about war is awful. Her radical departure from the traditional femininity is unacceptable. These are some of the components of female masculinity. According to Mary Llewellyn,

war is a part and parcel of masculine choice. Military uniform signifies a sense of masculinity. Her view on war and masculinity is not taken by Gordon seriously. She knows that the pressures of war have made most of the male soldiers irrational. She counters all such biases and limiting thoughts. She longs to experience its side effect. She does not hesitate to relate herself directly with the so-called active participants.

Traditional brand of masculinity is problematized in *The Well of Loneliness*. Lady Gordon's femininity is a departure from traditional femininity. She gives importance to love above marriage. She likes to work in war affected zone. She laments at the untimely death of her fiancée. When situation favors her, she does not hesitate to give back love. Mary Llewellyn's choice is different. She is a lady with traditional mentality. Stephen Gordon displays boldness. She has nonconformist mentality. She is notorious for her denial of traditional gender role. She longs for adventurous experience. Such liking ensures that her femininity is no longer limited in stereotypical femininity. Some of qualities of manliness and masculinity are easily noticeable in her passion for facing the challenge. Her fearless mindset and hatred towards traditional femininity prove that she represents female masculinity.

Unhappiness with the traditional gender role pushes her to develop female masculinity. As time passes by, Stephen realizes that she can never give Angela the respectability and the security she likes. Stephen hangs on too closely. She is shocked to discover that Angela is having an affair with an old foe of Stephen who is Roger Antrim. Stephen makes creative task as a screen to filter her frustrated hope and dream. Sometimes she prefers isolation. But when isolation outweighs her, she again longs to come to terms with her already fractured goal. The successive turns of events makes her alternate from one pole of power to the next pole of powerlessness.

Stephen has to pay a huge price for her denial of stereotypical role. Her hatred to the heterosexual relation forces her to endure a lot. She joins the French Army Ambulance Corp. She begins sending soldiers from the front lines to hospitals throughout the countryside. During this time, Stephen becomes close to her fellow drivers. Especially a young welch girl named Mary Llewellyn is attracted towards her. After the war, Stephen takes Mary away on a vacation to help her heal from the stress of the war. Stephen has no intention of becoming involved with Mary. She is afraid of the stigma arising from her relationship with Stephen. Many friends of Stephen did their level best to implant in her the flexible sense of accepting contradictory things of life. But she is determined to follow her own bent. So a set of mishaps is adrift.

Stephen returns to her writing. She leaves Mary without a work to fill her days. Stephen notices Mary's unhappiness. She begins taking her to parties at the home of Valerie Seymour. Through Valerie, Mary and Stephen meet a great many more people like themselves. Mary befriends one couple in particular. She extends her friendship with two women. These two women are from a small village in the Highlands. The passage of time brings them together. The buffet of misfortune hits their bond, separating them painfully. Even the mediator pretends to act in Stephen's favor. But they too have their own goal. The anomaly of choice incurs the disturbance in their psychic pattern.

Like Gordon, Mary too leans towards fashion of choosing something new. The unconventional tempts her. Mary does not handle the deaths of Barbara and Jamie well. This causes Mary to struggle with her acceptance of the prejudice against people like herself and Stephen. At this time, Martin Hallam returns to Stephen's life. She becomes friendly with both she and Mary. Eventually, Martin falls in love with Mary. The idea of gives rises to the process of protecting one's ally from possible harms. The

formalities like invitation and extension of gesture of rejection happen successively. Such a successive play of overpowering emotions affects all who are involved indirectly or directly. The rhetoric of persuading those who are on anomalous path produces no outcome. It rather shrinks the scope and significance of harmony in relationship.

Nately's whore in Joseph Heller's *Catch 22* also faces the same sort of dilemma. After romantic sense of her involvement with her lover, Nately's whore accepts him as her lover. As war develops, Nately is killed. Everyone started saying that it is Yossarian who killed Nately. Nately's whore is determined in taking revenge on Yossarian. She is searching for a right moment in which she can attack Yossarian. She is revengeful. She is bold enough to take revenge on her lover's murderer. Her asocial and unconventional acts are proofs of her radical departure from the traditional femininity.

In the midst of war, Nately's whore struggles to find certain purpose in the novel, *Catch-22*. She develops a strange way of dealing with her relation. She knows that the pressures and uselessness of war have made most of the male soldiers irrational. But she longs to experience its side effect by relating herself directly with the so-called active participants. She too puts love on the pedestal. She and her sister are aware of deceptive practices that punish them. The whore is a bit rash. She does not dig the surface of matter. She is headstrong. She longs to take action without delving deep in the subtlety of the matter at hand. The headstrong disposition of this whore makes her increasingly masculinized. It is the situation in which she lives that produces such masculinizing disposition.

When she hears that Nately is killed by Yossarian, her sadness knows no bound. But she soon transforms her sadness into energy of revenge. She chases

Yossarian to take revenge of her lover. Fearlessly, she searches for the murderer of Nately. She disobey social codes. She likes to lead a vagabond life for certain purpose. In the face of war and constant threat, Nately's whore makes that type of choice which makes her drastically different from other traditional girls.

Literature Review

Joseph Heller is an American satirical novelist. He writes innumerable short stories and plays. As a writer he represents the ugly side of human life. The title of his work, *Catch-22*, is so popular that it entered the English lexicon. It refers to a vicious circle of stupidity, absurdity, and irrationality. It involves an absurd as well as contradictory choice. He is chiefly remembered for *Catch-22*. This novel centers on the lives of various members of the middle class. Heller produces satires that are still popular. Regarding the comic aspect of this novel of Heller, Daniel Green makes the following revelation:

Catch-22 is first and foremost a comic novel whose primary structural principle is the joke and whose design and execution are most appropriately construed as the vehicles of mirth. This description is also intended to underscore the book's accomplishment, but without divorcing its comedy from its overall seriousness of purpose. (2)

Comic and satirical elements are found abundantly in *Catch- 22*. The importance of comic and satirical elements lies in the exposure of inhumanity and brutality which arise from egotistical choices of people in responsible position. The artistic style of narrative representation produces exclusivity and extraordinariness. That is why this work gets iconic position in the history of American fiction.

Robert Merrill looks into the structural design of the novel, *Catch-22*.

Formlessness is an important characteristic of this novel. Concerning the structural design of this work, Merrill makes the following observation:

Reconsideration of the structure of *Catch - 22* might well begin with the most obvious example of Heller's formlessness: the utterly confusing chronology. Heller presents his story in such a way that at certain points it is literally impossible to determine the order of events. By the time Yossarian enters the hospital in chapter one, all of the important missions have already been flown. (8)

Heller uses flashbacks in order to make the structure of the novel very tight and cohesive. The structure lends meanings to the text. It is practiced here to dramatize the novelist's control over the thematic content of the novel. The choice of structural design is good. Only the subversive qualities of the novel are innovative.

Matthew H. Mainuli examines *Catch-22* from the perspective of absurdism. He notices plenty of elements of absurdism in the novel. The limits of rational forces are questionable. Concerning the thematic content, Mainuli makes the following remarks:

Catch-22 is enmeshed with symbols, setting, and motifs taken from Existentialist and Absurdist texts. There is a genealogy of existential ideas to be found within *Catch- 22*, a cross-fertilization of common cultural concerns put forth by the existentialist thinkers themselves and carried on in a unique and distinctly American way by Heller. *Catch-22* carries strong Absurdist and Existentialist tendencies. (12)

The notion of absurdism is emphasized by means of symbols and images. Subtle techniques are used to ensure how absurdism has become the basic part of

human life. Setting and scenery are the canvas on which Heller brings absurdist scenes.

R. J. Antonyllayarasu is of the view that *Catch-22* centers on the abuse of power. Within the scenario of war, Heller brings into light the limits of human emotions. He tries to point out the good way to the humanity in distress.

Antonyllayarasu makes the following observation in this connection:

Joseph Heller wrote *Catch-22* which is the darkly comic World War II novel. Its title became a common term for a no-win situation. The novel's protagonist, Yossarian wants to stop flying combat missions. The military doctor explains that a pilot can get out of combat only if he is crazy. The novel i had struck a chord with an American public vexed by the war in Vietnam. (917)

Heller's own experiences as a bombardier during World War II becomes the basis of this novel. His own subjective experience plays the huge role in shaping his notion about how power and state mechanism work. He is, of course, dissatisfied with the way power is made to operate.

Heller's *Catch -22* portrays the shocking aspect of human ambition. The enlightening aspects of war take out the most powerful driving forces of humankind.

Addressing this issue, Thomas Blues reveals the following remarks:

The all-consuming nature of war often destroys quintessential human conduct, and as societal values which previously held countries and governments together crumble with the presence of conflict, the true origins of our morality begins to unfold. Throughout the novel, the humor provided by Heller doesn't dilute the potency of the text, but heightens by contrast. (16)

The acute sense of pain enables victims to realize the matter. The glow and glitter of rhetoric and philosophy do not enable soldiers to know life in depth. In dire situation, only the harshness of reality provokes men to act reasonably.

Radclyffe Hall writes on war, love, emotion, and adventure. Mishap and search for healing experiences are represented in her novels. Her novel is characterized by the use of techniques like minimalism and simplicity. But the strong components of war and violence foreshadow the social realism in her novels. Reality is reflected in her novels in an opaque way. Her straightforward style of magnifying the sufferings of working class girls is powerful.

Sara Assadnassab is the authentic critic who looks into the main subject of the novel, *The Well of Loneliness*. Touched by the metaphorical title of the novel, she makes the following remarks:

The Well of Loneliness explores the damage the patriarchal system enacts upon men. Hall is as wary of the negative power of male discourse for men. Measured by the gender standards current during World War I and extending in to the late 1920 when Hall composed the book, Gordon and Mary are depicted as a modern, independent young woman. Their ethical and moral standards are much more orthodox. (7-8)

Hall's characterizations of women are realistic. She is acutely aware of the changing tracks and demands of women of her time. The root cause of suffering is exposed in an unclear way. Stephen does not want to act on realistic ground. This is the root cause of her pain.

AkmAminur Rashid notices the breakdown of chivalric idealism in the novel. The First World War puts an end to all types of heroism. Heroism at an individual

level has shrunk awfully. Most of the individuals who desire heroism were disappointed. Focusing on this issue, Rashid makes the following remarks:

The war exposes a kind of chivalric or heroic impression upon him; as a result, he makes a personal code of conduct that is exemplified in his macho style of living, such as, showing off masculinity, drinking alcohol and womanizing. But when *The Well of Loneliness* opens, Mary tends to see the world through a military lens. She enjoys the male camaraderie of war. (29)

The passion for heroism disappears in the post-world war. Tradition is reviewed in a new light in the post-war scenario. The theme of disillusionment lies at the heart of the narrative.

Juliet Flower sets up the relationship between human being and strange scenario. She does not think that Heller is against the unrestrained use of set habit in dealing with the ups and downs of life. The following lines show her view regarding Heller's *Catch-22*:

Heller had a vision of startling originality. His fiction, which explored our hidden obsessions with media, technologies, landscapes, gained him a solid international readership. Perhaps more than any other, Heller drew attention to the new - often powerfully subversive - ways that mainstream cultures appear to be undermined by the very tools and innovations that sustain them. (78)

Heller explores the core point by blending a variety of factors that work behind the occurrence of any phenomena. He brings into light subtly the impact of dreams, mythical truth, psychology, and the personal and social assumptions. The

intensity arising from the contestation of conflicting elements is heightened in this novel.

These critics and reviewers examined both the novels, *The Well of Loneliness* and *Catch-22* from different points of view. Thereupon, they arrived at several findings. The conclusions of their reviews point to only one dimension of these narratives. None of them notice the issue of female masculinity. The topic of female masculinity is new and fresh. The researcher claims that it is researchable. Nately's whore is very bold. She is revengeful. She is determined to take revenge on her lover's murderer. At her lover's murder, someone tells her that Yossarian is the real murderer of Nately. She goes to the extent of stabbing Yossarian to death. Social rejection does not allow her to go to the extreme. Her bold action is prevented by feminine norms and gender role. Her choices are un-called-for in traditional society. She never gives up the idea of avenging her lover's murderer.

Gordon's masculinity can be seen in her choices; acts, trust, passion and longing to cross the boundary. In comparison to the women of her time and situation, Gordon is different. Her boldness to work in war-ravaged zone is indicative of masculinity. She rejects the need to obey social norms regarding how a girl should act. Pure preparation for love and patience in hope of romantic reconciliation are her good quality.

The researcher uses theoretical notion of female masculinity given by Judith Halberstam. Halberstam puts forward the new concept of alternative masculinity. For Halberstam, Female masculinity is about women. Those women feel themselves to be more masculine than feminine. Female masculinity grows from female's keen sense of exploring something new which lies beyond the bound of femininity. Masculinity

developed by assertive women is a specific gender with its own cultural history. It is not a derivative of male masculinity.

Halberstam maintains that masculinity cannot be understood without paying attention to the masculinity inherent in women. Halberstam, in her book *Female Masculinity*, says "Female masculinity is not merely a perverse supplement to dominant configurations of gender, but masculinity itself cannot be fully understood unless female masculinity is taken into account" (43). Masculinity is known as a state of being. To indicate this state of being, one must possess masculine qualities. This notion of possession causes trouble. It suggests that some are allowed to possess it. The masculine women in the texts challenge this notion of possession. Female masculinity's position has to be explored in depth. Halberstam makes the important argument for female masculinity's function in masculinity studies.

Gender is non-referential, according to Butler. It does not originate from some inner, natural core identity. Thus, it is not "a copy of the real, but rather a copy of a copy, since no real masculinity or femininity exists or predates gender performances" (Butler 76). In *Imitation and Gender Insubordination* Butler argues:

Gender is a kind of imitation for which there is no original; in fact, it is a kind of imitation that produces the very notion of the original as an effect and consequence of the imitation itself What they imitate is a phantasmatic ideal of heterosexual identity, one that is produced by the imitation as its effect. In this sense, the reality of heterosexual identities is performatively constituted through an imitation. (21)

Gender is created by the performance itself. Since gender has no real core. It is a copy. No one can truly possess or claim ownership of masculinity or femininity.

There is a "compulsion to ascribe ownership because it is necessary to sustain the theory of modern fraternal patriarchy" (3).

This thesis is designed to have four chapters. The first chapter deals with the introduction of the topic and elaboration of hypothesis. The second chapter is concerned with theory of female masculinity. The third chapter concentrates on the analysis of the texts, *Catch 22* and *The Well of Loneliness* from the perspective of female masculinity. The last chapter yields the findings of this thesis.

II. Theory of Female Masculinity

The theory of female masculinity is used as the methodological basis of this research. Masculinity is supposed to be constructed. It is a construct. Various factors contribute to its construction. Halberstam studies the social, literary, historical, and political positions of masculine women. She studies women who could be somewhat different from other stereotypical women. Female masculinity is a way of representing oneself. Such a representation takes place in a manner that challenges important discourse on gender and sexuality. Traditionally speaking, men should be masculine and women should be feminine. Customs, dress sense, habit of speaking and style of relating oneself with others determine the notion of gender.

Thoughts of Foucault and Butler have influenced Halberstam. She measures the effect of language on the construction of the notion of gender. In her words, "language is a structure that fixes people and things in place artificially but securely" (7). Forms of masculinity need the exclusion or oppression of basic qualities of women. Masculinity is an ongoing dynamic process. This process orients towards the empowering of men and marginalizing women. This type of traditional masculinity is no longer accepted by the majority of people. A different form of masculinity has arisen. This masculinity can be found in women.

According to Halberstam, a strict view on masculinity seldom appeals mass readers. In clear terms she says "after all, it can also function as a form of social rebellion or a sign of sexual alterity" (9). Masculine female subjects will go against the normative gender discourse. Gender is a subjective experience. It cannot be defined from the outside. Butler's concept of gender performativity considers gender to be "an effect of discourse: it is culturally constructed" (6). Gender norms are different from one social class to the other. Deeply rooted regulations are much

stricter in the upper classes than in the lower classes. Gender performativity is the theory according to which the formation of gender is studied. Such a notion of gender appears to be socially, culturally, and discursively constructed. Gender must be symbolically acceptable. It ought to be "intelligible in order to be accepted by the dominant discourse" (Butler 3). This marks the precondition for the formation of gender.

Along with gender, the idea of Subjectivity is also associated. It is a limited way of viewing the world. It is different from identity. Self is not separate from the other. On the contrary, it is one that operates at the intersection of general truths and shared principles. As Butler states "Gender is a kind of persistent impersonation that passes as the real" (65). Gender norms and expression change over time. It differs between cultures. Gender gets its importance through repetition of set roles. Gender signification is never "achieved through one act: it is a series of repetitions that take place in a socially constructed symbolic reality over a given period of time" (Butler 145). It is through this repetition that gender becomes acceptable.

Gender signification arises from repetitive practice. By excluding anything that does not fit into the acceptable, the notion of gender is constructed. It must define itself in relation to that which challenges the acceptable. Gender can be considered to be a relation among socially constituted subjects in specifiable contexts" (Butler 10). Masculinity and femininity have been treated as extreme poles in traditional society. This binary view of gender arises from "the idea that there are only two sexes: male and female. The same subjects are unable to avoid the discourse. In the case of gender, those who present a "non-viable gender has their very humanity scrutinized and may be denied cultural intelligibility" (Butler 15). This sort of expulsion has also

been viewed as "a strategy of domination" (144). It can be seen in the case of women's minority, and gay rights.

Halberstam does not assume that white masculinity is foundational. She treats it as "the least interesting and promising of many variants of the masculine" (44). She concedes that masculinity can indeed be a burden. In connection to this issue, she makes the following observation:

It is hard to be very concerned about the burden of masculinity on males, however, if only because it so often expresses itself through the desire to destroy others, often women. Indeed, this dual mechanism of a lack of care for the self and a callous disregard for the care of others seems to characterize much of what we take for granted about white male masculinity. (274)

The ownership of masculinity can be counterproductive. It can be equally harmful. It prevents the growth of progressive, alternative versions of the masculine. It enables the condemnation of female masculinity.

Female Masculinity makes the important contribution. It is possible to study masculinity without men. In fact, masculinity is most complicated. It tends to overthrow the established. It is not tied to male body. Nor is it attached to white male body. Halberstam argues that female masculinity is not something badly added to gender. Masculinity itself cannot be fully understood unless female masculinity is taken into account. In this regard, Halberstam makes the following disclosure:

Female masculinity has played a crucial but unrecognized role in the emergence of contemporary formations of the masculine. Empowering models of female masculinity have been neglected or misunderstood

because of a cultural intolerance towards the gender ambiguity that the masculine woman represents. (78)

Female Masculinity has a host of critical and personal goals. It is not limited in snatching masculinity from men. The disgrace of the masculine woman has to be examined with a view to take out subversive power that lies in their bold choice of disgraceful acts.

The understanding of female masculinity has opened the boundary of research on masculinity. A historical understanding of female masculinity is helpful in freeing people from the hegemony of masculinity as such. Elaborating on this issue, she illustrates this topic in an explicit way:

Call for renewed attention to sexual practices is not simply a theoretical exercise. Female Masculinity is a compelling read precisely because it is framed as a personal, as well as a critical and political, project. The appearance of autobiographical voice in both introduction and conclusion highlights the importance of this undertaking. (43)

Halberstam looks into the inner dynamics of female masculinity. This endeavor is a part of a larger argument. Halberstam's solution is immense in that it shakes the foundation of orthodox masculinity. The efforts she makes are innovative. The following extract is clearly illumination of the danger of identification with heterosexual practice and norm:

Conventional ideas about gender and sexuality dictate that people born with male bodies naturally possess both a man's identity and a man's right to authority. Recent scholarship in the field of gender studies, however, exposes the complex political technologies that construct

gender as a supposedly unchanging biological essence with self-evident links to physicality, identity, and power. (66)

The construction of gender has faced its own crisis. Masculinity became a questionable topic that needs serious rethinking.

The creative use of language is connected to the formation of gender. This use of language is a significant part of female masculinity. Skillful use of language is important in forming personality. It too affects the formation of masculinity of women. Language is a powerful medium of human communication. The individual expresses by means of language. Defining identity in terms of the body has a host of weaknesses. The meaning of femininity lies in specific historical and theoretical contexts. It is basic to the task of how patriarchy originates favoring male dominion. Female masculinity is useful. It highlights sexual discrimination. It is helpful in undermining unfair social practices. Examined critically, the sex and gender distinction seems inadequate.

To cut the entire matter short, orthodox masculinity is formed by race, age, class, sexual orientation, nationality, idiosyncratic personal experience, religion, political views and intellectual abilities. These categories always shape the experience of being one sex or another. It always contributes to the creation of selfhood. Therefore, the phenomena of common female identity should be reconsidered.

III. Analysis of Radclyffe Hall's *The Well of Loneliness*

The issue of female masculinity is studied in Radclyffe Hall's *The Well of Loneliness*. Female masculinity is found in Stephen Gordon's qualities and personality. Gordon acts irrespective of how a woman is required to act, think, chose and lives. She acts boldly. She turns her back to any stereotypical role. She is driven by the urge to cross the luminal radically. She acts in much the same way as a man does. She is fearless in walking on the path she has chosen by disobeying her parents and friends. Any discussion on morality disappoints her. Though she is a woman, she appears to have virile and manly qualities.

Female masculinity is examined in relation to the acceptable form of masculinity. Many real and fictional women contributed to the construction of masculinity. They challenge the very nature of men's conception of masculinity. They bring into light the fact that masculinity is a sort of performativity. Female masculinity makes weak the dominance of normative masculinity. It also replaces men's claim to ownership. It does so by highlighting women's ability to perform masculinity better than men did.

Female masculinity is instrumental in the development of normative masculinity. It affects the nation preventing men from war. It makes a call to men to alter the foundation of patriarchal society. Men redefine formative components of masculinity. In *The Well of Loneliness*, the notion of female masculinity is represented. Stephen's childhood stands as an example of how distinct masculine traits are developed by her. Certain trait of masculinity on the part of Stephen is shown in the following extract:

The son that they waited for seemed long a-coming; he had not arrived when Stephen was seven. Nor had Anna produced other female

offspring. Thus Stephen remained cock of the roost. It is doubtful if any only child is to be envied, for the only child is bound to become introspective; having no one of its own ilk in whom to confide, it is apt to confide in itself. (5)

Opposite things are accepted by Gordon. On her face lies a shade of frustration. Stephen is painfully aware of this fact. Violet and Roger represent the two extremes of the gender binary.

Stephen's hatred to both Roger and Violet illustrates that her gender identity is not as sound as it should be. At one point Violet says:

Can't you knit? She would say, looking scornfully at Stephen, I can, Mother called me a dear little housewife! She also describes Roger as a caricature of masculinity when she writes, Roger, who was ten years old, and already full to the neck of male arrogance. Roger strutting about in his Etons, and bragging, always bragging because he was a boy. (65)

Stephen does not identify with Roger or Violet. She feels lost somewhere in-between. She envies Roger. Hall makes it clear that Stephen certainly does not want to be Roger. Stephen does not envy to be Roger. But she envies his behavior. Inwardly she likes his presentation as a man. However, Stephen does not want to be completely different. She dislikes him and despises his arrogance.

Various factors complicate Stephen's gender. Stephen is at odds with the so-called concept of beauty. She seems to be attached to a thing which brings joy to her endlessly. This type of passion is reflected in the following extract:

Stephen, acutely responsive to beauty, would be dimly longing to find expression for a feeling almost amounting to worship, that her mother's

face had awakened. But Anna, looking gravely at her daughter, noting the plentiful auburn hair, the brave hazel eyes that were so like her father's, as indeed were the child's whole expression and bearing, would be filled with a sudden antagonism that came very near to anger.

(6)

Stephen's loneliness enriches her perception. She is the daughter of a noble landlord. She got all the privilege a son gets in a patriarchal society. She is brought up as the son. She is fond of riding, hunting, and learning. Despite her anomalous interest, she is admired by her parents.

Her unique passion sometimes verges on lesbian edge. The young Stephen has a keen liking for a family maid. She takes delight in becoming irritated. Philips learns of his daughter's heartache. Philip involves himself even more in Stephen's upbringing. He never tells Stephen or his wife of his suspicions. This woman's oddness gives her insight.

The normal turns of events irritate her. In a mood of anger and irritation, Stephen is insulted. She is disappointed by Martin's proposal. Her obstinacy proves that she will never marry. Stephen turns to Angela Crosby for solace. When she sees more profitable chance, she abandons her. She had spent much time in Stephen's arms. She had spent lots of time talking of love. She had gone so far as to accepting expensive gifts. Angela shows her husband one. Stephen's fondness for different activities is dramatically expressed in the following extract:

And Stephen must slink upstairs thoroughly deflated, strangely unhappy and exceedingly humble, and must tear off the clothes she so dearly loved donning, to replace them by the garments she hated. How she hated soft dresses and sashes, and ribbons, and small coral beads,

and openwork stockings! Her legs felt so free and comfortable in breeches; she adored pockets, too, and these were forbidden--at least really adequate pockets. (12)

Stephen grows up unaware of the pros and cons of her priorities. Her behaviors are odd. Stephen's father understands some of oddities of her behaviors. When Stephen's father dies, Stephen is truly alone with her confusion. She wonders what is going to come to her involvement in a love affair. Her love affair is insecure. The public gesture of mockery makes her aware of how she is received by others. It causes a break in their relationship.

Stephen finds there are others who have walked on the similar path she has chosen. She is ready to take a lover who gives her solace and joy. She thinks she would never find. She realizes that the society she lives in does not accept her. It throws her in a well of loneliness. Stephen Gordon has her first passionate longing at seven. It does not occur to Stephen that there is "anything unusual about having a crush on a woman until she catches the object of her affection kissing a man. Stephen turns to her father for understanding" (76). Philip turns to the popular psychological writers of the time. He pleads him to predict the future of his daughter.

Philip is fond of teaching her to hunt. She is trained to look after the property around their home. Her psyche is a product of her choices. Her priorities are of no importance for others. She is not ready to modify herself. The requirement of situation is tough. As a result, she is bound to suffer. This loving nature of Sir Philip causes tension. Stephen is aware of her virility. This psychic crisis about her relation with her close friend is illustrated in the following remarks:

Then the peace of the evening took possession of Stephen, that and the peace of a healthy body tired out with fresh air and much vigorous

movement, so that she swayed a little in her saddle and came near to falling asleep. The pony, even more tired than his rider, jogged along with neck drooping and reins hanging slackly. (40)

Stephen grows unnecessarily proud. She is fond of dressing up in fancy clothes. Her choice of clothes tilts towards that of males. She has no interest in the things women discuss. Her taste has taken new turn. However, Stephen meets a young man, Martin Hallam. Martin becomes very close. They spend nearly every day together. They try to understand each other.

Lady Anna allows herself to hope that this relationship changes into marriage. She expects that it creates a normal life for her only child. However, the moment Martin declares his love for Stephen, she pushes him away. After Martin's departure, Sir Philip becomes more resolute in his plans for Stephen. Unfortunately, before he can see to her education at Oxford, Sir Philip is damaged by a falling tree limb. The following confession on the part of Sir Philip exemplifies the core fact:

Sir Philip attempts to tell his wife about Stephen as he lies dying, but death comes too quickly. Lady Anna is devastated by the death of her husband and becomes something of a recluse, allowing Stephen to run their home. For this reason, Stephen elects to remain at Morton rather than attend school at Oxford. (66)

Gordon is troubled by her inability to maintain psychic integrity. She is divided between guilt and arrogance. The husband sends this letter to Lady Anna. It causes a conflict between mother and daughter. This conflict will never be repaired. Gordon is forced to leave Morton. The following extract serves as a case in point:

Stephen went pounding back to the schoolroom. 'I'm going to those classes!' she announced in triumph. 'I'm going to be driven over to

Malvern next week; I'm going to begin on Tuesday, and I'm going to learn fencing so as I can kill your brother-in-law who's a beast to your sister, I'm going to fight duels for wives in distress, like men do in Paris. (56)

Gordon realizes that she can never give Angela the respect she desires. Still Gordon hangs on. She has no objection in accepting whatever love Angela is willing to give. Unfortunately, Stephen hangs on too closely. Angela's affair with an old enemy of Gordon surprises her painfully.

Gordon is blinded by emotion. She writes a letter to Angela. In this letter, she expresses how deeply she feels for her. However, Angela is afraid Gordon will tell her husband about Roger. Instead Angela gives the letter to her husband. She claims that she had tried to reform Gordon. She misinterprets her intentions. For several years, Gordon turns to creativity to lighten her pain. She lives in a small flat in London with Puddles so that she can explore her hidden creativity. She begins writing novels. In the course of time, she enjoys a great success with the first. Soon, she finds that something is missing from her life.

Stephen enters writing with the assumption that a lived experience is a gateway to creativity. She goes to Paris with the intention of meeting a few of her friend's acquaintances. Instead, she finds her buying a house. She remains in Paris. She reconnects with an old teacher. She settles into her new home. Stephen turns her attention to writing her third novel. She immediately returns to London to help. Philip is tolerant in many things. His character differs from that of others. His tolerant nature gets contrasted when Stephen's assertive disposition is displayed. The following extract discloses this point:

Sir Philip's wide, tolerant expression is nothing more than a foil. What change there was only tended to strengthen the extraordinary likeness between father and daughter, for now that the bones of her face showed more clearly, as the childish fullness had gradually diminished, the formation of the resolute jaw was Sir Philip's? (73)

Gordon joins the French Army Ambulance Corp. She begins transporting soldiers from the front lines to hospitals. With the passage of time, Stephen becomes close to her fellow drivers. She develops an intimacy with a young Welch girl named Mary Llewellyn. Overtime, she takes Mary away on a vacation. Mary feels greatly relieved from the fear of the war. Stephen has no intention of getting involved with Mary. She is afraid of the stigma which her intimacy with Mary brings. However, Mary convinces Gordon that she understands. Furthermore she stresses that she is strong enough to handle it. Their intimacy brings profound sense of contentment.

Gordon returns to her writing. She leaves Mary without suddenly without informing her. When she notices Mary's unhappiness, she begins taking her to parties at the home of Valerie Seymour. Through Valerie, Mary and Gordon meet a great many more people like themselves. Mary befriends one couple in particular. Over time, Mary and Stephen become close to Jamie and Barbara, "often inviting them over for meals and helping to pay their bills. Jamie is proud, however, and refuses the offer of money even when Barbara becomes sick" (214). Jamie kills herself. The cause of her suicidal end is difficult to find. Gordon's sharp departure from traditional femininity draws the attention of every neighbor and passerby. Her longing for masculine virility grows intensely. The following extract is clearly expressive of this point:

That's the water...It fair makes me sick.' Then a queer little girl dressed up as young Nelson: 'I'd like to be awfully hurt for you, Collins, the way that Jesus was hurt for sinners...' The potting shed smelling of earth and dampness, sagging a little on one side, lop-sided Collins lying in the arms of the footman, Collins being kissed by him, wantonly, crudely a broken flower pot in the hand of a child rage.

(106)

Mary is in dilemma when the question of choosing Stephen comes. When Mary does choose Stephen, she thinks deeply that this would be a wrong choice for her. To make the end meet, she persuades her that their love affair is over. It is not unnatural to send her into the arms of Martin. Happiness makes her unable to discipline the child. Stephen comes across a local man who teaches fencing. Stephen talks her parents about her desire in fencing.

Stephen is given a new horse to hunt with. Mary is too shocked to handle the deaths of Barbara and Jamie well. This causes Mary to struggle with the prejudice against people like herself and Gordon. Martin returns to Gordon's life. He again becomes friendly with them. Eventually, Martin falls in love with Mary. He tries to leave in order to protect Stephen from the pain of such a union. However, Gordon invites Martin to attempt to steal Mary away.

Stephen is guided by a governess in an uninterrupted way. Sir Philip is of the opinion that Stephen has spent a good deal of time in gamesmanship. She is in the habit of sustaining the impact of deprivation. She is deprived of those things which she longed for from her childhood. Overtime, she assumes that disobedience is the route to getting what she longs to have. The following extract throws light on the limit of upbringing:

Sir Philip's death deprived his child of three things; of companionship of mind born of real understanding, of a stalwart barrier between her and the world, and above all of love--that faithful love that would gladly have suffered all things for her sake, in order to spare her suffering. Stephen, recovering from the merciful numbness of shock and facing her first deep sorrow, stood utterly confounded, as a child will stand who is lost in a crowd. (126)

The tensions between Lady Anna and Sir Philip heighten over the family. During their Christmas rituals that year, the conflict continues to grow. Lady Anna's mood moves from one pole to the other. Martin Hallam spends a great deal of time at Morton. She walks the grounds with Stephen. They talk of many things. They happen to discover they share many of the same opinions. People begin to talk about the time Stephen spends with Martin. They are fond of gossiping on their growing intimacy.

Stephen gets fearful by the disgust wells up in the deepest corner of her heart. Martin is deeply affected by this bad news. He leaves London immediately. Stephen is shocked by the death of her father. She had once "decided to remain at Morton rather than go to Oxford. Puddle wants to help Stephen, to explain why her father so desperately wanted her to go to Oxford, but she cannot speak the truth out of fear of Lady Anna's reaction" (141). Stephen refuses to concentrate on her studies.

Misery weakens Stephen endlessly. She sells off her father's hunting horses, "keeping on her mother's carriage horses, her own two horses, and two of her father's beloved horses. Williams, the head groom, retires to his cottage on Morton property. A year passes, finding Stephen twenty-one, a rich and independent woman" (129). Lady Anna's shocking awareness of masculinity is captured in the following extract:

He was one of those rather indefinite men, who are neither short nor tall. He is fat nor thin, old nor young, good-looking nor actually ugly. As his wife would have said, had anybody asked her, he was just 'plain man,' which exactly described him, for his only distinctive features were his newness and the peevish expression about his mouth--his mouth was intensely peevish. (141)

Stephen is miserable the whole time. Her anxiety at the reception of letter is incurable. She tries to continue her relationship with Angela. But she soon discovers that Roger is coming between them. Soon it seems that Stephen is "stuck in a triangle of people who want Angela's love and coming out on the losing end" (167). Soon Stephen and Angela find themselves fighting over Roger. Angela and Stephen avoid each other for three weeks. Stephen and Puddle live in a small flat in London. She has been gone from Morton for more than two years. They make occasional visits to keep up appearances for her mother's sake. Stephen learns that the Crossbys have returned to America. She removes the need for Stephen to keep up appearances with her mother. Angela refuses to run away with Stephen.

Angela is unhappy because this leaves her with no one but her angry husband. Stephen is unhappy because she loves Angela. She feels she cannot live without her. Puddle watches Stephen's emotional crisis. He wants to help. She is afraid to say anything because of how Lady Anna might react. Stephen goes out of her way to make Ralph happy. She is less suspicious of her friendship with Angela for Angela's sake. The Crossbys go to Scotland. Stephen goes to Cornwall with her mother. Months go by in misery. Stephen becomes more and more convinced in separation. The awareness that she is losing Angela makes her fearful inwardly.

Violet is fond of gossiping. She comes to Morton to gossip about her brother's love for Angela. She buys a new car and many new, fine clothes in order to impress Angela with her money. However, it soon becomes obvious to Stephen that Angela cannot be won over by money. The following extract exposes how Stephen is forced to face the limit of her antics:

With a shock she would realize how completely this coming of love had blinded her vision; she had stared at the glory of it so long that not until now had she seen its black shadow. Protection--she could never offer protection to the creature she loved: 'Could you marry me, Stephen?' She could neither protect nor defend nor honor by loving; her hands were completely empty. (164)

Stephen has established herself as a famous novelist. She keeps herself isolated. She refuses to go out to parties. Puddle deals with all the reporters. They come to the house looking to interview with the author. Brockett joins Stephen and Puddle a short time after their arrival in Paris. This embarrasses Stephen. She is used to hiding her true nature. Brockett also shows her the tourist version of Paris as well. Brockett takes Stephen to meet Valerie Seymour.

Stephen is in France where she has become a member of Breakspeare Unit, "a division of the French Army Ambulance Corps. Stephen is watching the women around her, including the young woman in her lap, Mary Llewellyn"(187). Stephen takes the young woman under her wing to teach her the ropes and to protect her. Stephen thinks about the days before she left England. She went home to visit Morton. Afterward, Stephen talked Puddle into going to Morton to live with Lady Anna. She is indifferent to Puddle's reluctance to do so.

Stephen is guided by premonition in crisis. She takes Mary and goes to the front lines uttering "picking up soldiers from the poste de secours. Stephen and Mary make this trip dozens of times for more than twenty-four hours. When Stephen gradually yearns for peace, simplicity and normal setup of anything that happens in life" (241). The repeated attachment with the different makes Stephen somewhat odd. The following extract exemplifies how Stephen feels awkward owing to her fascination with the forbidden:

Longing for simplicity and peace is a part of her curious craving for the normal. And although at this time Stephen did not know it, their happiness sprung from her moments of joy; their sorrows from the sorrow she had known and still knew; their frustrations from her own bitter emptiness; their fulfillments from her longing to be fulfilled. These people had drawn life and strength from their creator. Like infants they had sucked at her breasts of inspiration. (233)

Mary and Stephen go back to the house on Rue Jacob. They spend every waking hour trying to make each other happy. Stephen introduces Mary to Mademoiselle Duphot and her sister, Julie. They are pleased. They accept Mary so hospitably. Stephen buys two new cars in order to drive Mary all over Paris. She does all she can to spoil Mary. In isolation, Mary begins to rescue birds from local pet stores.

Stephen and Mary spend their Christmas with Jamie, Barbara, and other friends. Stephen invites them to dinner. She takes delight in having "deep conversations with Wanda about religion that bores the other guests but makes Stephen feel protective over the alcoholic" (265). Stephen and Mary begin going out to nightclubs to enjoy company with their homosexual friends. This experience is new

to them both. They seek a place where they can dance joyfully. They visit three bars on their first night out. She enjoys the relaxed and joyous atmosphere of these places. The romantic fantasy of following virile man makes her indifferent. The following extract throws light on how she is incapacitated by her erroneous choice:

She sat smoking, with his letter spread out before her on the desk, his absurd yet courageous letter, and somehow it humbled her pride to the dust, for she could not so justify her existence. Every instinct handed down by the men of her race, every decent instinct of courage, now rose to mock her so that all that was male in her make-up seemed to grow more aggressive, aggressive perhaps as never before, because of this new frustration. (296)

Mary profoundly affected by the deaths of Jamie and Barbara. Mary is partly unable to deal with it. She often discusses it with Stephen so that they could understand the matter at length. Their opinions are miles apart. But Stephen finds some comfort in the ability to discuss these things with someone who is liberal enough to listen and provide their own opinions.

Stephen receives a letter from Martin Hallam. In this letter he informs her that he would like to renew their friendship. Stephen immediately calls him .She sets up a dinner date. Mary is pleased to meet someone who knew Stephen before she did. She comes to like Martin. The dinner is a pleasant one. Stephen finds that Martin has realized her true nature. Stephen's thinking on her broken history is of unique importance. Only the guilty emotion remains with her. The moment in which she feels confined is hinted in the following extract:

And Stephen knew, as indeed did they also, that a mighty event had slipped into the past, had gone from them into the realms of history--

something terrible yet splendid, an oneness with life in its titanic struggle against death. Not a woman of them all but felt vaguely regretful in spite of the infinite blessing of peace, for none could know what the future might hold of trivial days filled with trivial actions.

(336)

Stephen is of the impression that Nature governs all of these qualities. At present, she does not have problem in accepting any implication of natural compulsion. She was random and headstrong in taking any decision. She gives expression to her desire for change in the following extract:

Ten days later Stephen was saying to her mother: 'I've needed a change for a very long time. It's rather lucky that girl I met in the Unit is free and able to go with me. We've taken a villa at Orotava, it's supposed to be furnished and they're leaving the servants, but heaven only knows what the house will be like, it belongs to a Spaniard; however, there'll be sunshine. (333)

New norms are developed to ensure that men maintained their power over women. As time brings change gradually, a preexisting order fails to regulate relation. Stephen goes to get lances. She follows the others up the road. She feels a deep sense of attachment with the night. She could only wait at the window. Suddenly she finds herself deeply disappointed with lost adventure. The wildness of the hour terrifies her.

To cut the entire matter short, Stephen representative of a distinct branch of masculinity. Her masculinity has its own qualities. It arises on its own terms. It originates from an individual female's subversive acts. Her masculinity is not a part of orthodox masculinity of man. It has its own trademark.

Analysis of Joseph Heller's *Catch 22*

The issue of female masculinity lies at the center of the novel, *Catch -22*. It focuses on the virility of Nately's whore. She tries her best to revenge on the murderer of her lover. When she realizes that there is a murderer of her lover within the circle of his friends, she turns into a bold and audacious lady. She acts as though she is capable of taking revenge. Captain Yossarian's fanaticism carries the component of female masculinity.

Manliness is empty. Women's masculinity brings into light the limits of hegemonic masculinity. Male soldiers in the novel try to escape war. They lessen the value of the prevention of terror. They are critical of heroism. In their views, heroism arises from escaping from terror of war. Women are within the war site. They focus on their duties. They concentrate on the assigned task of caring the victims. They easily turn their blind eyes to the horror of war. Nately's act is indifferent to the rising terror.

Yossarian pleads insanity to escape. He hopes to find a way out. Although Yossarian does not want to fight, he is not a coward. Most of the male characters including Yossarian seem shy. They are sentimental no matter how committed they are to war. On the contrary, females who work in the vicinity of war are willing to work as their allies and assistants. They are fearless. They take delight in the confrontational situations.

Nately loves a whore from Rome. He attracts her at the top of his talent. He goes on affirming his love for her. But she feigns indifference. Her sister constantly interferes with their romantic attachment. Finally, she recruits his love. One day she comes to hear that he is killed on his very next mission. When Yossarian brings her

the bad news, she blames him for Nately's death. She is driven by the strong sense of revenge. She tries to stab him every time she sees him thereafter.

Traditional masculinity is exposed by Yossarian's indifference with the glory resulting from the participation in war. Soldiers turn out to be sentimental. They appear to be escapist. He wanders the streets of Rome. He encounters every kind of human horror rape, disease, murder. He is eventually arrested for being in Rome without a pass. His superior officers, Colonel Cathcart and Colonel Korn, offer him a choice. He can either face a court-martial or be released and sent home with an honorable discharge. There is only one condition:

In order to be released, he must approve of Cathcart and Korn and state his support for their policy, which requires all the men in the squadron to fly eighty missions. Although he is tempted by the offer, Yossarian realizes that to comply would be to endanger the lives of other innocent men. He chooses another way out, deciding to desert the army and flee to neutral Sweden. (32)

In reality, he has all the features that make up the praiseworthy hero. He loves life. He shows respect to culture, travel, and adventure. His wife rather works as a medium of contrast. The passion to create a heroic situation grows in his heart. He is slow to realize the situation in which he is standing. When he does, he has the courage to take the only fixed action.

All the male characters pretend as if they are unbelievably strong and powerful. In reality, they appear empty. Only the women who work as nurses and allies act as generous human beings. The insanity of Yossarian proves that the claim of hegemonic masculinity is hollow. Stereotypes attached to females are wrongs.

Women can react to unexpected scenarios. The following extract describes this condition:

McWatt shared his tent now with Nately, who was away in Rome courting the sleepy whore he had fallen so deeply in love with there who was bored with her work and bored with him too. McWatt was crazy. He was a pilot and flew his plane as low as he dared over Yossarian's tent as often as he could, just to see how much he could frighten him, and loved to go buzzing with a wild, close roar over the wooden raft floating on empty oil drums out past the sand bar at the immaculate white beach where the men went swimming naked. (11)

Yossarian's wife is reasonable to take good decision in crisis. She acts reasonably. Yossarian finds it impossible to live in harmony with the establishment. It tends to treat human beings as mechanisms. He does not feel the joy of being a good and loyal man. He finds most of the women of his circle free from the pressures of thoughts.

The weakness of male soldiers gives rise to another version of masculinity. It is rooted in women's power to remain cool and decisive. They act illogically in the face of horrors and cruelty of war. It increases the power of struggles. It is wrong to victimize the fighting man in wartime. Male character like Yossarian values individuality. He can be happy only when situation is normal. When adversity arises, he could not help contemplating the idea of escapism. Nately's whore is cool and calculative. She is committed to the purpose. Personal safety matters less to those women. They are guided by the common principle of working for collective wellbeing. But only the male soldiers like Yossarian tend to run away from war. He thinks of money and machinery as means, not ends. He is also more interested in

humanity than in organizations. He is trapped in silly reasoning. The following makes the relevant observation:

It would do no more good to ask than it had done to ask him why that whore had kept beating him over the head with her shoe that morning in Rome in the cramped vestibule outside the open door of Nately's whore's kid sister's room. She was a tall, strapping girl with long hair and incandescent blue veins converging populously beneath her cocoa-colored skin where the flesh was most tender. (16)

True masculinity cannot grow in a situation where justice is mocked. The loss of innocence is not background for the growth of masculinity. Yossarian's squadron is forced to fly. A policeman might make an illegal arrest in order to break up a demonstration. The demonstrators must submit to arrest. Else they would be guilty of disobeying the police.

Yossarian has no control over his moods and emotions. It shows the limits of traditional masculinity. Females can easily overcome shifting moods. A joke becomes an ugly symbol of the mechanical regulation of human life. These traits are demonstrated in the following extract:

Facelessness, self-containment, the withdrawal and isolation of the patient who is thoroughly dehumanized, yet kept alive because it has become possible to do so? With the Soldier in White there is even doubt about whether someone actually exists beneath those bandages. If he does exist, does he hear what is going on around him? Does he think? Can he feel? These are horrible questions that carry the madness of war beyond the battlefield. (56)

Only nurses and Nately's whore have the ability to remain unaffected in crisis. Males appear to be bold and confident. But their interiority is breathable. The World War II began as an idealistic war. This war was thought to be justifiable. It appeared that it had humanitarian aims. But it fell into just another self-negating, militaristic crusade.

Responsibility which women carries out manipulate all such noble or ignoble attempt. The following extract describes Nately's inability to face ugly reality which drives him to come out of the cycle of war:

Nately always takes a whole load of fruit along with him whenever he goes to Rome. He's in love with a whore there who hates me and isn't at all interested in him. She's got a kid sister who never leaves them alone in bed together, and they live in an apartment with an old man and woman and a bunch of other girls with nice fat thighs who are always kidding around also. Nately brings them a whole cartonful every time he goes. Does he sell it to them? (45)

Dobbs is carried away by the idea of blood-bath. He has begun to fantasize a blood-bath. The U.S. military order is repeatedly revealed as antidemocratic and quasi-fascist. Clevinger believes that Scheisskopf is sincere in asking for suggestions. He responds with several sensible proposals. As a result, he is punished for his presumption.

Breakability of the man's masculinity is embarrassingly exposed in the novel. Only the unrecognized masculinity of women appears in an appealing way. In a society where equality is praised, it is natural for women to act in a rational and decisive manner. It is prudential of them to love the extreme. The Texan and Cathcart both feel free to express racist attitudes. The tribal history of the native-American

White Halfcoat makes it clear that the American people are themselves guilty of genocide. War brings out the worst in men. It can turn humanitarians into butchers. War enables the release of the aggressive impulses of men like Havermeyer. It creates a climate favorable only to mean people like Korn and Peckem. War allows military policemen to commit arbitrary, illegal acts. There is no way to stop them.

Armies convert people into mechanisms. It is represented by the activities of Scheisskopf. It also refers to the fate of the Soldier in White. The ultimate anti-humanitarian aspect of war is shown in "the decision to bomb an unwarned civilian population in an undefended village purely for military purposes. An act of this sort makes it impossible for the uncorrupted to see any difference between the enemy and themselves" (176). This bitter and unpalatable reality is hinted in the following extract:

Lieutenant Scheisskopf's wife was revenging herself upon Lieutenant Scheisskopf for some unforgettable crime of his she couldn't recall. She was a plump, pink, sluggish girl who read good books and kept urging Yossarian not to be so bourgeois without the r. She was never without a good book close by, not even when she was lying in bed with nothing on her but Yossarian and DoriDuz's dog tags. She bored Yossarian, but he was in love with her, too. (52)

Armies could appreciate it so much. They love the idea of escape. The wisest of them found value in the idea of surviving war. They mock the bad purpose of rank and file officers. They knew that as long as society lives, evil also lives there.

Yossarian and his activities bring into light confining power of traditional masculinity. Yossarian is a modest man. He has developed an optimistic attitude toward life. He is intolerant of injustice. He is equally intolerant of irrationality, and

inhumanity. He is in conflict with the established authority. Yossarian describes himself variously as "Tarzan, Mandrake, Flash Gordon, Shakespeare, Cain, Ulysses, the Flying Dutchman, Lot in Sodom, Deirdre of the Sorrows, Sweeney among the Nightingales, and Supraman" (131). This claim of Yossarian is rejected by his sentimental disposition. He goes on repeating the same tune of escapism. He is guilty of evading his duty. These are all heroes who are also outsiders. He calls himself Supra-man. Yossarian says that he hopes to outshine man. Yossarian possesses many qualities that set these people apart. One of these qualities is his ability to question clichés.

Yossarian takes pride in being an individual aware of the foolishness of war. He is jealous of his freedom. He values freedom more than mere status or official recognition. Yossarian's decision to escape is correct at all point. He runs away from responsibility which authority imposes. They found to be much braver than going off to fight a war. They did not believe in. As far as they were concerned, "personal refusal was the only heroism left. Yossarian was the hero who would lead them to a new morality " (152). Yossarian resembles Dr. Strangelove more than King Arthur. It is equally true that simply "recycling the same old antiwar message would have failed as surely as those messages themselves had so obviously failed" (141). This realization is associated with failure that is subtly mentioned in the following extract:

Nately ripped off his hat and earphones in one jubilant sweep and began rocking back and forth happily like a handsome child in a high chair. Sergeant Knight came plummeting down from the top gun turret and began pounding them all on the back with delirious enthusiasm. Kid Sampson turned the plane away from the formation in a wide, graceful arc and headed toward the airfield. (108)

Yossarian's resistance is the outcome of a system. It refuses him his individuality. It views him as replaceable. The young men should be willing to give up their lives for "the ideals aspirations and idiosyncrasies of the old men he took orders from" (212). Thus the soldiers are seen as gear by the bureaucratic military system. The following extract provides an evidence of how dehumanizing the entire military bureaucracy is:

I suppose you just don't care if you kill yourself, do you? It's I. He reminded her. I suppose you just don't care if you lose your leg, do you? It's my leg. It is certainly not your leg! Nurse Cramer retorted. That leg belongs to the U.S. government. It's no different than a gear or a bedpan. The Army has invested a lot of money to make you an airplane pilot, and you've no right to disobey the doctor's orders. (139)

Yossarian is told to set aside his principle and parade the show of a boy who lost his life in war. He is persuaded to show the dying son of a visiting family. They are unable to distinguish "Yossarian from their own. It's not Giuseppe, Ma. It's Yossarian. What difference does it make . . . He's dying" (139). This view of fellow-feeling cannot express the deep personal grief.

Men take pride in his manliness. Selflessness is an effigy of idealism. It is not tied to the core of their selfhood. The humanistic impulse is downright unrealistic. It is in no way genuine and natural. Yossarian's altruistic interest in whore's kid sister serves as a logical impossibility. Yossarian actually abandons his social commitments. Yossarian follows in Orr's footsteps. He attempts at the impossible. He does not really expect to make realistic. His desertion is an absurd act of protest. It is a refusal to accept the false notion of heroism. The irony relating to the setbacks on the way reflected in the following citation:

Sweden, where the level of intelligence was high and where he could swim nude with beautiful girls with low, demurring voices and sire whole happy, undisciplined tribes of illegitimate Yossarians that the state would assist through parturition and launch into life without stigma. This absurd description seems more like a mock- protective rationalization view of Sweden, the alternative Yossarian wishes for as he dreams of escaping. (266)

Yossarian values life higher than heroism and patriotism. He is aware of the futility of war. He no longer has to save his country. He has flown seventy missions. In his own monologue, he narrates "That sort of changes the ideal . . . When I look up, I see people cashing in. I see people cashing in on every decent impulse and every human tragedy, all ideals are thus constructs" (276). Yossarian and Danby say there is no hope. He suddenly realizes what Orr was trying to tell him. The only way out for the weak is to escape. Yossarian exclaims with an epiphany of truth:

Bring me crab apples and horse chestnuts before it is too late . . .

Danby, bring me buck teeth too, and a valve to fix and a look of stupid innocence that nobody would ever suspect of any cleverness. I'll need them all. It is Orr's tongue in cheek attitude and look of stupid innocence that Yossarian seems to adopt in the final pages when he suddenly bolts for the kid sister and Sweden. (155)

Women seem to work responsibly. The bravery of women depends on the acceptance of ground reality. Intelligent person can do so in a society which favors the powerful. Nately becomes love-struck with a whore. He meets in an apartment. Aarfy and the other soldiers mock him. Yossarian breaks the terrible news of Nately's death to her. She doggedly follows him from Rome back to his military camp. She

tries to kill him with a knife. Yossarian disposes of her by throwing her out of the back of an airplane. The whore rejects Nately. He says he is a bore. Nately insists that he wants to marry her.

The qualities of men depend on their inability to face the bitter reality. It would not be worthy of being praised. Captain Black sleeps with her repeatedly to trouble Nately. When Yossarian attacks Nately in a fury, the whore blames him. She tries to attack him. Her younger sister has been wrongfully sent away from Rome, he tries to find her. The appeal of Milo's masculinity draws the attention of most of the characters. Nately's whore is aware of fake words of Milo are. The following extract serves as an evidence of this fact:

The most unusual officer is Lieutenant Milo Minderbinder. He starts his own enterprise called M and M Enterprises. He persuades everyone to join his syndicate by arguing that, because everyone has a share in M and M Enterprises, everyone profits from his work. Milo also tempts the officers with offers of delicious food such as lamb chops and fresh eggs doused in butter. (277)

The war takes a harsh toll on the men. It discourages their morale. Yossarian continuously opposes the war. Colonel Cathcart's frequent increases in the number of missions are required to obtain a leave. Yossarian argues with Clevinger that everyone is trying to kill him. Anyone tries to make him fight. It is just as dangerous as the enemy.

In crisis Milo realizes how much work there is. He offers Milo all the planes he wants. At this rash action, his wife could not help showing her anger. This glance and gesture are directed towards the pointless interiority of his friends. The following extract illuminates this point:

She stared at him in blank resentment for a moment and then tossed her head back and roared appreciatively with hearty laughter. She gazed at him with new approval when she stopped, the lush, responsive tissues of her dark face turning darker still and blooming somnolently with a swelling and beautifying infusion of blood. Her eyes grew dim. He crushed out both their cigarettes, and they turned into each other wordlessly in an engrossing. (122)

Milo makes an error in his deal. He purchases the entire crop of Egyptian cotton. After purchase, he happens to discover that there is no market for it. He attempts to destroy his own crop. Such a rash act creates fury. Milo calms his angry clients by bribing the government to purchase it from him. At the end, Milo tries to persuade Colonel Cathcart to relieve him of the enterprise. He can fly missions like everyone else. At first, Colonel Cathcart agrees. Chaplain Tappman pities Yossarian because of his psychic degradation. He appeals to Colonel Cathcart to have Yossarian go home. Clevinger argues that the war should be fought. He bases this conclusion on the intellectual argument. If they do not fight, others will be killed in their stead.

At the height of his extreme view, all the officers consider Yossarian to be crazy. They merely dismiss him. The masculinity of woman is proverbial. It is rooted in their perception of bitter reality. Doc Daneeka repeatedly refuses to grant him the orders. He is at liberty to mobilize his arguments. There is only one condition that Yossarian was crazy. He would not object to flying the missions. He pretends to have a strange disease that makes him see everything twice.

In combat, he takes evasive action. He knows that pretension is the means to escape the horror of war. He also turns back once. It is evident that his intercom is defective. Colonel Cathcart volunteers his squadron for the dangerous Bologna

mission. Yossarian "moves the bomb line on the map to deceive the men into thinking that it has already been captured, and the air strike is called off" (165). Despite these tactics, he cannot avoid combat entirely. He is haunted by the death of his comrades.

The idea of revenge is the motive of Nately's whore. No female character is as revengeful as the whore is. At Avignon, Snowden is killed. Yossarian has terrible memories of his attempt to save Snowden. He walks around naked. In this shameless mood, he watches Snowden's burial from a tree. Then, Mudd, an unknown man is killed just two hours after his arrival. Everyone denies the existence of Mudd. So he lies there despite Yossarian's protests. When Nately is killed, Yossarian refuses to fly any more missions. His stand on willful accusation is noticeably present in the following extract:

Nurse Duckett showed up then and chased them all back to their own beds while Nurse Cramer changed the stoppered jars for the soldier in white. Changing the jars for the soldier in white was no trouble at all, since the same clear fluid was dripped back inside him over and over again with no apparent loss. (129 - 30)

Yossarian finds Luciana alone. She convinces him to dance with her. He is ready to pay for her dinner. She claims she will not sleep with him. Yossarian protests but gives in. Eventually, she agrees to let him sleep with her. She must return home. Luciana suddenly leaves him behind. Yossarian is left with the longing that she would have been the ideal woman to fulfill his sexual fantasies. Her interest in Yossarian is minimal. She is infatuated with Aarfy. He is excited about Hungry Joe. Frantically, he is obsessed with fornication.

Yossarian is in a panic. He orders orders Luciana to dress and sneaks her out. Despite Nately's infatuation, his whore finds Nately uninteresting. She is upset

about his jealousy. In fact, Captain Black sleeps with her. Before Luciana leaves, she gives Yossarian her name and address. After she leaves, Yossarian tears it up. Thereafter, he regrets it immediately. Yossarian arrives at Luciana's place. He finds that she is gone and envies Aarfy. Aarfy is worshipped by two beautiful aristocratic women, mother, and daughter. They simply ignore Yossarian. It turns out that Aarfy is at his apartment rather than with Luciana. Aarfy refused to sleep with her. He considers her to be a nice girl. Instead, he persuaded her to be good. Consequently, Yossarian loses his temper. Hungry Joe starts to beat up Aarfy. Yossarian goes to sleep. When he wakes up, Luciana appears. They kid around about marriage. They are passionately kissing when Hungry Joe tries to break in.

The death rate is much lower. Death of the people acts decently. In hospital, people die peacefully. In war, they are summarily blown up. The only problems are the management. The tact of Nately's beloved in managing field is projected in the following extract:

Do you remember that girl? He broke off to snicker lewdly again. 'Do you remember that girl who was hitting me over the head with that shoe in that apartment in Rome, when we were both naked?' He asked with a look of cunning expectation. He waited until Yossarian nodded cautiously. 'If you let me put the chestnuts back in my mouth I'll tell you why she was hitting me. (181)

Yossarian runs to the hospital. He is determined never to fly another mission. He can safely hide in the hospital. Whenever he is caught, he confesses that his liver is not in good condition. But he is well enough not to catch pneumonia or malaria. He likes the hospital much better than the battle fields. This confession is ironical. Frankly, he says that people are much healthier in hospital than the soldiers on

the battlefield. A soldier kept in gauze arrives. He has a thermometer as an object of decoration. Yossarian begins to wonder whether Nurse Cramer is guilty of the soldier's death. The Texan chats with him very cheerfully.

Nurses Duckett and Cramer diligently clean him. Yossarian is angry with Nurse Cramer for her sympathy to the soldier. They argue about how anyone could know who is in there. Dunbar even suggests it is empty. The nurses send off the soldiers. They switch the soldier's jars. The involvement of nurses in the nursing of wounded victims justify the fact that masculinity is not the sole object of man's possession. The following extract provides authentic evidence in this connection:

Nurse Cramer was a good-hearted, sentimental creature who rejoiced unselfishly at news of weddings, engagements, births and anniversaries even though she was unacquainted with any of the people involved.

'Are you crazy?' she scolded virtuously, shaking an indignant finger in front of his eyes. 'I suppose you just don't care if you kill yourself, do you? (25)

Dunbar and Yossarian each regret strongly their ill fates. Yossarian claims he is the worst off. Everyone tries to kill him. He even goes so far as all the people and diseases that might kill him. Hungry Joe makes an alphabetical list of them. He constantly consults Doc Daneeka. Daneeka asks Yossarian for help, in turn.

Yossarian knows a lot about his disease. He begins to wonder whether he can recognize the symptoms of his disease. The doctors in the hospital can save him. Daneeka refuses to sympathize with Yossarian. He seems eager to give orders for Yossarian to be grounded. He denies at first but when major confesses, Daneeka points out the result of performing his action.

To sum up, male soldiers are indifferent to heroic idealism. They turn their backs to bravery and sacrifice in war. Duty and patriotic passion are a smart evidence of the emptiness of the masculinity of men. Daneeka resumes his pathetic posturing. He tells Yossarian to finish five missions first before asking for help.

IV. Changing views on Masculinity

The core finding of this research is masculinity does not belong to men only. Women can develop the masculinity of their own. Masculinity and femininity are defined in terms of the difference between them. When something is about masculinity, it is not always about men. The sharp differences between masculinity and femininity are dismissible. They have been treated as opposite poles of the same axis. They are actually in different perpendicular dimension. Being male is not largely anatomical. It is most certainly social, cultural, and historical.

Stephen's expression of gender is directed toward women. She is biologically female. Her parents expect that her expression of gender will reflect biological femininity. Her sexual desire will seek a masculine object. The real nature of Stephen belies her parents' expectation. Her eccentric choice appears to lie outside the traditional gender narrative. Masculinity and femininity exist only as sociocultural constructions. They are no more than a set of assumptions. Gender is an ideology people use in modern societies. With this assumption, they too imagine the existence of differences between men and women on the basis of their sex.

Genitals and biological capacities are different things. Men and women are not different. Being a biological male does not confer masculinity. There will come a time when there will be no difference between men and women apart from the anatomical. The fall of the belief in masculinity as a gendered identity is specific to men. Defying all the conventional forces, Stephen and Mary begin to acknowledge their love. After a while, Mary's eyes must turn to rest upon Stephen. Stephen's uncertain and melancholy eyes must look back with great love. Hall's characters do not simply experience emotion. They are overwhelmed by it. This emphasis on the unavoidability of desire has the goal of relieving the characters.

Biology is no more primary than any other aspect of lived experience. The majority of critical mass assumes that there are male and female versions of masculinity. Male and female have no intrinsic biological reality. They are better understood as metaphors through which identity is constructed. Male and female dichotomy is not realistically grounded. The idea of being a man can no longer be treated as universal.

Men learn too well to repress joy and tenderness. The eventual result of repressing emotion is not to experience it. Masculinity is presented as damaging. It drives men down the destructive path of addiction to achievement, power and prestige. The outcome is that many men are troubled by anxiety about the level of their achievement. They are seemingly unable to express their feelings.

Traditional masculinity is based on a weak foundation. What is needed is male liberation. This shows a renunciation of the chasing after impossible masculine goals. Only by questioning masculinity themselves will men understand who they are. They can also understand how they came to be that way. It is a risky undertaking to generalize about the impact of these kinds of changes. The experience of masculinity is very different at the end of the twentieth century from the beginning.

To conclude, masculinity and femininity are not only plural but fluid. This is to say that same man/woman might relate to his/her masculinity or femininity in various ways. The female protagonists both Stephen Gordon and Nately's whose display masculine attributes.

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