

**Tribhuvan University**

**Effeminate Masculinity in F. Scott Fitzgerald's *Tender is the Night***

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**Letter of Approval**

This thesis is submitted to the Central Department of English, Tribhuvan University, by Giri Raj Adhikari, entitled "Effeminate Masculinity in F. Scott Fitzgerald's Novel *Tender is the Night* " has been approved by the undersigned members of the Research Committee:

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**Abstract**

*Tender is the Night* is a story set in the hedonistic high society of Europe during the 'Roaring Twenties'. A wealthy schizophrenic, Nicole Warren falls in love with Dick Diver- her psychiatrist. The result is saga of Dick Diver's troubled marriage and his circle of friends, unhappy love affairs, a duel, incest and the problems inherent in the possession of great wealth. Dick marries Nicole Warren for money, one of his mental patient. He is intelligent and his work is the most important things to him but when he has an affair with Rosemary, his marries to Nicole start to fail over time. Dick himself starts to fall apart both physically and emotionally. He unable to run his business as well as family life. So he finally fails to maintain good relation, suffers from emotional decisions and jealousy. Then he starts to drink excessively that leads to personal decline, alienate his friends, ruin his career and destroy his charming and handsome youth life and lives an unsuccessful life at last. Here, Fitzgerald, by projecting the protagonist Dick Diver's masculinity effeminate, reveals how the conventional notion of masculinity is effacing in the western world along with the social, political and economic changes.

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## **I. Introduction**

### **An Economic and Individual Crisis of America**

After the world war first, American society was heading towards degeneration due to crisis of traditionally established moral and social norms and values. The first World War brought Great Depression in American society. In the early 1920s American business flourished and there was a boom in consumer spending almost the upper and middle classes. This had brought tremendous self confidence, even arrogance and disregard for the cultural standards of Europe which had previously dominated American thinking. Then in 1921 American economy collapsed because of the Great Depression. The age that challenged innovation and looked back nostalgically to the rural past also saw the herald of new technology of the aeroplane, the interstate highway and sound in movies. The tension between nostalgia and novelty was exemplified in some of the key conflicts of the age.

By 1933 at the peak of the Depression, nearly 25 % of all Americans were unemployed. Under the leadership of the President Franklin D. Roosevelt, the country struggled to recover from the recession that is known as the Great Depression. The Great Depression was a worldwide economic crisis that is the United States was marked by widespread unemployment, near halted in production and construction and an 89% decline in stock prices. It was proceed by so called New Era, a time of low unemployment when general prosperity marked vast disparities in income. In this context Pohl writes:

As American sank deeper into the Depression, artists quickly found themselves unemployed. Consequently, they questioned the effectiveness

of a capitalist society. In comparing the United States of the Soviet Union, many of the artists came to believe that may be a socialist system was better option. (365)

According to Pohl, after Great Depression of America, artists choose the socialist system as a better option due to their unemployment. So, there was a draught of individuality. People compelled to be unemployed in this context. Due to the cause of individual failing they changed their existing norms and values.

It was the age, American culture became urban instead rural. Free discussion was held about the matter of sex, love, kiss not only among the colleagues and peers, but also among the parents and guardians. Female sexuality was acknowledged more openly than before. In this regard Boyer says, “Skirt lengths crept up, make up the badge of prostitute appeared on the female faces, petticoats were drastically reduced” (849). This behavior brought free sex, homosexuality and sexual perversion.

Fitzgerald’s age was that when American economy was ascending and life was carried than before. It was age of automobiles which made the life of youngster easy to go to noisy parties or *Jazz* clubs. The age obviously broke from traditional Victorian values and morals. It was the age of Alcoholism. In this context Thomas K. Meier says that “alcoholism is not only an understandable outcome, but also a badge of courage, an honorable sign of bravery in the face of post war condition” (865). According to him, alcoholism was taken as a sign of bravery after World War I among the American societies.

Alcohol, though it was prohibited took the position of national drink and money was easier to make. Fitzgerald said, “America was going to greatest gaudiest spree in

history and there was under going to be plenty to tell about it” (High, 143). 1920 was the age, when Puritan was under the attack of Protestants churchman closing their dominant position. When country ceased to be English and Scottish, the children of later immigrants moved forward to take their place in the national life. American business flourished and there was a boom in consumers. This age also recognized as *Jazz* age. The word ‘*Jazz*’ itself describes a type of music which not only reflects the raw vigor and the spontaneity of the period, which is distinctly American.

Fitzgerald and his contemporaries such as Earnest Hemingway and John Dos Passos become disillusioned with post war American society and saw its values as artificial and corrupt. These artists felt consciously a part of new group, described by the writer Gertrude Stein writes, ‘the lost generation’. At the same time, America lost the writers like e.e. comings and Hemingway who moved to Paris. Fitzgerald acknowledged that the twenties would end badly both for himself and for America.

Francis Scott Fitzgerald, a genuine representative writer of the 1920s, is one of the renewed figures of modern American fiction. He was born in St. Paul, Minnesota on September 24, 1896, to a family of an Irish descendant, and of some social standing. He inherited a very small fortune from his mother. His father was not successful in business and as a result, that fortune kept decreasing year by year, and Fitzgerald, like all people in their situation, had to think a lot about money. It was the help from the maiden aunt that enabled Scott to fulfill his early dream of going to an Ester Preparatory School and then going to highly prestigious Princeton University in 1913. He left imagine himself to be as the hero of romantic dramas and worked hard to cut a figure among his classmates. It was a dance party in Montgomery that he fell in love with a judge’s daughter, Zelda Sayre,



whom he described as “the most beautiful girl in Alabama and Georgia”(Fitzgerald, 3). He was engaged to the judge’s daughter, but they couldn’t marry until he was economically able to support her. After discharged from the Army, Fitzgerald went to New York and looked for a job.

*The Romantic Egoist*, his early novel, had been rejected by Scribner’s, with letters from Maxwell Perkins that showed a real interest for Fitzgerald’s future work. His stories were coming back from the Magazines and at one time, he had 122 rejection slips under his bedroom. The job he found in advertising agency was good. Unfortunately, his paltry salary was not enough to convince Zelda to marry him, and tired of waiting for him to make his fortune; she broke their engagement in 1919. Then Fitzgerald starts to drink.

Fitzgerald’s first successful novel, *This Side of Paradise*, published in March 26, 1920, describes new generation. They had “grown up to find all gods dead, all wars fought all faiths in man shaken” (143). This novel provides the money for many of Fitzgerald’s own “spree”, all night parties and wild trips to Europe. The story told in this novel is that of Amory Plaine, a wealthy young American man from the Midwest who attends Princeton who indulges in a series of flirtation with girls, even ego centered then him, and falls in love with a young woman who rejects him for someone with more money. Despite its implicit moral warning, the novel provides models for a generation of young people who try to hide their disillusionment by pursuing pleasure through fleeting affairs and temporary loyalties.

In March 1922 Scribner published his second novel, *The Beautiful and The Damned*, which was also sold well. This is the story of a wealthy young artist and his

wife who are destroyed through their extravagance and dissipation. It shows increased skill in literary craftsmanship, that is also the artistry of *The Great Gatsby*.

*The Great Gatsby*, published in 1925, is the most balanced treatment of the American Dream and its ultimate corruption. It portrays the meaningless, loveless, commercial society of the 1920 in America. The hero tries to change the world from the hand material into the ideal world of his fantasy. His world, like the world of his fellow American is “material without, being real, where poor ghosts, breathing dreams like air drifted about”... (145). Still, there is something heroic about Gatsby. Gatsby symbolizes the American belief that money can buy love and happiness. His failure portrays him rather a tragic figure. Gatsby is an elusive deceptive almost counterfeted figure, but he is also a portrait of the artist chasing, with his “creative passion” a symbol, Daisy and the green light, which is both transcendental and corrupt (Roland and Bradbury, 300). Arthur Mizaner writes that *The Great Gatsby* describes expatriate life of Americans. He writes, “Its story describe the life of well-to-do American expatriates on the Riviera during the 1920’s and such people are usually through to be about as insignificant as Princeton under graduates” (163). After this success, however, Fitzgerald fell back into a hectic and drunken round of parties, now mostly in Paris and the Riviera-that gradually gave them “a more and more desperate and self destructive effort to be happy”(Bloom,98). His final novel, *The Last Tycoon*, was incomplete at the time of his death from a heart attack. Mr. Piper makes his critical comment on Fitzgerald. His critical observation that Fitzgerald’s greatest contribution was his discovery of the tragic ambiguities imbedded in ordinary everyday American bourgeois experience.

It ended in 1930 when Zelda Succumbed to schizophrenia and Fitzgerald was an alcoholic sick and discouraged though he was, he managed to write *Tender Is The Night* (1934), which was Fitzgerald's last complete novel, through lyrical style, would appear to draw on this experiences. His novels in general serve to record and partly to create the period. He illustrates the age, depicting both the personal and the universal. F. Scott Fitzgerald's *Tender is the Night*, published in 1934, is divided into five parts. It has received many revisions both about the structure and the text. The novel involves one flashback sequence. The novel commences on Zurich where Nicole is a neurotic girl and the case is under the charge of Dick, a young psychiatrist. The history of her illness was that her father Warren had incestuous relationship with her. Second part is told from Rosemary's' point of view, an elegant and fashionable actress in the Hollywood films. On the beach, Rosemary meet Dick and Nicole and also their friends Abe North and Tommy Barban in a hotel where they are drinking and merrymaking. Third part is named as "Casualties" where one Negro boy is killed. "Escape," the fourth part depicts the attempts made by Dick to be away from the world of hedonistic pleasure to return his ideal practically but all in vain. And last part, named as "The Way Home" shows Dick's exhausted return from Europe to America.

Dick, the protagonist of *Tender is the Night* is guided by pleasure, love and happiness; his motivation is to seek pleasure and avoid pain. His early days seem pleasant and comfortable enjoying expensive drink and companionship of fashionable ladies. Urges of the libidinal force reaches its climax when he marries a neurotic girl. His colleagues suggest him to avoid hedonistic self to become a good psychiatrist. Dick's marriage to Nicole was an evidence of his inability to be away from pleasure seeking

tendency. Dick's attempts to become a good doctor and husband both to Nicole that lead him towards fragmentation of his identity. Dick is schizophrenic personality.

Furthermore, his inherent hedonistic desire retreats him back from his professional career. Dick endeavors to come out of the den of the pleasure to create his personality, sacrifices himself but it was too late. Exhausted and passive Dick experiences frustration and suffering. Pleasure seeking tendency leads towards emptiness and fragmentation because he has grown sexually perverse. Unreasonable and unwise relationships with girls continue, even after his return to loneliness in America.

Dick and Nicole have complex relationship, though he becomes successful to cure her, the case falls back, he appears himself as neurotic. He has independent self but has divided personality. He cannot take his responsibility to his family and wife. He has been transformed from promising hard doctor to a genteel playboy; he ruins himself because he is guided by his instincts not by his intellect. Again he attempts to search his full identity by making relationship with next girl Rosemary, but he fails. This relationship doesn't go beyond the sexual one. Merely the instinctual motifs guide the activities of principal characters.

The twentieth century period focuses the post world war situation. It is also the history of changes reforms of work and playoff private and public life and in regard to American society in these years, changes in social attitudes towards race, sex, wealth and poverty and towards the idea of American itself and its place in the world. Post World War II writing in America, than for any other period since the early 19<sup>th</sup> century are rarely created and can hardly be read intelligible in the light of a single encompassing idea such as the richly textured and intricate system. The entire relation of work of

literature to 'ideas' have been conceived of by modern cities as uneasy and by no means oblivious. The post war society as a whole moved steadily toward an urban cultural style, local and regional interests become more stubbornly intense; on one entire school of fiction. But through the dominant social movements constitute modernization of industry and government, it took the forms of racism and sexism, resistance to redressing racial injustice and to granting full equality to women and also emerged in the idea of the generation gap with its implied pitting of up to date youngsters against stogy, conservatives older. The cries against big government, big business, big labour also carry imputation that older ways view better healthier, more American and modern ways some how offensive, threatening and dehumanizing.

The society reported in the sociology of the 1950 is predominantly the society of "most people in America today". The new social, economic and political world "in terms of its meaning for the inner life and the external career of the individual" especially to explain how people have become falsely conscious of their real life. C.Wright Mills in his book *White Collor and New little Man* observed a major and catastrophic-shift in America n character from the 19<sup>th</sup> century individualists, the frontiersmen to the 12<sup>th</sup> century *little man* the hired employee, the social problem Mills focused on, was the decline of older middle classes of independent entrepreneurs manufactures and trade scope and the rise of a vast new social configuration of technical, managerial and professional people that now occupied the middle society. Mills shows the picture of whole American life and says;

They have no public position, their private positions as individuals determine in what direction each of them goes; but as individuals, they do not know where to go. So now they waver (16).

Mills intended his account of “mass society” and concerned the formation of a new kind of masses “this stilly footwall a correspondingly new formation at the top society among the higher circles”. Here he doesn’t found a traditional ruling class with clear and rationalized goals and ambitions and set of interlocking elites in political business and the military. In the period of 1950s Mills expressed concern over the conservative political drift in the country and with his view of the importance of masses and the arrogant irresponsibility of the ruling elitist, he came more and more to place his hope in arrival of radical thinking among intellectuals, as he argued in the sociologically imagination.

Another mode of social imagining also appeared in the years, less dramatic in its public impact but in fact more dramatic in its method. Behaviorism claimed that the human being is an organism whose action can best be understood in light of demonstrable and measurable responses to define stimuli and signals. For the behaviorist, freedom and liberating insight are illusion. The question of freedom appears in B.F.Skinner’s book. Here he boldly and frontally takes on the challenge to behaviorism from “The Literature of Freedom” and “The Literature of dignity” from the traditional cultural sources of resistance to any verification upon the “autonomy” of man. He argues in Hoffman’s Harverdguide book:

A world in which people live together without quarrelling, maintain themselves by producing the food, shelter and clothing their need, enjoy

themselves and contribute to the enjoyment of others in art, music,  
literature and game.(21)

Skinner recurred that the full application of the theories and methods of behavior modification thought, science and technology was implied by intellectuals, social critics, religious thinkers and sentimentlists who worry over infringements upon freedom, dignity and autonomy. There is no consciousness separate from the experience of the body in a particular environment, Skinner argues; there is only behavior learned through the contingencies of reinforcement. Thus what all normally call a person usually refers to several district shelves.

Science and technology engendered a meaningful body of writing of ideas and controversies that touched the life of literature and of the mind in important ways, the inherent conflict between religion and science embraced the many troubling issues that engaged writers and readers of literature in there everybody lives. There came the conflict between faith and reason. Anyway, rapid advances in scientific research and technological application in industry, communications and transportation has been accompanied in the 19<sup>th</sup> and early 20<sup>th</sup> century with two simultaneous effects; undeniable improvement of living conditions and equally undividable social dislocation. Thus the challenge of science of Judeo-Christian world picture accelerated with the discoveries and break thoughts of the period. The challenge lay both in the ethical dimension- issues of control of technology, decision in medicine regarding life and death, questions concerning the limits of research and experimentation and the cosmological. Perhaps the ultimate modern science in the sense that its suspect is nothing less then the universe itself its genesis, the nature of its time and its space and the composition of its matter.

The demise of the belief that America had special providential claim as “God’s Country” the nation with the soul of Church; is perhaps the most significant event in the realm of religion in these years, an event with far reaching cultural consequences. Much of the religious thought was devoted to a reflection upon religion itself, upon the unmistakable revival of measurable piety in the immediate post war year and through the 1950s and the critical, perhaps decisive, shifts in behavior and moral values that burst upon the scene in the 1960s.

Fitzgerald’s *Tender is the Night* has received a number of criticisms since its publication. Critics have analyzed the novel from different perspectives in different times. The emergences of new modes of critical theories have seen the new possibilities of meaning in the text, and therefore, interpretations vary. The representative responses out of the huge pile of reviews are presented.

Michel Nowlin views that the text from modernist perspectives and points out that:

In discarding the aptly named ‘Malarkey’ material for the Diver story, Fitzgerald took the spotlight away from a run of the Mill Hollywood employee (though “he” would turn up as a “she” the movie starlet Rosemary) and gave it to a producer of what he calls ‘the world’s rarest work.’(132)

According to him, the novel is viewed through the modernist perspectives, taking it as the world’s rarest works.



Similarly again Susan Cokal sees the novel as experimental, psychoanalysis and narrative structure, especially the study of unconscious human mind. In this regard he points out:

*Tender is the Night* is Fitzgerald's most experimental novel, its form is not as radically new as, say, the prose of Stein. But it does weave back and forth in time and point of view, and its architecture is a Freudian triptych, with each section offering not only a major plot movement but also a shift in principal point of view. (77)

Susan Cokal sees the novel as experimental, breaking the traditional notion of novel's structure which has shifted in principal point of view.

Malcolm Bradbury and Richard Roland praised the panoramic and expository technique of the novel. They study it as:

*Tender is the Night*, a troubled and troublesome book, never quite completed, so we can still read it in two versions ... the method is panoramic and expository, its historical reach framed by awareness of endless inner violence, fragility and despair. (301)

Similarly, Games Gray reviews "The prose is beautiful, full of subtle color and sound, it is prose at its very best which is to say magical" (65). William e. Doherty responds that *tender is the night* reflects Dick's sacrificial feeling towards Nicole. He writes, "The critic has frequently noted the self-sacrificial aspect of Dick's behavior, but too frequent that self-sacrifice has been taken as the very theme of the novel (155). He further argues that "there is a clash between the past and present, suggesting, it seems the evolving future of the western world" (154-15).

Frank Kinahan sees F. Scott. Fitzgerald's *Tender is the Night* as a mist savage post mortem:

The central concern of that work is the tension between the dream and harsh reality underlying it, and this theme is developed primarily in terms of the personality of Dick Diver. Indeed, the contradictions inherent in his character are the same as those of the Dream as a whole: the dream evaporates Dick dies for much the same reasons and with the same inevitability. (82)

In this way, he takes the issue of individual crisis. the characters have different view and that creates misunderstanding and contradiction and that breaks the relation and have tension between the dream and harsh reality of the novel tender is the night.

Sooner and Later the novel *Tender is the Night* depicts the protagonist Dick's decline. Darrel Mansell expresses his view "Abe is beckoning Dick to failure, to rain destiny that will be physical mental emotional and spiritual. Fitzgerald saw his world "the broken universe of the war's ending as fast changing declining, the declining of the west" (227-40).

Furthermore, Edwin Fussell sees the Fitzgerald's novel *Tender is the Night* as a commercialization of love between the characters. He says:

Fitzgerald examines and condemns the plutocratic ambition of American life and the ruinous price exacted by their lure. But . . . all practical purpose youth and beauty centers in particular social class whose glamour is made possible by social inequality and inequality.

In this way there are varieties of responses and commentaries upon Fitzgerald's novel. *Tender is the Night* is the evidence of its richness and complexity. The novel presents the masculine gender problem that lead to the fragmentation of identity of the protagonists in the novel. Still the issue of masculinity is prominent in the novel. This research aims to explore how the conventional notion of masculinity is effacing in the western world along with the social, political and economic changes. The novelist does not only try to present the male character in his weak form but also tries to empower the female characters. The protagonist, Dick Diver is shifting from his role and responsibility. Dick belongs to the hegemonic masculinity and thinks himself superior to other male and female characters. He is extremely charismatic and magnetic at the beginning of the novel, but he and his life slowly unravel as he loses ambition and he himself starts to fall apart both physically and emotionally, and he develops a drinking problem. As a result he fails to develop deep relationship with other human beings. Nicole can be taken as the symbol of woman empowerment. She dares to ask question to their relationship and she left Dick and went to Tommy Barban. She does not confine herself to the domestic roles and ahead for her future and companionship of life. Her suffering is sufficient to bring crisis in their life due to the Dick's arrogant masculinity. In this way by presenting characters in their weak form Fitzgerald tries to show the efface of traditional notion of masculinity. So masculinity as universal is effeminate when there is change in power and context of social, political and economic statuesque.

## II. Effacing Masculinity

Maleness and masculinity is not the same thing. We commonly recognize a distinction between facts of biology and masculine identity. Simply being an adult male is not enough; one must in addition be a man which means more than simply having a male body. Being a man in a fullest sense is a matter of the will, a choice to live in a certain way. A male can be praised for acting like a man, or blamed for not being manly. Psychology and anthropology support the popular distinction between sex and gender. Sex is what the body is, that is, male or female. Gender is everything that is not limited to the body; it is a complex of behavior, mental qualities and personality characteristics. Everything we mean when we say that someone is masculine, a real man, a Mensch, feminine, a real woman, a lady. Gender sometimes refers specially to sexual behavior; that is, masculinity can mean the male desire for heterosexual intercourse, but not in that restricted sense. Gender means, in a distinction that is becoming widely accepted the wide range of qualities and behavior including the family, social and economic responsibilities as well as sexual, that make up the realities of masculine and feminine.

The statement by Simone de Beauvoir “it goes without saying that he is male” (1) shows that how the concept of masculinity was dominated and hegemonic and by demonstrating that masculinities are historically constructed, mutable and contingent, and analyzing their many and widespread effects. Regarding the discourse of gender and masculinity of Western civilization M. H. Abrams states;

the basic view is that Western Civilization is pervasively patriarchal that is, it is male –centered and controlled, and is organized and conducted in

such a way as to subordinate women to men in all culture domains:

familial, religious, political, economic, social, legal and artistic. (89)

The issue of masculinity was dominant from the ancient times. In the ancient time it ruled in the name of the God on Heroes in the medieval period, it ruled as Christine and Chivalric and even in the present times, it has been playing dominant role in different forms. But the concept of masculinity is not natural and fixed rather it is the product of the power and society of that time.

A masculinity study is a product of the major reconfiguration of academic disciplines that has taken place since 1960s. Many of the fields represented in this anthology have long been dominated by men and masculinity perspectives; it is believed that the critical analysis of masculinity must be distinguished not only by its subject matter, but a new self-consciousness about the theoretical and methodological assumption underlying traditional disciplinary formation. Basically the concept of masculinity is taken as the study of men, has come in existence along with the issue of femininity and feminism. But before 1960s the concept of masculinity used to be taken as privileged over the femininity. So masculinity studies leading feminism, is thus dedicated to analyzing what has often seemed to be an implicit fact that the vast majority of societies are patriarchal and that men have historically enjoyed more than their share of power, resources and cultural authority. In the present time the scholars are trying to efface the traditional notion of masculinity.

Sociology of masculinity had appeared before the sex-role paradigm. Specific groups of boys and men had become the object of research to understand masculinity

when their behavior was perceived as a “social problem”. In this regard Tim Carrigan, Bab Connell and Jone Lee analyzed the outline of social masculinity and says;

The starting point for any understanding of masculinity that is not simply biologicistic or subjective must be men’s involvement in the social relation that constitutes the gender order. (111)

In the development of the masculinity studies, there is greater role of second wave feminists of 1960s. This movement brought a shift from “woman” to “gender” as the primary object of study. So, the study of gender enabled the critics to study masculinity as that of femininity. Both of them are social constructs. Moreover the birth of theories like deconstruction and post structuralism played vital role to blur the hierarchy between primary and secondary, male and female, masculine and feminine etc. These theories even blurred the whole western metaphysic which was based on structural binary opposition. The psychological theories has also significant role in reconstructing the gender role. The psychological and post- structural theorist Judith Butler came to the conclusion that “gender was not the essence but performance” (4). She further claims:

One can practice the styles but the styles that are available to you are not entirely matter of choice. Moreover neither grammar nor style is politically neutral. Learning the rules that govern the intelligible speech is an inculcation into normalize language where prize of nonconformity is the loss of intelligibility itself. (xviii)

On the other hand many universities launched the program on the women's study in 1980s. With the launching the programs many males started to interrogate their own relationship with the feminism. In 1987 the collection of the essay "Men in Feminism"

pointedly set out to consider what could be the contribution of males in academic feminism. In American the program brought storm. Another critic Kaja Silverman in his book "Male subjectivity at the Margin" argues the male domination as "the dominant fiction of patriarchal masculinity needed to attend secularity" (3). He takes the concept of masculinity as merely fiction that dominated for long time.

Masculinity is closely connected with the men's movement as the field of studying the complex identities of male. People in this men's movement usually accepted the domination of females socially and culturally and try to minimize the oppression. On the other hand, there developed a group out the men's frustration with what they saw as until male prejudices in society. The children after the divorce and the unlimited rights to the women in the case of divorce led them to be frustrated and that provide way for men's movement. In this way, we can come to the conclusion that masculinity like femininity in not only the matter of biological. Differences but the matter of social and culture construct which changes along with the change in power.

Similarly R.W.Connell talks about the history of masculinity and he defines it as history in the book "Masculinities Studies Readers" and says;

Masculinities come into existence at particular time and place, and are always subject to change. Masculinities are, in a word, historical . . . but so far the argument has lacked historical depth and appropriate scale. To understand the current pattern of masculinities we need to look back over the period in which it came into being. Since masculinity exists only in the contexts of a whole structure of gender relations we need to locate it in

the formation of the modern gender order as a whole—a process that has taken about four centuries. (245)

Regarding the concept of masculinity and the history R.W. Connell has divided and showed four developments particularly important for the making of those configurations of social practice that can be called as masculinity. He further elaborates the connection of masculinity and violence as personal level without understanding that it is also a global connection. In this point he says:

We can't understand the connection of masculinity and violence at a personal level without understanding that it is a global connection.

European American masculinities were deeply implicated in the world-wide violence through which European /American culture became dominant. (245)

From this extract, we can know that we should understand the global connection to understand masculinity in the sense that European and American masculine cultures became dominant over other masculinity of poor culture.

The development of masculinity, the first was the cultural change that produced new understanding of sexuality and person hood in metropolitan Europe. Similarly, the second development was the creation of overseas empires by the Atlantic seaboard states- Portugal and Spain, then the Netherlands. France and England. Empire was a gendered enterprise from the starting; initially an outcome of the segregated men's occupations of soldiering and sea trading when European women went to the colonies. It was mainly as wives and servants within households controlled by men. Apart from a few monarchs the imperial states created to rule the new empires were entirely staffed by



men, and develop a statecraft based on the force supplied by the organized bodies of man. The third key development was the growth of the cities that were the centre of commercial capitalism, notably Antwerp London and Amsterdam, creating a new salting for everyday life. This was both more anonymous, and countryside. The fourth development was the onset of large-scale European civil war.

Gentry masculinity was closely integrated with the state. The gentry provided local administration and staffed the military apparatus. The gentry provided navy officers and often recruited the rank and file themselves. In this sense the masculinity of the gentry was emphatic and violence. Gentry masculinity involved domestic authority over women, though the women were actively involved in making and maintaining the network of alliances that tied the gentry together. R.W. Connell while clarifying the gentry masculinity as emphatic and violent further elaborates:

Gentry masculinity involved a much more brutal relationship with the agricultural workforce. Still the bulk of the population TK:, social boundary here was marked by the code of honor. which was not applied outside the gentry. Control was exerted by evictions imprisonment. The lash transportation and hangings. Applying this violent discipline was not a specialized profession. (249)

In this sense Connell wants to say that even the high colonial officers show their masculinity over colonized people. And in the same way the local farmers show their masculinity to woman.

The category "men" in the rich countries is not a group capable of deliberating and choosing a new historical direction. The differences within this category, as we have

seen, are profound. The members of this category as we have seen, is within this category as a result of the unequal distribution of resources across the world and to reject utopian change and defend the status quo. So, their own gender becomes an inescapable issue. In this regard Connell unmasks:

The meaning masculinity; the verities of masculinity, the difficulties of reproducing masculinity the nature of gender and extend of gender inequality all came into question and are furiously debated. I suggest that the growth of interest in masculinity at this point in history is not accidental [ . . . ] doubtless fade. (257)

At this point Connell means to say that the construction of gender is not accidental but it is intentional practiced since the long time.

In the trend of gendering, males were supposed to belong in the public world and female in the private world. Politically the term mankind refers only to the males ignoring the females. But in the present time the term mankind of the discourse has been questioned through the political interpretation. These political theories and interpretation reinforced masculine superiority in theory and male superiority in practice. These practices have given public world to male and private world to female. The world of earning and learning through the experience comes in the public world. But in the private world there comes domestic labor, sexuality, reproduction, non political realm etc. In the essay "Public Man and the Critique of Masculinity" Terrell Carter makes it clear further:

In the private world we find sexuality. Domestic labor, reproduction and child care, a realm of allegory pre political practices; presumptions and structures, such as the family. The narrative focus is pre forced on the

public realm where interests and concerns are supposedly very different  
the private is merely presupposed and regulated. (676)

From these lines we know that the division of the world is done merely on the basis of biological gender. It is the interest of the society to put them in the powerful position. But in the modern context masculinity is not as it was thought to be because not only it changes when there is change in network of power but also it does not include all the men.

The masculinity crisis involves the collapse of the basic pattern by which men have traditionally fulfilled the code of masculine role behavior, namely, the good provider role, and the resultant intensification of gender role strain. In particular there has been intensification of what plucks, has termed, discrepancy strain; the strain that results when we fail to meet the expectations of the code. The major manifestations of the masculinity crisis, which have taken center stage in the public eye in the last five years or so, include, in addition to the loss of good provider role, the failure of the good family man role to replace the good provider role, the tendency for marriages to revert to stereotyped roles, the dynamics of divorce, the treatment of men in the media, the “angry white male” and the growth of large scale men’s relies

Current masculinity is relatively secure in its dominance- it is not really a crisis in male power but rather of crisis in the cultural modes through which masculinity presents itself. Roper and Tosh have argued that;

Masculinity is always bound up with negotiations about power and is therefore often experienced as tenuous. It is clear that there are periods when changed social conditions frustrate on a large scale, the individual

achievement of masculinity and at such time the social and political fall out maybe considerable. (18)

In fact, the concept of masculinity is deconstructed along with the center seeking western tendency. There is much ambiguity in the concept of public man. The term 'male' is sometimes regarded negatively as engendered or having masculine body. It is theorized very negatively as unable to be pregnant and give birth to child. But psychologically male is explained with positive term as competitive and intellectual and less emotional. Terrel Carver explains the ambiguity of public man further:

The most striking ambiguity in public man as it appears in political theory and as he is explicated in the feminist and masculinities critique is that he is both male and engendered. He has a masculine body and is inherently male. Maleness here is theorized negatively as unable to be pregnant and to give birth and as not displaying other female bodily characteristics. Moreover masculinity is said more positively to encompass a psychology of competitive self interest in maternal thing rather that focuses on nurturing and emotion. (678)

Over many years, feminist theories have identified these areas of male activities as sites where men victimize women and feminist research has given voice to women's experience of men. Moreover theorization of gay sexualities also brings crisis in the traditional concept of heterosexist masculinities. This is the point Jeff Hearn, the theorist of masculinity says that there came crisis and ambivalence in the concept of self made men and new form of manhood called passionate manhood emerged in the nineteen century. He further says, "This third mood came in response to middle class men's

conviction that the world had grown feminized soft and over civilized" (104). For him this brand of manhood developed as the reaction against so called civilized norms and values. Similarly Solomon Jeff in "Studies in gender and sexuality" talks about the issue of gay masculinity and he says "He sees a queer, inappropriate feminine by, which coincides with an understanding of homosexuality as an inversion a perverse feminine by rather than an alternate masculinity"(294).

There can be many types of masculinities such as, black masculinity, gay masculinity, working class masculinity, hegemonic masculinity etc. These are the products of so many complex and shifting variables. Hegemonic masculinity refers to the complex type of masculinity which includes only white educated, heterosexual affluent males adapted to new circumstances without breaking down the social structural arrangements that actually give them their power. This selective term does not include all male. So masculinity developed in many forms as working class masculinity, black masculinity and gay masculinity etc. The narrowness of the hegemonic masculinity proves the constructed ness of the term masculinity. again another critic, Steven E. Roberts in the essay "Men Masculinities and Management" clarifies the differences between sex and gender. He says. "Sex and gender are not necessarily synonymous and masculinities are plural not homogenous" (490). These multi forms of masculinities themselves bring crisis in the traditional notion of masculinity.

The German writer Ernst Junger links the concept of masculinity to context of war. His book *The Storm of Steel* is the extraordinary memoir of his experience as an army officer in the First World War. He describes how he escaped from the capture of enemy in the war. This is applicable here in the sense that at critical time or at the time of

war masculinity does not work even with males. They suffer a lot with the fear of enemies. When he was appointed in the hospital he was treated by women and then his heart changed and he confesses. "I was always irritated by the presence of woman every time that the fate of a battle threw me in the bed of hospital ward into the vague atmosphere of warmth" (qtd. in Glover 56). In this extract, we can see the misogynist male has turned to be positive when he gets lovely environment he comes to praise female figure. Jungler's memoirs show masculinity at a historical turning point, a movement about what it meant to be a man under maximum pressure such as military, mobilization and new technologies of warfare. So masculinity becomes helpless and slips away as soon as privation and danger strikes.

Jungler focuses his writing on the heroic deed of comrades after the France in the First World War. If the soldiers fear to die for the sake of country the fatherland becomes meaningless. But the heroic and patriotic sense rarely comes in the battlefield because the soldiers fear to die. Indeed the soldiers show bravery and courage because of the fear of authority. Again the masculine idea is intimately connected to the growth of commercial and industrial bourgeois through out the Western Europe. The character or the individual becomes helpless and meaningless in the big grind of bourgeoisie machine. In this context no man but the machine becomes dominant and it regulates each and every aspect of human activity. The crisis of masculinity in such a context is meaningless due to the capitalistic machine. The traditional concept of male as center is replaced by machine because of capitalistic pressure.

Thomas Carlyle links the concept of masculinity with the hero. He identified the six categories of hero. Some of them are like mythical or divine beings, prophet or priest.

In the book *Gender and Sexuality* he says that in the present context, "a new kind of hero becomes possible raising some of the functions of the idols of yesteryear to the highest level" (qtd. in Anne 76). In the present context the printing press has enabled the man of the letters to reach. By the tradition concept the males were supposed to be sincere, honest, determinant and fearless. But all these qualities vanish when the hero is replaced by the printing press.

Masculinity exists only in the context of whole structure of the gender relation. The formation of the modern gender functions as a whole process that has taken about four centuries. Carole Patterman in the essay "The Paternal Social contract" argues that the patriarchal political theory had common with the ancient tradition that took the family as a general model for social order. The patriarchal theory was formulated explicitly as a justification for political authority and political obedience. The developing oppositional theories challenged the patriarchalists' most fundamental assumptions. The patriarchalists claim that the king and the father are same in case of the ruling the rest. The father who is a male rules the family and king rules the state through policy. And they think that the sons are naturally subjected to their father. Paterman further claims:

The standard interpretation of the conflict between the patriarchalists and the contract theorists treats it as a battle over paternal rule and focuses on the irreconcilable differences between the two doctrines over the political right of fathers and the natural liberty of sons. The patriarchalists' claim that kings and fathers ruled in exactly the same way that family and polity were homologous: that sons were born naturally subject to their fathers;

and their political authority and obedience and hierarchy of inequality were natural. (121)

It is true that in this particular controversy the patriarchalists were defeated. The theoretical assumptions of the contrast theories were an essential part of the transformation of the traditional order and the world of father. King in this capitalistic society turned into the liberal representative government and traditional family turned into liberal family.

In the same way Eve Kosofsky Sedgwick's queer reading of Henry James proposes a corrective to literary history that has been complicit in the obscuring the homosexual theory within his work. So Sedgwick in the essay "The Beast in the Closet: James and the Writing of Homosexual Panic" points out. "I argue that James Barrie to whom Lawrence reacted with such volatility and finality with such [...] speaking with such homosexual panic" (157). From the extract we can know the complexity of masculinity due to the homosexual panic. This fact also enforces that the traditional concept of masculinity referring to only middle class people with favoring conventional norms and values is incomplete. In the present context homosexuality or the desire for homosexual relationship has challenged the traditional concept of heterosexuality as natural. So the nature of, masculinity has been too complex.

In the essay "That Sexe which Prevaileth" Anne Fausto Sterling criticizes biology for forcing intersexes people to conform to a rigid system of sexual division. She brings the reference of Barm Suydam. He had the narrow shoulders and broad hips characteristics of female built but occasionally he felt physical attraction to the opposite sex. She argues in U.S.A. heterosexual can not occur without breaking antisodomy law.



There must be various laws regarding the family and marriage. In this regard she makes clear to the point:

But in the state the legal system has an interest in maintaining only two sexes. Which our collective biological bodies do not. Willie male and female stand on the extreme ends of a biological continuum. [. ..] If nature really offers us more than two sexes then it follows that our current notion of masculinity and femininity are cultural concepts. Reconceptualizing the category of sex challenges cherished aspect of European and American social organization. (376)

Indeed we have begun to insist on the male-female dichotomy at increasingly early ages making the two sex system more deeply a part of how we imagine human life and giving it the appearance of being both inborn and nurtured. This recently developed homosexual practices challenge the traditional concept of male as heterosexual that brings diversities in masculinity and make it complex.

Deconstruction and post structuralism questioned the stability and universality of all identity categories positing the self as a mutable and fragmented effect of subjectivity. In order to clarify these issues clearly in *The Masculinity Studies Reader* Adams and Savran further elaborate it:

Influenced by post structuralism theories feminists came to see gender as historically contingent, construction, variably constituted in and by its performance. Bringing together post structuralism and psychoanalysis the influential feminist philosopher Judith Butler aroused that gender was not an essence but a performance. (4)

In this extract the statement of Judith Butler is important because she views gender as the outcome of performance not as the matter of essence. The concept of gender is so called arbitrary and constructed. Gender is not a supplemental or volunteer aspect of identity rather it is a set of mandatory practices imposed from birth and repeated again and again in a doomed effect to get it right. To clarify this concept, Butler herself says:

If one thinks that one sees a man dressed as a woman or woman dressed as man, then one takes the first term each of those perspectives as the reality of gender. The gender that is introduced through the simile lacks reality and is taken to constitute an illusionary appearance not the real thing. (xxii)

Similarly in "An Introduction to Female Masculinity: Masculinity without Men" Judith Halberstam takes a similar approach to the analysis of female masculinity by studying biological women who performed in ways typically coded as male. In this regard Halberstam points out:

I claim that far from being an imitation of maleness, female masculinity actually affords us a glimpse of how masculinity is constructed as femininity. In other words female masculinities are formed as the rejected scraps of dominant masculinity in order that male masculinity may appear to be the real thing. But [...] has been produced by the cross male and female bodies. (355)

In an attempt to compile the myth and fantasies about masculinity that have ensured that the masculinity and maleness are profoundly difficult to pry apart. Then Halberstam clarifies it, "I then after by ways of preliminary attempt to re-imagine

masculinity numerous examples of alternative masculinity in fiction, film and lived experiences" (355). These examples are mostly queer and female and they show clearly new important. It is to recognize alternative masculinities when and where they emerged.

Michael Foucault's 1976 volume, *The History of Sexuality* challenged the universalizing claims of psychoanalysis and biology arguing that the distinction between normative and dissident sexuality was culturally, constructed and historically contingent. Sexual perversion was not a universal constant, but a category produced by the sciences of sexuality that arose in the 19<sup>th</sup> century as an aspect of broader regimes of social control. In the 1980s, historians such as Jeffrey Weeks and John D. Emillio set the agenda for an emerging field of sexuality studies by examining the changing relationship between sexual practices and sexual subjects. Looking at legal, medical and political discourses from different parties, they linked the production of various heterosexual ties and homosexual ties to changing historical circumstances unlike heterosexual masculinities, which has long history and its own universality and transparency, gay and other deviant forms of masculinity have more consistently been forced to interrogate their own relationship to dominant gender configurations.

In fact Michael Foucault's influential *History of Sexuality* as provided scholars in the humanities with another alternative to the psychoanalytic study of eroticism, one that has been particularly important to lesbian, gay, and queer studies. Foucault shares the sociological skepticism about psychoanalysis and fascinates with historical discontinuities. But particularly in his later works, he becomes distrustful of any and all totalizing systems. Especially the economic determinism, invocation of science and notion of linear historical development of certain orthodox Marxism. At the same time, it

was Foucault, more than any other theorist who was responsible for historicizing sexuality. In this regard the editors Adams, Rachel and David Sarvan of *The Masculinity Studies Reader* point, "he argued that the homosexual is not a universal type but an invention of the nineteenth century, a new 'species' whose 'sexuality' was behaved to be at the root of all his actions because [ . . .]. Insidious and indefinitely active principle" (12). That is why eroticism is not an essential quality of self but a set of practices and desires formed through the subject's interaction with family and society.

In this way, masculinity has been multidimensional and it has occurred the vast scope because of the newly developed theories and methodologies. This research especially focuses on the concept of masculinity in the traditional definition and how it has been shifting and being complex. Comparison and contrast with the male character and empowerment of female will also be explored. For this task many related materials available in different sources will be consulted. Regular consultancies with the teachers will be taken into greater consideration. Application of the tool in the text will be primary motto in this dissertation.

### **III. Effeminate Masculinity in *Tender is the Night***

Fitzgerald's one of the most famous novels *Tender is the Night* is full of experience of frustration, neurosis, separation, sexual perversion, homosexuality, jealousy, anger, psychological and spiritual tension, violence, war, disintegration and suffering. Moreover, the novel reveals the themes of sexual guilty and alcoholism and presents the effeminacy of masculinity. The protagonist, Dick Diver who is in infatuation of marriage and love affairs with Nicole and Rosemary respectively but finally fails to maintain good relation, suffers from emotional decisions and jealousy. Then he starts to

drink excessively that leads to personal decline, alienate his friends, ruins his career and destroys his charming and handsome youth life and lives an unsuccessful life at last.

This experience is similar to E. W. Pitcher's interpretation where he says that Fitzgerald's protagonist seems most American in their inhabiting self-conscious egoism and in their naïve but necessary participation in the optimistic modern world. Fitzgerald shows how American dreams as homogeneous and constructed around the nation of hard work, determination, aspiration, equality, the degraded aspect of fantasy and illusion. He revealed the lust for power and money, the darker elements concealed beneath the dreams and illusion. American people think that love can be purchased like goods. These lines also clarify the very point that appears alarming here.

The warrens were going to buy Nicole a doctor. You got a nice doctor you can let us use? There was no use worrying about Nicole when they were in the position of being able to buy her a drink on him. (116)

Nevertheless, in this novel Dick sacrifices his life to uplift Nicole's life. Dick Diver got up from his room and looked at the sea through a telescope. The dream reflects the devotion of Diver to Nicole.

The artist deals with the problem of determining the hidden boundary in the American vision of life at which reality ends and illusion begins. The novel *Tender is the Night* projects the male characters in their weaker form Fitzgerald deconstructs the concept of masculinity by presenting the male characters in their shifting role. The novel is about the confession of the principal character or the protagonist Dick Diver. His traditional virtues honor, courtesy, courage, love, money and the dignity of work turn to be harrowing and become highly charged because it is the hard earned product of years of

painful and costly experiences. Dick's decline is the result of certain long term conflict in his personality. However, these conflicts follow him from Vienna, throughout the war, and finally back to Zurich. Dick says his return to Dohmle's clinic is to keep him away from hedonistic thought in mind. Dick, however, cannot easily dismiss a way of life that he finds attractive:

Missing something ever since his arrival two days before, Dick perceived that it was the sense he had in finite French lanes that there was nothing more. In Zurich there was a lot besides Zurich - the roofs up led the eyes to tinkling cow pastures, which in turn modified hilltops further up, so life was perpendicular starting off to a past card heaven the Alpine lands, home of the toy and the funicular, a being here as in France with France vines growing over one's feet on the ground .... In Salzburg once Dick had felt the superimposed quality of a bought and borrowed century of music; once in the laboratories of the university in Zurich, delicately poking at the cervical of a brain, he had felt like a toymaker rather the old red building of Hopkins, two years before .... Yet he had decided to remain another two years in Zurich, for he did not underestimate the value of toy making, in infinite precision, of infinite patience. (118)

Dick renews his earlier friendship in Zurich with Franz and his peasant wife again he feels a sense of oppression that has been brought about by his attempt to renounce his hedonistic self:

He felt vaguely oppressed, not by the atmosphere of modest retrenchment, not by Frau Gregorovius, who might have been prophesied, but by the

sudden contracting of horizon to which Franz seemed to reconcile. For him the boundaries of asceticism were differently marked – he could see it as a means to an end, even as a carrying on with a glory it would itself supply, but it was hard to think at deliberately cutting life down to the scale of inherited suit. (132-133)

Dick feels that the life of Franz and Dohmler seems to lack grace and adventure. As he enjoys their company, his true thoughts are revealed: God, “Am I like the rest after all?” – So he used to think starting awake at night “Am I like the rest?” (133).

What plagues Dick is that his intellect and his respectable ambition compel him toward a way of life toward which he no longer feels any attraction, while his emotion and desire urge him towards a life which he thinks ignoble.

It is in Nicole Warren, “the prettiest thing he had ever seen” that Dick discovers a girl whose beauty promises him towards hedonistic and apparent escape from psychiatry. Looking at Nicole’s face, he sees that:

Her face, ivory gold against the blurred sunset that strove through the rain, had promise (he) had never seen before: the high cheekbones, the faintly wan quality, cool rather than feverish was reminiscent of the frame of promising colt a creature whose life did not promise to be only a projection of youth open a grayed screen; but instead a lice growing; the face would be handsome in old age: the essential structure and the economy were there. (141)

*Tender is the Night* is the story of protagonist, Dick Diver a brilliant psychiatrist who goes to ruin after marrying a wealthy patient. The novel tells a tale of important men sick

of what one character calls “women’s worlds”, men unable to “make a world of their own”. Fitzgerald’s Dr. Diver fails to redeem anybody, least of all himself, because he is finally exposed as a father impostor and as ‘feminized’ a subject as any of his patients. Dick prefers giving people back a flattering idea of themselves, and in exchange receiving their love and devotion. I want to reexamine Dick Diver in terms of Fitzgerald’s own famed sense of division between being an entertainer and a serious artist in order to show how that division derives from contradictory aspects of modernism inseparable from specifically masculine anxieties about vocation and identity. Fitzgerald was largely ruined by ambition and love of earning money which meant social, economic and for a while, he figured, artistic success. While introducing the novel Henry Coleridge tells about the story of Fitzgerald’s reality and argues.

*Tender is the Night* seems to have been conceived of as a murder story (though not a detective novel). Like many of his contemporaries, Fitzgerald was fascinated by two celebrated contemporary murders, the Leopold-Loeb case of 1924 and Dorothy Ellington's murder of her mother in 1925 after a heated argument over her daughter’s wild and impulsive behavior. (VI)

We can understand the contextual events remain blind to the novel and how the author raised the issue of failure, love, and destroyed life himself.

*Tender is the Night* has two beginnings; its chronological beginning, recounted in the first ten chapters of the book? And its nominal beginning. Fitzgerald came to doubt the wisdom of having used an extended flashback to tell the story of Dick Diver’s discovery of his vocation and his subsequent courtship with and marriage to Nicole Warren.



Disappointed by the novel's reception, he drafted a plan near the end of his life for revising it into straight chronology. The Dick Diver we are understand to is a theatrical personage, his 'heroic' stature imaginary and dependent upon a naïve spectator who is paradoxically sensible.

Throughout Book I in *Tender is the Night*, Rosemary's seduced gaze uncovers what is in fact an elaborate masquerade: at its climax, she glimpses the beautiful Nicole Diver, "One of the most beautiful people she had ever known" (6) kneeling on a bathroom floor in a fit of hysteria, voicing "a verbal inhumanity that penetrated the keyholes and cracks in the door (9). The disturbing sight mars Rosemary's moment of triumph – her seduction of Dick Diver through a process of unmasking that is tantamount to emasculation.

Dick Diver is the best example of the effeminate masculinity who thinks himself superior over the characters; he has very complex characteristics of masculine somehow, he fits in the traditional concept of masculinity. He is a married person of Nicole but he is attracted to Rosemary. "I fell in love on the beach; said Rosemary" (19). While talking to her mother knowing that Dick is already a married person. Though, Fitzgerald attempts to present Dick as a protective husband and his affair with Rosemary is less important than his protecting and staying with Nicole, his wife. Though Dick admits his love for Rosemary, he tells her that "Nicole mustn't know - she mustn't suspect even faintly." (159). Dick also tells Rosemary that Nicole and he love each other and then adds " you understand that" in an attempt, I suggest, to convince not Rosemary but himself he is staying with Nicole, not only out of sense of obligation. But Rosemary questions his love for Nicole and its basis: "She had thought however that it was a rather cooled relation,

and her mother. When people have so much for outsiders didn't it indicate a lack of inner intensity?" (159).

This flashback begins with a portrait of Dick during early years as a medical student and aspiring doctor. We see a young man full of talent, intellect, motivating and promise, yet we also see hints of the very aspects of Dick's personality that lead to his downfall. This was a

Heroic period, in our lives and that was Dick Diver's. For one thing he had no idea that he was charming, that the affection he gave and inspired was anything unusual among healthy people. In his last year at New Heaven some one referred to him as lucky Dick – the name lingered in his head.  
(98)

And eventually decline is made even more tragic by its juxtaposition with this golden past, which seemed to promise an even biter future. For this, Fitzgerald's choice to employ a flash back makes good literacy sense. Even at this early date Dick thinks he is certainly incomplete and not an honorable doctor: he feels like a mere toy-maker and somehow

Lucky Dick can't be one of the clever men; he must be less intact, even faintly destroyed. If life won't do it for him its not a substitute to get diseases or a broken heart or an inferiority complex, though it'd be nice to build out some broken side till it was better than the original structured.  
(98)

This chapter also provided far more insight into the complicated dynamic of Dick's and Nicole's relationship. Dick is not only a doctor figure, their at the first sight

and introduction to Nicole, but also a father figure to her; he comes to replace the monstrous man who destroyed her. Through Dick's influence, to trust in his distant affection.

Here we also see a precedent for Dick's semi-incestuous feelings for Rosemary. He is initially attached to Nicole's "a moving childish smile that was like all the lost youth in the world. (114). She is a waif of disaster whom he has adopted as his patient and almost as a daughter. Dick probably understands the consequences of falling in love with her, yet he cannot turn away from her profound promise of herself for so little, for the beat of a response, "the assurance of a complementary vibration in him." (116). Thus, even as a young man, Dick is attracted to relationships that allow him to play a paternal role, and here we begin to see the many parallels between his relationship with Nicole and his relationship with Rosemary.

Fitzgerald's use of masculinity had appeared before the sex-role paradigm. Specific groups of men, mainly Dick Diver and Tommy Barban had become the object of research to understand masculinity when their behavior with female likes Rosemary and Nicole, was created a social problem in their life. Fitzgerald use of Rosemary in Book I as a kind of Jamesian central intelligence emphasizes how fundamental to the novel are representational problems raised by the rise of the popular film industry. Rosemary's is a Cinematically inducted eye, however much she might think of herself as in the movies but not at all at them, hers is a gaze all too willing to be seduced. What undoes diver is the seductive power of that seduced gaze.

Rosemary's seduction of Dick triggers his self-destructive spiral towards oblivion so mercilessly chronicled from Book 2, chapter xi to the end of the novel. Nicole was disturbed by the situation that Dick is the first man Rosemary ever cared for. The flashback sequences show us how Dick's seduction at the hands of Rosemary repeats his seduction at the hand of youthful patient Nicole. They also make Dick's fall for a young movie star famous for playing "daddy's girl" analogous to the breach of professional integrity incited by Dick's countertransference attachment to Nicole. The holes in masculine subjectivity that his lapses reveal must be measured against the phallic terms with which Dick originally projects an heroic destiny predicated upon a rare vocation and it argues the male domination as the dominant fiction of patriarchal masculinity that takes the concept of masculinity as merely fiction.

Dick is thirty-four, twice of Rosemary's age that exposes Rosemary's immaturity. When Rosemary first appears, her cheeks suggest "the thrilling flush of children after their cold baths in the evening" (58-59), her body hovered delicately on the cost edge of childhood – she is almost eighteen, nearly complete but the dew is still on her (59). Nicole pointedly refers Rosemary as a child. When Rosemary and Dick find out their love is not real, neither Rosemary loves him truly nor Dick loves so. Rosemary denies going to party with Dick. Rosemary lives in her own room. She says:

"Good by Dick"

"Good – by"

"Oh, such a shame, such a shame oh,

Such a shame. What's it all about anyhow"?

But why bring it to me?

“I guess I am the Black Death”

He said slowly. I don't seem to bring people happiness anymore (245).

Here, we can see the crisis of masculinity that Dick's decline continues, Dick attitude toward his children, Topsy and Lanker, begins to change. He is not responsible to them. In Rome, he decides that Rosemary “was young and magnetic but so was Topsy (225). Nicole realizes that his aquaplaning at the Riviera is inspired by Rosemary's exciting youth; she remembers that “she had seen him draw the same inspiration from the new bodies of his children ... .” (301). Earlier Dick had exclaimed, “What do I care whether Topsy adore me or not? "I'm not bringing her up to be my wife" (276). Later in the novel, Nicole notices his "almost unnatural interest in the children" (286). In this way, the characters of the novel are not guided by the conventional notion of patriarchal masculinity.

At the age of thirty-four, then, Dick is at an impasse. Instead of being free of psychiatry to enjoy fulfilling his emotionality, he is bound by his sense of obligation to the cure of Nicole. The result is a fragmented Dick Diver.

It is the strain of Dick's having to lead one life while desiring another that weakens Dick to the point at which he can be unfaithful to Nicole with Rosemary. Further it is the passage of the four years between Dick's initial meeting with Rosemary and his later affair in Rome that continues to pare away Dick Diver's soul. Finally, it is the failure of his affair in Rome with Rosemary and his realization that he has wasted his youth years that are the culminating reasons for the increase in his drinking and his later collapse.

When Dick meets Rosemary on the Riviera, he sees "the only girl (he's) seen for a long time that actually did look like something blinding"(22). Yet throughout his courtship of Rosemary. Dick is incapable of asserting his aggressiveness; instead he finds himself forced to adopt a paternal attitude by his fear of the effect on Nicole, should she discover him with Rosemary. Dick knows that he must keep "up a perfect front, new and to marrow, next week and next year" (166).

Fitzgerald attempts to present of Dick as a protective husband. His affair with Rosemary is less important than his protecting and staying with Nicole, his wife. Though Dick admits his love for Rosemary, he tells her that "Nicole mustn't know-she mustn't suspect even faintly" (75). Dick also tells Rosemary that Nicole and he love each other and then adds "you understand that", in an attempt, I suggest, to convince not Rosemary but himself that he is staying with Nicole, not only out of sense of obligation. But Rosemary questions his love for Nicole and its basis: she had thought however that it was a rather cooled relation, and actually rather like the love of herself and her mother. When people have so much for outsiders didn't it indicate a lack of inner intensity (75).

Till his surrender to Rosemary in Paris, Dick had been able to push into the recesses of his mind his growing disappointment in the life he had found with Nicole and his apathy toward his profession. But Rosemary, Answering Dick's need for love and beauty, is the catalyst that excites his hedonistic self that till this time had been held quiescent by Dick's sense of duty. After leaving Rosemary in Paris and returning to the Riviera and Nicole, Dick attempts to purge himself of his reawakened desire for life and to return to his existence with Nicole, thereby fulfilling what he thinks is his duty: "he

wanted to be alone so that his thoughts about work and the future would overpower his thoughts of love and today" (169).

The consequence of his denying his fundamental self and continuing to care for Nicole, however, is a stripping away of his soul until he finds himself, in Fitzgerald words "emotionally bankrupt" (201). Four years after his initial meeting with Rosemary and following another of Nicole's relapse, Dick leaves for a three months' rest. At this time he realizes that he had lost himself he could not tell the hour when or how day or the week, the month or the year.

While Fitzgerald continues to describe Dick's deterioration and Nicole's return to health, he has by this point in the novel firmly established the motivation for Dick's collapse. Having found no emotional attachment in life and prompted by his desire to experience pleasure, Dick had married Nicole; Forced by his compassion to stay with her even after he realizes that she has failed him, he is gradually drained of his strength as he pretends a role that is alien to him. After six years of marriage and pretence, all the time yearning for the life that he had thought Nicole represented, Dick has reached a point at which his better self can no longer force him to resist the appeal of Rosemary's youthful beauty. In Dick's own words, "the spear had blunted" (201). Dick's subsequent failure to find fulfillment in Rosemary and his realization that only a life in attendance upon Nicole awaits him combine to destroy his desire for life. The result is a Dick Diver dependent upon his drinking and broken by the twelve years he has given to Nicole.

Another crisis of masculinity is shown when Dick did many sacrificial feelings and activity to run his good martial life he also fails his masculine ability that creates the social problem and ruins his life. He is totally devoted to Nicole but somehow he lost his

way of masculinity and sexuality guides him so he loves anybody girl he saw. Anyway he made many things for his wife but he failed and we can see the effeminate masculinity upon it.

Dick devotes his life to treat Nicole. He emotionally attaches himself with her thinking that the treatment will succeed for the sort time. Dick Diver, because of his deep love for Nicole makes a deliberate choice with full realization of the dilemma which it will eventually force upon him. In addition, when the dilemma must be resolved, he chooses what is best for Nicole even though it brings heartbreak to him. His colleagues and mentors Franz and Dohmler are there to tell him bluntly that he must break. Dr. Dohmler said to Dick frankly, “your duty now is to yourself”. This doesn’t by any account mean the end of anything for you – your life is just at its beginning” (149). Dick attempts to break but cannot go as far with it as he had intended because of the agency of watching the girls as her “flimsy and scarcely created world” (59) goes to pieces.

Dick is puzzled and distraught as he leaves the hospital and returns to Zurich. The following weeks are filled with vast dissatisfaction. He suffers: “The pathological origin and mechanistic defeat of the affair left a flat and metallic taste. Nicole’s emotions had been used unfairly. What if they turned out to have been his own?” (159).

Dick knows how deeply his emotions are involved. He is all too aware that “the logic of his life tended away from the girl” (173). But after encountering her on a trip to the mountains and riding back to Zurich with her on the train from Caux, he knows that “her problem was once they had together for good now” (173).

All of this detail analysis of his emotional involvement and his resistance to it shows, of course, that his powerful love for Nicole and his realization of what marriage to



her will mean to his future. One might simply say that it is a battle between reason and emotion and that emotion wins. If Diver had been a stronger man, he would not have ruined his life. But this is only part of truth. It may well be that he is a greater man because he does have the capacity for great love, for sacrificial love that knows what it is sacrificing. Dick's sacrificial feeling come out in this way; he says: "I've only got one, Franz and that's to be a good psychologist may be to be the greatest one that ever lived" (150). This feeling is purely American. Dick had not spent a night apart from Nicole. Nicole saw her body on the octaves. Diver's tried honestly to divorce her from any obsession that he had stitched her to build up happiness and confidence apart from him, but Nicole did not accept, then she kept everything into Diver's feet and worships him to his sacrificial ambrosia.

The love that Dick has for Nicole must not be underestimated. Richard Diver sacrifices his individual integrity and his career to protect a rich psychopathic wife. The circumstances of a violent and hysterical way of life better at the flimsy shelter of the marriage and finally destroy it. Dick divorced at last, tries to return to his career, but it is too late (66).

Dick tells Rosemary of what his love for Nicole mean, an attempt foredoomed to future. "Active Love", he says – "it's more complicated than I can tell you" (81).

Dick justifies his love to Rosemary:

He supposed many men meant no more than that when they said they were in love – not a wild submergence of soul, a dipping of all colors into an obscuring dye, such as his love for Nicole had been. Certain thoughts

about Nicole that she should die sink into mental darkness, love another man, made him psychically sick. (239).

Dick faces the acknowledgement which Dick Diver, the psychiatrist must carry with him perhaps from the moment he decides to marry Nicole.

We know the professional side of his relationship to Nicole following her collapse in Paris as a result of the murder of the Negro and the appearance of his body in Rosemary's room:

It prophesied possibly a new cycle, a new pousse of the malady. Having gone through unprofessional agonies during her long relapse following Topy's birth, he had, perforce, hardened himself about her, making cleavage between Nicole sick and Nicole well. This made it difficult now to distinguish between his self – protective professional attachment and some new coldness in his heart. As indifference cherished, or left to atrophy, becomes emptiness, to this extent he had learned to become empty of Nicole, serving her against his will negation and emotional neglect. (185)

It is against Dick's will that he continues to serve her by forcing her step by step to a painful completeness that can come only with independence of him. His love for her cries out to him to protect her to shield her, to support her.

Dick's love towards Nicole exposes through Nicole's voice. "Dick was a good husband to be for six year. All that time never suffered a minute of pain because of him, and he always did his best never let anything hurt me" (312). His love is great enough to make him do what he knows he must do if she is ever to be a whole person again:

Many times he had tried unsuccessfully to let go hold on her ... but always when he turned away from her into himself he left holding nothing in her hands and starting at it, calling it many names, but knowing it was only the hope that he would come back soon . (198)

Nicole heals under Dick's protection, "under a roof of umbrellas on the sun-scarred beach; her beauty, tentatively nesting and posing, flawed into his love, ever braced to protect it" (192).

His emotional transaction to Nicole racks him, He continues his double role of Dick Diver, husband, and Dr. Richard Diver, psychiatrist. Nicole knows that Dick drains his own heart's blood to give her life "It was as tough an incalculable story was telling itself inside him about whom she could only guess at in the moments when it broke through the surface" (292).

It comes close to surface when Nicole meets Tommy Barban. "In the moment of meeting she lay on his bosom, spiritually, going out and out. Then self preservation resorted itself and retiring to her own world she spoke lightly" (294).

Nicole's self emerges when she finds that two men, Dick and Tommy, are in combat for her: "She did not want anything to happen, but only for the situation remain in suspension ... for a long time, even as a ball" (301). Nicole throws away Dick for Tommy, throwing away the curative patient years of rare Dick's self-denial and Discipline and ordered care and virtues and graces. What reckons is her liberation, her freedom, her place, the blinding hot sun of Barban – Warren world. Nicole's begins to think of an affair with Tommy. If she remains with Dick her life will be same as that before. She wants some difference for that she chooses Tommy. She has reached the first

point of independence. Nicole defies Dick for the first time when he is sleeping without saying anything. Her independence and Dick's determination exposes when she asks if he wants lunch brought up.

He nodded and continued to lie quiescent; staring at the ceiling doubtfully she went to give the order. Upstairs again she looked into ... his ram the blue eyes. Like search lights, played on a dark sky. She stood a minute in the doorway, aware of the sin she had committed against him, half afraid to come in ... . She put out her hand as if to rub his head, but he turned away like a suspicious animal' (304). Dick knew that Nicole had become stronger everyday. "Knowing you're stronger everyday – knowing that your illness follows the law of diminishing returns" (297). Nicole exclaimed in amazement "I tell Dick what he should do or shouldn't do! (305).

Nicole regrets about her dealing with Dick who gives her a 'new life'. Nicole gradually comes to a realization that she can stand alone; a new sense of freedom develops within her. She had sense of being cured and in a new way her ego began blooming like a great rich rose as she scrambled back along the labyrinths in which she had wondered for years. She hated the beach, resented the places where she had played planet to Dick's sun (316). Dick cures Nicole that she may go back into the world what is there for her to go to? Not Dick's world. When Nicole at last feels her independent self. She says: "Why, I'm almost complete", she thought. "I'm practically standing alone, without him" (329).

Nicole leaves Dick and Write the letter to Tommy Barban about her improvements. It is liberated Nicole with white crook's eyes who in Barban like manner oversimplifies the issue: "So I have white crook's eyes, have I? very well then, better a sane crook than a puritan man (312). But she cannot completely forget Dick and his lovely actions to uplift her life. She walks toward Dick's sanctuary. Nicole observes Dick's situation. She thinks he is thinking about his own world not hers. Nicole says sorry to Dick for the first time in her life.

Nicole often paid lip service to the fact that he had led her back to the world she had forfeited, she had thought of him really as an inexhaustible energy, in capable of fatigue – she forgot the troubles she caused him at the moment when she forgot the troubles of her own that had promised her. (329)

With the power of the nostalgia ruined Dick leaves his children, his beach, the world he had made, and disappears into the places where nothing ever happens, save for occasional tawdry and meaningless affairs that have fallen upon him.

Therefore, at last Dick feels himself empty. He makes himself dry by giving all his liveliness to a patient to make her a complete being his life force and his active life get transferred into an empty girl. She becomes full whereas he gets emptied.

Nicole wanted to be a good wife for him and somehow Dick also be shown responsibility to his family. But any work what that do is totally guided by their id and ego as well as phallic instinct but not guided by their duty, responsibility like convention of masculinity. Dick destroyed his life running back to girl and wine. He cannot run good

marital life and business. He failed in every step of his life. He ruins his life due to his own cause.

#### **IV. Conclusion**

The background of the novel *Tender is the Night* lies in Paris, Zurich and the town of Riviera. In the novel we can see the masculinity in multiple forms. Masculinity is shifting and incoherent in the role of different characters. The incidental characters as the psychopathic wrecks of the sanitarium and the decadent playboys of the cafes, are presented in the deformed masculinity. Female characters are shown in masculine and the males in feminine. It is the role of masculinity that male characters have to pay attention to in their social, psychological and economic condition but here males are depended

in the property of females Dick uses the money of Nicole to launch his business. Mainly Dick is a typical example of hegemonic masculinity but his masculinity is mocked at in the novel because of his mean activity and irresponsibility to his life and family. There is a crisis in his role even in his misanthropic attitude to human beings. His masculinity is questioned when he did not do any thing for his family and became drunkard. His role give us the effacing the conventional notion of masculinity.

Dick Diver's role in the novel is the confession of faith. Fitzgerald puts into his last complicated, which includes many of his wise and tragic belief about personal identity, the values of traditional masculinity, including infatuation love and money. The dignity of work is reflected clearly in it. Fitzgerald's autobiographical elements are found in the novel. His novel seems harrowing and highly charged with the hard earned product of years of painful and costly experiences.

The above mentioned American values of Dick's childhood have made him a natural idealist; and "a moralist in revolt". It is so because he finds, they have vanished from his past experiences of world war I. they are also the sources of Dick's strength and magnetic charm that made him think that he wanted to be good; he wanted to be kind, brave and wise; but it was not achieved. Dick wanted to show his masculine power and tried to be a medical and spiritual doctor to Nicole but he effaced it by projecting the broken and immature love affairs with Rosemary, and his desire to pleasure and love that transformed him into a social climber whose natural idealism is finally corrupted. He has broken his own dreams and got depressed and passive. He drinks heavily and is driven to irrational forms of bigotry, particularly against Italian and Englishman. Dick believes his marriage is the possession of all the lost youth in the world. The marriage between Dick

and Nicole springs from a beautiful idyll of romantic love which eventuates in the ultimate dissolution of Dr. Diver's genius. Dick could no more have responsibility. His love for Rosemary represents all the immature race that have drained him of his identity.

The essential tragedy is that of Dick who sacrifices his individual integrity and his career to the protection of rich, psychopathic wife. She divorces from Dick; Dick returns to his career, but it is too late for Dick. Nicole is sufficient for his disintegration which is the plot of the novel how madness came, how their love went on, how their lives separated; how they destroyed. Nicole regains her 'self' from Dick but Dick loses his self and becomes a void country doctor. His physical relationship to Nicole involving constant companion ship cuts him off from practice. Dick's position at the end appears to be the apotheosis of the hurt child saying "Nobody loves me". Dick's growth towards maturity and Nicole as a wife, were not primarily the product of an interior journey but an external search that signified a retreat from the true sources of identity.

Neither his choice of profession nor his internal conflict which follow him throughout the war and back to Zurich were he falls in love with Nicole, a rich beautiful patient help him in his life. Dick recognizes the medical fact that Nicole may be a lifelong mental problem for even the most dedicated doctor, he nevertheless marries Nicole. Hoping to cure within the marital relationship, Dick consciously retreats into shell of a pragmatic identity and turns his back on the unsolved conflict of both professional and personal progress. He failed to maintain the life style of his and his family. He wanted to do something but happened other. His main fault is to love any immature lady and did not maintain any good relationship to his friends, business partner as well as beloved and wife and children.



The most important thing explored in the current research is that the traditional male rationality is questioned in the novel through the weaknesses of the male characters. Conventionally the males were supposed to be intellectual and rational even in the critical situation but the novel blurs this concept because the characters presented in the novel are irrational and weak in such situation. These males us clear that masculinity is not natural or innate fact rather it is the social, cultural construct which can be charged alone with the change in power and context. As the femininity the discourse of masculinity is also constructed one sided with some positive qualities. This discourse is blurred and questioned in the present context due to the emergence of new theories and many feminist movements. Thought the minute study we know that gender is the construct of society. So, sex and gender are not necessarily synonymous and even the masculinities are plural. These plural masculinities blur the traditional concept of masculinity as singular coherent and filed. And in the present novel the characters can not affirm their masculinity; especially the main protagonist Dick Diver is in the critical situation which deconstructs the traditional myth of masculinity as rational and brave.

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