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Negotiating Male Identity and Other Aspects of Masculinity in British/American Modernist Literature. A Comparative Study Based on William Faulkner's Benjy and Virginia Woolf's Orlando: Psychoanalytic Literary Approach

Thesis submitted in fulfillment of the requirement for the degree of Doctorate in Language and Anglo-Saxon Literature

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Dedication

To the soul of Professor Bel Abbés *NEDDAR*

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Abstract:

This thesis is a comparative study which aims to highlight the main masculine traits and characteristics within two selected modernist novels. It tends to establish a proper male image by focusing on the dominant masculine roles being particularly performed by "Orlando" in Virginia Woolf's "Orlando: A Biography" (1928) and "Benjy" in William Faulkner's "The Sound and the Fury" (1929). Recently, the pre-established social reality about masculinity has been reinforced with falsified male traits which forcibly theorize its mode of stigmatization. Some males are mostly stigmatized due to their absurd masculine roles. This absurdity can determine the masculine emptiness of the modern man. The modern man can hardly elevate, strengthen, or empower his masculine nature. Indeed, this man can hardly show his masculine resistance to sustain and restore his purified nature of maleness. From particular dimensions, the modern man mostly prefers to re-new his masculine identity by inserting other gender choices. By that, the modern masculine sense can be threatened by unsupported gender insertions. These insertions lead to subvert the whole masculine identity. From other dimensions, the modern man strictly prefers to perform adequate male role which ensures his original masculine nature. This original masculine identity can be impeded by diverse implicative forces which dramatically foster its decline. As a consequence to such decline, the masculine sense will be delivered with devalued male traits. Unfortunately, the devalued male role is featured to indicate the deficient way of expressing masculinity. In both novels, the selected male characters are portrayed with deficient masculine identities. This masculine deficiency is asserted either by sexual selections (androgyny), or by other qualities of mental/physical disability. Woolf has selected a protagonist with clear androgynous qualities and sexual transformations whereas Faulkner has selected a protagonist whose masculine identity is highly impeded by severe forms of idiocy and physical handicap. This thesis aims to investigate the main challenges, conditions, and obstacles which mark the protagonists' masculine failure. Further, it tends to figure out the psychological hesitation which negatively affects those male protagonists from proving and improving their masculine presence. To analyse this masculine loss, a psychoanalytic approach is applied on the selected works so as to reach the literary significance behind masculinity representation. The findings of the study revealed that there are different forces which lead to foster the masculine de-construction. All these forces work to distort the masculine identity. Moreover, the significance of psychoanalysis, as an analytic approach, facilitates the understanding of such masculine distortion.

Keywords: Masculinity Distortion, Identity Deconstruction, Gender Subversion, Androgyny, Disability, V. Woolf, W. Faulkner, Psychoanalysis.

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GENERAL INTRODUCTION

In the modern world, masculinity, as a standard social identity, is understood as a threatening force which is deeply overloaded with falsified assumptions. Evidently, the modernized image about masculinity seems to be reinforced with provoking and oppressive evaluations. These evaluations often determine the masculine hesitation of most males. Males do not seem to be traditionally attracted to dominant masculine norms. Those males are ideologically convinced by re-newed structures of gender performance. Such re-newed structures mostly urge males to be liberated men whose gender presence ensures their type of identity.

Unsurprisingly, the modern ideology of gender practice liberates males as well as females from their traditionally asserted masculine/feminine identities. This gender liberation is featured to indicate the decisive mode of identity inversion. By that, traditional gender identities, that are decisively and intentionally inverted, are designed as new categories that are based on liberated and modernized role enactments. Hereby, the modern gender practice applies particular norms of identity inversion and subversion as strategic ideologies to rectify the image behind the traditionally classified identities. Masculinity, in this respect, seems to be enriched by diverse subversive forms which clearly falsify the fact behind its proper enactment.

In this vein, the masculine identity seems to be critically rectified or simply charged with implicated male performances. These male performances are practically deviant due to the renewed gender ideologies which impede the proper masculine practice. Modern males are considered as men whose masculine gender identities are inverted and subverted by renewed gender norms. These gender norms do clearly contradict with traditionally asserted practices. Males are mostly tested whether to apply traditional masculine norms or simply perform renewed gender practices. The masculine man can resist and struggle against various gender forces which impede or implicate his proper identity practice.

Such struggle or resistance mostly determines the purified masculine sense being deeply installed in males' perceptions. Effectively, the true masculine man does struggle to reserve and preserve his original male values. These values may not attract the modern man whose gender identity is enriched with various sexualities. In fact, this man has deficient masculine identity that is newly inserted with gender/sex qualities. Therefore, this thesis aims to

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highlight the challenging conditions which seriously threaten the masculine identity enactment. It further aims to investigate various gender forces which negatively affect males' adherence to traditional masculine norms.

Males' adherence to traditional masculine norms has been negatively impeded by various gender forces. These forces urged males to select or simply play with their masculine gender by implementing, inversing, or reversing diverse gender attitudes. These diversified inversions and reversions are considered as threatening conditions which forcibly dislocate the masculine act. Undeniably, traditional masculine men and traditional feminine women felt urged to exercise and enact renewed gender roles to better promote their social integration. Such integration is dramatically based on fallacious reconsiderations simply because those males and females may get less involving and rewarding social positions.

Effectively, progressive processes of gender integration (of males and females who have seriously re-newed their masculine/feminine attributes) can be significantly asserted by accurate qualities of identity subversion. Stressing males' subversive masculine attitudes, their developed gender identities can be forcibly qualified with depressive modes. Those males may receive and perceive less satisfactory masculine reputations. In fact, those males can clearly assert fragile masculine senses due to their multiple gender insertions. As being already noted, these (renewed) gender insertions lead to validate deliberate identity subversions.

Respectively, this thesis seeks to provide analytical understandings about masculinity by highlighting the representation of male image, behaviour, and performance in two main modernist novels written by Virginia Woolf and William Faulkner. These selected novels demonstrate males' masculine failure, absence, or loss from different literary perspectives. Stressing Woolf's novel Orlando: A Biography (1928), her protagonist "Orlando" has progressively deconstructed his masculine identity through implementing particular sexual transformations which successfully validate his masculine emptiness. Orlando's masculine identity is overloaded or simply charged with diverse sex qualities which devalue his original masculine presence.

Such sexual insertions do clearly lead to restrict the masculine sense. This masculine restriction is explicitly fortified by that implemented quality of sexuality. Stressing Faulkner's

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novel The Sound and The Fury (1929), the main character "Benjy" is portrayed as a thirty-three idiot man whose masculine presence is severely threatened by apparent modes of mental/physical disability. This child-like man looks unable to talk and interact with others surrounding him. Benjy is physically and mentally challenged by diverse disability forces. This disabled man is implicitly struggling against these disability forces to better prove and improve his masculine presence. Unfortunately, this presence is characterized with severe traumatic experiences which forcibly ensure his masculine loss.

Evidently, Benjy's masculine struggle has been decisively interrupted by disability. This disability urged to devalue his human sense of existence. Benjy's state of dehumanization is ensured by the determined force of disability. This force has critically marked his masculine failure. By that, Benjy's deficient mind and deformed body are set to reinforce his idiocy, madness, and dehumanization as well. These characteristics are codified by the pre-determined force of disability. In this respect, Benjy's disability indicates the devalued sense of existence. This disability leads to strategically degrade the human sense of existence.

In this vein, the masculine identity seems to be chaotically characterized with devalued modes of dehumanization, deficiency, and distortion. The disabled Benjy is mostly considered as "a human-dog" whose dignified identity is perturbed, distorted, or interrupted by strict disability conditions. In this regard, Benjy's identity is deficiently affected by disability. Therefore, the masculine loss of Benjy is pre-constituted by the delivered capacity of disability which implicitly covers diverse features of human degradation. From particular dimensions, the masculine identity, being portrayed in modernist fiction, is reinforced by diverse modes of distortion. This identity is impeded by indeterminate forces which validate its emptiness.

This thesis seeks to re-locate the masculine identity by validating its dominant norms. In other words, it aims to analyze males' moods and attitudes by re-configuring the systematic mode of masculine representation. As being illustrated, the pre-established masculine identity in both novels tends to falsify the image behind male characters and protagonists. Those male performers are selectively given the chances to either construct or de-construct their masculine identities. In the case of Orlando, he was successfully prepared to feminize his masculine identity by inserting other sexualized traits. Orlando's sexual chances and feminized attributes urged him to progressively ensure the sexual shift from masculinity to femininity.

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Such shift (being sexually based on biased androgynous attributes) has clearly asserted the masculine deconstruction. Orlando's masculinity has been gradually de-constructed due to the newly inserted sexual characteristics. In the case of Benjy, he was also given multiple chances to re-direct his masculine identity. Indeed, this disabled man was seriously struggling against hard health conditions to re-assert his masculine identity. This identity seems to be deconstructed, distorted, or simply deformed by severe forces of mental/physical disability. These forces serve to reinforce the masculine absurdity of the male Benjy. This child-like man was deeply suffering due to his implicated masculine behaviours. Such sufferance was dramatically re-generated from his illusive masculine sense.

Benjy felt urged to make his masculine identity more visible, qualified, and asserted as well. His intention to visualize his masculine identity and human sense has been clearly impeded by serious disabilities. Certainly, Benjy's resistive power to re-construct his masculine identity is illusively re-directed by his severe force of disability. In this vein, the masculine resistance of Benjy was progressively invalidated. His pre-determined qualities of madness, idiocy, and dehumanization have critically eliminated and restricted his masculine process of self-identification. This process seems to be collapsed by confused modes of self-identification.

Undeniably, Benjy is neither a man nor a child whose masculine existence purifies and transcends his identity. The masculine illusion of this childish man is codified by inconsiderate male qualifications. This illusion often marks the masculine loss of Benjy. In this regard, the masculine identity of Benjy is reinforced by absurd qualities of self-representation which decisively ensure its deconstruction. Therefore, the masculine vulnerability is highly marked, reinforced, and perpetuated by indeterminate qualities of male representation. Both of Benjy and Orlando are not portrayed as qualified males whose masculine identities gravitate to dominant masculine norms.

In this respect, this thesis applies Sigmund Freud's psychoanalytic theories. These theories help to understand the traumatic change of characters' identities. Orlando's and Benjy's identities passed down through severe traumatic changes. Indeed, both characters have been suffering due to their frustrated identities. These frustrations have greatly characterized their masculine failure. Unsurprisingly, characters' masculine failure represents a trauma which severely affects the process of identity development. As a response to such

traumatic masculine failure, characters have urgently decided to re-activate, re-direct, or simply fulfill their identities with valuable male characteristics.

In the case of Benjy, he had the profound intention to ameliorate his deficient masculine presence. As being already illustrated, Benjy's masculine deficiency is ensured by severe qualities of mental/physical disability. Such qualities have clearly defined his traumatic masculine failure. Indeed, Benjy failed in ensuring the adequate masculine identity. Stressing Orlando's masculine identity, it was purposefully fulfilled with sexualized traits. Such sexual fulfillment led to devalue his original masculine nature. Consequently, Orlando's masculine trauma was based on selective gender choices. These choices have seriously devalued his pure masculine presence.

It should be clearly asserted that the recent construction of modern masculine identities needs to be debated. The modern image of masculinity is delivered to portray the active participation of males in their societies. Active males often relate their masculine power to other qualities of maleness. Such relation does vividly reinforce the cohesive formation, construction, and production of diverse masculinities. These masculinities are not excluded from the modern gender ideology. This ideology fuses masculinity with multiple forms of identity construction. These forms are based on particular gender traits which forcibly disintegrate males from the standard norms of identity construction.

Stressing the modern gender norm of identity construction, the masculine participation of males tends to be codified by accurate features of sexuality. This sexuality is structuralized to fuse masculinity with other feminized qualities. Such kind of fusion may clearly ensure the masculine exclusion. In this vein, the modern masculine norm seems to be deeply affected by the designed form of sexuality being already supported in gender theories. This supported form of sexuality can diversify or simply dissolve the purified masculine sense. It can also elevate the feminine sense due to the supported quality of sexuality.

Accordingly, the offered forms of gender identity construction lead to reinforce the process of masculinity subversion. Subversive masculine norms fortify males'gender exclusion. This subversion can be highly fortified by modern gender theorists. Evidently, subversive masculinities theorize males'gender role exclusion. Males'renewed masculine roles fortify modern gender identities. In fact, modern gender roles are structuralized to

validate sex-role diversity. This sexual diversity is developed by different sex theorists to offer multiple choices for identity representation.

By that, the modern representation of masculine identities can be strictly devalued by these implemented choices of identity construction. In this regard, the present research paper examines the modern construction of masculine identities. It aims to portray the process of masculinity construction by focusing on males' gender choices. The literary construction of masculine identities fuses male roles with various gender choices. Such literary fusion aims to re-free the male image from the restricted masculine conditions. These masculine conditions are traditionally theorized to elevate males' gender value. Unfortunately, this value is reinforced by unsupported male traits which purposefully degrade the masculine sense.

From these perspectives, the modern man seems to be covered with absurd masculine qualities. This absurdity is based on renewed capacities of modernization. The modern masculine man subverts his male status to perform other desirable roles. These roles are empty inside due to the newly inserted sex/gender conditions. In addition to these insertions, the modern man may feel unable to re-call his masculine power. Such inability reflects the masculine emptiness of the modern man. Therefore, the modern masculine sense is delivered to express the emptiness behind males' roles.

This thesis investigates the masculine failure behind males' roles. It aims to fuse the masculine behaviour with appropriate male qualifications. Further, it aims to explore the masculine identity by focusing on diverse forces which lead to deconstruct its value. Thus, it relates masculinity studies (MS) to gender studies (GS) and disability studies (DS). Effectively, this research portrays the literary representation of masculine identities by investigating the resulting failure being re-generated from males' modernized practices. Studies about masculinity and male identities are theorized to figure out the recent literary discourse which vividly enriches the distortion of maleness.

Discourses related to masculine disabilities and others related to masculine feminization and male gender "sexualization" have gradually re-defined the traditional masculine identity. These discourses are critically associated with modernized structures of gender role enactment. Such modernized structures help to reinforce the subversive form of gender practice. As a consequence to this modernized gender structure, the masculine behaviour (in

addition to the feminine behaviour) would be seriously threatened, distorted, or simply deconstructed.

By that, masculinity will be easily violated by fallacious gender combinations. Modern males may forcibly enact masculine roles that are fulfilled with falsified gender behaviours. In particular, male characters and protagonists seem to be strictly attracted by re-newed masculine acts that are fortified and glorified by modern gender structures. Male protagonists (who properly preserve and sustain their masculine values) look severely mad, confused, or simply frustrated. These frustrations do not reflect the masculine value being deeply installed in males' minds. Ultimately, males' masculine values and inspirations can greatly influence their gender performances.

As being already mentioned, this thesis investigates the masculine mind being severely affected by diverse disability conditions. Disabled males often suffer due to their distorted masculine presence. Men with severe disability types are socially marginalized. Those men are seriously discriminated, oppressed, and excluded from any social activity. The social system of discrimination (which oppresses males who have physical, intellectual, and sensory disabilities) is deeply rooted in beliefs which degrade the human value. This social discrimination creates hostile environment that offensively rejects those disabled males. Unsurprisingly, males who experience severe disabilities have not been deemed to be "humans".

Those males are considered as "sub-humans" with animalistic behaviours (Gabbard 2015). Disabled males are mostly regarded as deviant social members. Such deviation tends to mark their hostility among other able-bodied (healthy) males. Unsurprisingly, disabled males are unable to form rational thought and this renders them as sub-humans (Jensen-Moulton 2012). Such philosophy may contribute in excluding persons with different disabilities. Stressing the philosophical assumptions of Plato and Kant, the human ability "to reason" does clearly distinguish people from animals.

In this vein, this thesis is conducted to analyze the negative perceptions behind disabled males. It further aims to eliminate the previous conceptions which negatively affected males with different disabilities. Faulkner's The Sound and the Fury, in particular, represents the 20th C disability narratives which typically portray the violation of basic human rights. In literature, males who are suffering from severe disabilities are mostly put under the

mercy of "others". In other words, those males are manipulated, segregated, and oppressed by their close relatives, friends, and even their families.

The merciful conditions that are underlined by "able-bodied" or "mentally qualified" males do clearly support violence against disabled persons. In the case of Benjy, his mental/physical disability is reinforced by social rules of human segregation. Benjy's deficiencies reflect society's weakness, pressure, and oppressions. These negative characteristics are traditionally supported by racist social classifications. Evidently, the disabled Benjy is socially classified as "less than man" who does not even deserve respect. This disabled man is socially disintegrated due to his childish performances and deficient behaviours which offensively degrade his social status.

Such social degradation is directly connected to aspects of sub-humanism. Undeniably, Benjy who has been evaluated as a "human-dog" feels unable to defend for his degraded masculine status. This inability is socially reinforced with reference to devalued human traits. In this regard, Benjy's masculine presence is devalued by severe forces of disability. Such forces of disability are not evaluated as personal deficiencies, but rather understood as social options which classify people with reference to their devalued human qualifications.

Therefore, this thesis aims to shed lights on society's oppressive traditions which negatively evaluate disabled people. These traditions serve to widen the social gap between disabled and able-bodied persons. This thesis further aims to assert the positive role behind "disabled" bodies. It demonstrates the human value behind their active role and participation within society. Disabled people can be clearly recognized as active social members with well-elevated social classifications. Indeed, those people can be highly qualified due to their "specific" capacities and qualities which urgently eliminate any oppressive or offensive social perception behind their valuable existence. Society's perceptions are no more than strict practices which reinforce the degree of disability stigmatization.

This thesis further aims to highlight Benjy's human value and masculine presence as well. More clearly, it aims to assert the positive role of Benjy by improving the social value behind his masculinity. This mad character is internally qualified with adequate male capacities. He has the power to offer valuable perceptions which directly enrich his masculine purity. By that, Benjy's masculine purity, wisdom, and tolerance are negatively affected by

his mental/physical disabilities. It cannot be denied that aspects of disability, idiocy, and madness are implemented by Faulkner to degrade Benjy's masculine presence.

Indeed, such characteristics are critically set to serve some narrative purposes. Benjy's masculine presence is severely distorted by his childish behaviours and autistic perceptions. The disabled Benjy, most of the time, feels unable to improve and assert his masculine value. This value can be easily felt throughout his conscious perceptions and reflections as well. His resistive power reflects the true sense of masculinity being internally advocated.

In addition to Benjy's deficient masculine presence, this thesis tackles issues related to sex, gender, and sexuality. More precisely, it analyzes Orlando's gender identity by focusing on the sexual shift being deliberately effectuated from masculinity to femininity. This shift in gender identity may clearly complicate the masculine nature of Orlando the male. Indeed, Orlando the man has become Orlando the woman with the support of particular sexual determinations. Such sexual support equipped Orlando's gender identity with diverse sex qualifications. His/her identity is characterized with mixed sex qualities which assert her renewed feminine presence.

This femininity is fortified on behalf of masculinity. In fact, Orlando the male has decisively overloaded his masculine identity with multiple sex choices as a strategic need to effectuate her desirable feminine presence. Hereby, Orlando's original masculinity is progressively feminized with reference to particular androgynous traits. Orlando's androgyny is featured to indicate the desirable gender mixture being purposefully advocated by Woolf. Orlando's masculine subversion is purified with multiple sexualities which support his/her renewed mode of gender identity. Woolf's intention to subvert traditional gender identities is set to diversify the renewed male/female roles with multi-sex determinations.

By that, androgyny becomes the marker of Orlando's sexual transformation. These androgynous qualities are predetermined factors which assert his gender change. Thus, the sexual design of Orlando the fe/male remains always questionable. His/her sexual shift does not appear to be clearly based on balanced androgynous qualifications. To some extent, androgyny is selected by Woolf to support the sexual shift towards femininity. Hence, androgyny is added to femininity to subvert the masculine power. It cannot be denied that

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Orlando the male remained female for her entire life. She does not show any kind of sexual return to masculinity.

Orlando becomes androgynous in order to effectuate his sexual shift from masculinity to femininity. He does not show any intention to effectuate his masculine return. As a consequence to this, Orlando's sexual shift is not based on balanced sex determinations. Obviously, this sexual shift from masculinity to femininity is correctly effectuated, but the shift from femininity to masculinity is clearly interrupted. In this case, Orlando's masculinity is forcibly subverted by particular sex insertions. These insertions help to assert the sexual duality and gender mixture of Orlando the fe/male.

This sexual mixture serves to determine the glorified nature of Orlando's feminine androgyny. As being already illustrated, androgyny has been added to femininity to subvert Orlando's masculine force. This force is purposefully re-directed to empower femininity. As a result, the masculine attributes of Orlando the male are distorted by the delivered sexual shift from masculinity to femininity. Orlando's masculine power is codified by illusive sexual transformations. This illusion is fortified by the sexual capacity of androgyny. As a result, Orlando's masculine identity seems to be clearly devalued by the sexual force of androgyny.

The renewed gender identity of Orlando is asserted by mixed qualities of androgyny. This androgynous mixture between maleness and femaleness leads to empower the queer nature of Orlando's identity. Such empowerment is reinforced by different sexual features of gender transformation. By that, Orlando's femaleness is effectively empowered by the sexual force of androgyny. Her new feminine presence is elevated at the expense of masculinity. This elevation does not determine the balanced sexual mixture between maleness and femaleness, but rather denotes the sexual shift from maleness to femaleness.

As being already stated, this shift is promoted by the featured aspect of androgyny. Indeed, androgyny helped Orlando to move from masculinity to femininity. In addition, it helped to deconstruct and subvert the masculine identity via codified features of sexuality. To more clarify, Orlando's sexual identity is based on clear androgynous capacities. This identity is basically androgynous due to the feminized features of sex transformation. Hereby, the new female Orlando (or the androgynous Orlando) has clearly deactivated his original masculine virtues. This may lead to assert that Orlando had the pure intention to re-direct his (masculine)

gender identity towards femininity. Such intention can greatly devalue and subvert the masculine nature.

From these perspectives, masculinity seems to be implicated by Orlando's sexual transformation. Orlando the man did nothing to restore his masculine nature. He simply re-directed his masculine presence towards femininity. Unlike Benjy, Orlando preferred to deconstruct his masculine identity by re-constructing a new identity that is based on sexualized variations. Benjy, whose masculine identity was already de-constructed by severe qualities of mental disability, idiocy, and autism, was trying to perform adequate masculine roles that are based on pure male values. By contrast, Orlando, whose masculine identity was based on solid male values (courage and bravery), preferred to sexualize his presence by moving toward femininity.

Such contradiction often leads to falsify the image behind masculinity and other male virtues. As being mentioned before, this thesis aims to debate issues related to masculinity and maleness by investigating the main factors behind the recent masculine deconstruction. The study highlights the changing mode, attitude, and behaviour of the modern man. This man is often tested whether he accepts the challenging conditions which affect his male presence or refuse such conditions by asserting his true sense of masculinity. To better extend these ideas, both of Benjy and Orlando are selected as main male protagonists who clearly suffer from different frustrations that negatively affect their masculine presence.

Orlando has experienced re-newed sex selections which urged him to change, transform, and re-direct his masculinity towards femininity. This fe/male has easily accepted the offered sexual shift by subverting and converting his/her masculine identity. His desire to subvert and convert masculinity is decisively tied to attractive forces of androgyny. The androgynous mind of Orlando was enriched by renewed gender capacities which re-free his sexual choices. Such sexual freedom urged Orlando to easily accept the renewed mode of gender subversion.

In the case of Benjy, his masculine identity seems to be affected by severe mental/physical disabilities. The child Benjy can never grow up due to his deficient mind and deformed body. These deformations urged Benjy to profoundly defend for his identity and existence as well. Indeed, his severe state of disability forced him to progressively prove and

improve his existence. Benjy's process to ameliorate his masculine existence is empowered by various capacities of self-improvement.

To some extent, this disabled child was not qualified enough to prove his existence (due to his mental retardation). This retardation has clearly devalued the masculine sense of Benjy. Effectively, his masculine identity looks seriously implicated by disability. Benjy does not easily accept his state of disability. He was consciously struggling to ameliorate his presence by denying all the negative qualities which implicate his masculine identity. In fact, he had the positive intention to ameliorate his sense of self-existence. This intention is consciously promoted by accurate modes of mental reasoning.

Benjy felt urged to defend for his masculinity. Unlike Benjy, Orlando has easily accepted to subvert his masculine identity by validating the offered sexual shift. Both male characters are experiencing severe conditions which stigmatize their masculine identities. Such stigmatization is asserted or simply reinforced by sexuality and disability as well. In fact, the masculine stigma is developed to devalue males' attitudes, capacities, and competencies. By devaluing the nature of masculinity, the featured power of maleness may seem to be falsified by the newly inserted conditions. To clearly explain this point, the modern man is surrounded by indeterminate forces which clearly facilitate the process of masculinity deconstruction.

These modern conditions can deeply impede the process of masculinity improvement. Both of Benjy and Orlando feel unable to develop, improve, or ameliorate their masculine status due to these modern conditions. Authors often employ such challenging conditions (disability/sexuality) to implicate characters' masculinities. Benjy's disability has clearly implicated his masculine sense. Similarly, Orlando's sexuality has further implicated his original masculine nature. Both of Benjy and Orlando look internally confused whether to restore and re-construct their identities, or simply subvert and de-construct these identities.

In general, the current thesis examines issues related to masculinity and maleness in modernist literary works. It investigates the dynamic masculine shift, struggle, and conflict of both male protagonists Benjy and Orlando. As being already noted, Woolf's Orlando has clearly established his dynamic shift from masculinity to femininity. This shift in masculinity is predetermined by the challenging conditions of sex, gender, and sexuality. Stressing

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Faulkner's Benjy, his masculine identity looks seriously deformed by diverse forces of mental/physical disability. From particular perspectives, both of Benjy and Orlando are facing different challenging conditions which impede and implicate their masculinities. Benjy's masculine existence is threatened by disability whereas Orlando's masculine nature is challenged by androgyny. These conflicting masculinities do reflect the confused mind of the modern man. Therefore, this thesis aims to debate these masculinities by offering this set of questions:

Main research question:

-**How are male characters received, perceived, and experienced in Modernist literature?**

Sub-questions:

-**How do William Faulkner's and Virginia Woolf's protagonists converge and diverge to resist hegemonic male structures in "The Sound and the Fury" and "Orlando: A Biography"?**

-**Do Benjy's mental/physical disability and Orlando's shifting sexuality affect their sense of masculinity?**

In both selected works, male characters are differently perceived and experienced. Orlando's sexual transformation was already predetermined as a new gender selection. This new selection is glorified by Woolf to limit and restrict the masculine force. Orlando the fe/male has decisively deactivated his masculinity by empowering the new feminine identity. This identity is strategically reinforced by androgyny and other queer selections. The androgynous Orlando preferred to be "manly woman" with sexualized feminine traits. Indeed, s/he preferred to mix the masculine traits with new feminine selections. Such sexual mixture leads to devalue and disorient the masculine nature of Orlando.

Hereby, Orlando's masculinity and male virtues are forcibly implicated by sexuality. This sexuality is purposefully privileged by Woolf to transcend the feminine value. The female Orlando has clearly shown her intention to subvert masculinity by adopting new feminine virtues. By that, Orlando's sexual identity has been effectively achieved. In addition, his masculine nature seems to be subverted, distorted, and devalued by that extended force of androgyny. The new female Orlando did not show any direct intention to restore his masculine value. This female man looks extremely convinced with such androgynous shift.

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Stressing Benjy's masculine sense, his restricted mind and deformed body have clearly impeded his process of identity development. Undeniably, the disabled Benjy was physically powerless and mentally impaired due to his severe health conditions. Despite these conditions, he was internally struggling to prove and improve his masculine existence, but unfortunately, this struggle was not effectively achieved. In fact, Benjy's masculine participation, behaviour, and performance were directly impeded by disability. Such state of disability serves to deconstruct the masculine value. In addition, Benjy's traumatic experiences are set to reflect his psychological sufferance and social discrimination. This disabled man is socially discriminated and dehumanized due to his deficient capacities. The deficient masculine presence portrays the social reality about men who are "disabled". Benjy's intention to develop the self is connected to diverse disability forces which severely restrict his process of masculinity re-development.

The current thesis is divided into four main chapters. Each chapter has two sections. The first chapter covers issues related to traditional masculine/feminine roles. It sheds more lights on the shifting gender roles which possibly affect the masculine identity. This opening chapter tends to reflect the modern fears and anxieties of males. It highlights the modern shift in gender relations which consequently creates diverse modes of identity subversion. The second chapter investigates the sexual fusion between males'/females' gender traits and how these fusions re-shape their masculine/feminine identities. Further, it offers critical readings about Woolf's gender tendencies and feminist traditions which urge to liberate males' mentalities and females' bodies from the pre-conceived gender assumptions.

Chapter three focuses on disability and its negatives consequences which clearly stigmatize the social value behind masculine identities. It offers a detailed psychoanalytic reading about Faulkner's Benjy. This chapter further investigates Benjy's deficient mind and the deformed body which forcibly impede his process of masculine identity construction. Chapter four analyses both of Orlando's and Benjy's processes of masculine identity formation. It aims to synthesize the modern fears, hesitations, and frustrations which lead to foster the masculine distortion.

CHAPTER ONE

Part One: Crisis in Gender Identification: Issues about Gender-Roles Subversion in Modernist Fiction _____

Introduction:

This section aims to examine the shifting gender roles in modernist English literature. It focuses on the modern fears and anxieties which lead to subvert the whole system of gender relations. Foremost, it introduces a brief review about modern gender roles by highlighting the theoretical basis which shapes men's/women's roles and positions within society. In addition, it analyses the structural shift from traditional to modern gender roles. This shift in gender roles is critically theorized to constitute new power balances between males/females. These newly established power balances lead to create serious disturbances which negatively affect the system of gender relations. Respectively, masculine/feminine identities can be prestigiously elevated due to males'/females' newly inserted power aspects.

In general, the main aim behind this section is to investigate the new system of gender relations and its consequences in privileging males'/females'social positions. More precisely, it sheds lights on diverse power aspects which urge males/females to subvert their gender identities. In other words, it demonstrates how male identities can be easily distorted due to females' newly privileged gender positions. So, the target focus behind this section is to indicate how female identities are successfully privileged whereas male identities are purposefully subverted.

1. **Gender Description in Modernist Literature:**

During the modernist era, authors started to portray aspects related to gender to more understand roles, attitudes, and performances associated to men and women. Masculine/feminine identities have been investigated to understand gender reality behind males/females. Writers started to highlight norms and patterns underlying males'/females' gender acts. Thus, gender relation between males and females is based on solid social norms which strategically classify them.

Perry Anderson (1988) confirms that males/females are classified as distinct sex categories. For him, both categories have different social positions which ensure their gender distinction. Males'/females' identities are asserted with reference to their performed gender roles. These roles are supported by diverse gender mechanisms which accurately construct masculine/feminine identities. By that, the modern experience about gender performance creates revolutionary senses about male/female identities. Indeed, gender experience

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combines aspects of modernity with males'/females' conscious traditions. Such combination leads to assert their newly designed gender identities.

Moreover, recent studies about gender and literature are developing new understandings about males'/females' roles and performances. Gender roles in literature are highlighted to clarify the social reality behind masculine/feminine identities. This social reality provides meaningful understandings about males'/females' gender acts. Most modernist works portray the dynamic interaction between male/female characters in order to collect valid understandings about how masculine/feminine identities are performed, constructed, or built up. According to Tyrus Miller (1999), male/female characters perform acts which vividly reflect their gender realities. Writers do purposefully focus on these gender realities to guarantee gender equality between masculine/feminine categories. Miller further clarifies that some authors select characters or protagonists with mixed gender abilities to give equal opportunities for males and females. To some extent, mixed gender performances could create equal power balances between males/females. Characters with mixed gender performances are portrayed to eliminate traditional biased relations. [1]

Therefore, some modernist authors portrayed characters with indefinite gender identities. Those characters have ambiguous gender realities. In fact, they are depicted with mixed gender identities. Readers, in response, may feel unable to infer characters' gender reality. Indeed, readers can encounter difficulties in identifying characters' gender identities. Characters with confused gender realities are seriously struggling to unify their gender performance. Those characters are having mixed gender qualifications which severely implicate their social classification. This sexual confusion and gender mixture create serious contradictions between masculine/feminine identities. Males/females with mixed gender qualifications can be hardly classified in society. Those characters do not have fixed social status or gender identity which properly defines them. Consequently, their identities could be changed, transformed, or simply deformed. From particular perspectives, issues about identity and gender relations are dominating modern critical debates. Modern literary studies about

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[1] Some authors employ gender-biased language to widen the gap between masculine/feminine identities. Biased gender description creates social differences between males/females. This biased description is based on varied discriminatory facts which distinctively evaluate males/females.

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gender roles develop clear understandings about sex differences and gender liberation. Authors started to liberate males/females by offering re-newed gender selections and sex insertions. These modern modes of gender liberation are critically advocated to support males'/females' sexual transformation from one identity to another. In this vein, males/females are depicted with mixed gender traits to more promote their sexual transformation.

1.1. Gender/Sex Dichotomy:

Sex is the biological difference between men/women. It is the biological capacity which differentiates men from women. For Zimmerman and West (1987), men's/women's' sexual differences are pre-determined by various biological and physiological traits. External sexual features are effectively secured by the biological human design which guarantees the natural distinction between men/women. Sex reveals men's/women's physical illusion by making them visibly recognized as distinct human bodies. Most gender theorists and sexologists pay attention to different biological traits which separately classify the human bodies. Sex is the fixed entity which determines the biological reality. Evidently, it constitutes the biological fact about distinct gender categories. Sex is the natural design of human bodies. Gender, in return, is the social reality about masculine/feminine identities. According to Shapiro (1981), gender represents the social fact about males'/females' identities whereas sex represents the biological fact about men's/women's external physical traits. He says:

> (Sex and gender) serve a useful analytic purpose in contrasting a set of biological facts with a set of cultural facts. Were I scrupulous in my use of terms, I would use the term sex only when I was speaking about biological differences between males and females and use "gender" whenever I was referring to the social, cultural and psychological constructs that are imposed upon these biological differences. (Cited in Bonnie McElhinny, 2003, p. 22)

Accordingly, sex is the biological feature that reflects the functional mode of the body. The systematic analysis of sex mechanism helps to determine the biological differences between human bodies. Thus, males'/females' sexual differences are relevant components for ensuring their gender classification. Physiological factors influence gender behaviours. The biological differences between men/women often determine their social roles and positions.

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Gender is the social characteristics that shape human behaviours. It further demonstrates the social difference between masculine and feminine categories. Graddol and Swann (1989) suggest that gender goes beyond sex differences to more explain inferences which males/females display for approving their gender behaviours. Hence, sex is what individuals are born with, and this biological factor is rather based on physiological and anatomical differences which shape men's/women's bodies. In a broad sense, biologists have largely focused on sex differences for ensuring and determining males/females gender performances. According to Terman and Miles (1936):

> ... Sex differences are more than perennial stimuli to idle speculation, wit and literary art. Mass theories in regard to them are one of the most potent of all forces that operate in the shaping of human societies, from the most primitive to the most modern. In every culture they help to determine the accepted patterns of family life, of education, of industry, and of political organisation. (p.16)

Likewise, gender is understood as the bridge through which social practices are ordered, organized, and established. Zimmerman (1987) illustrates that gender performances, attitudes, and practices are established and sustained by society's norms and regulations. Gender makes social relations more organized. Gender relations are based on systematic social structures. These social structures are set to determine males'/females' gender realities. Men/women have distinct sex capacities which naturally express their biological re-productivity. The human body is structuralized by diverse biological characteristics which define its productivity. This natural process of productivity includes biological references, body appearance, and organic sex differences.

Connell (2005) suggests that gender is the result of different re-productive arenas. She further adds that the biological state of individuals cannot clearly determine what is happening inside their human bodies. For different sexologists, sex aspects are essential factors for gender identification. By that, sex differences are naturally set to separate the masculine body from the feminine body. In so many occasions, girls learn to use beauty cosmetics in order to be heterosexually attractive and boys work out in gyms just to develop their masculine physique. So, the human body is naturally shaped by diverse biological features which strategically construct valid realities about males'/females' gender practices.

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Gender, in this case, is more complicated than sex. Sex theorists often refer to the complex socio-cultural patterns before analyzing the human biological differences. According to Richard (1994), gender characteristics are socially set out to determine the process of interaction which underlines male/female performances. Thus, gender carries multidimensional aspects which combine difficult roles and experiences being re-generated by different participants. To some extent, gender is the social force which describes males'/females' relations, interactions, and performances. Hence, gender is context-specific. It is an evolving process which offers deliberate intersections between race, sexuality, and ethnicity. In general, gender enhances the relationship between sex, power, and performance. These related aspects often underline the social construction of gender identities. Males'/females' social performances are important for understanding their gender roles. The social construction of gender provides diverse interpretations about the human biological sex. Butler (1990) confirms:

> Originally intended to dispute the biology-is-destiny formulation, the distinction between sex and gender serves the argument that whatever biological intractability sex appears to have, gender is culturally constructed: hence, gender is neither the causal result of sex nor as seemingly fixed as sex. The unity of the subject is thus already potentially contested by the distinction that permits of gender as a multiple interpretation of sex. (pp. 9-10)

Both sex and gender have distinct and unique characteristics. Such characteristics are largely debated in the field of gender studies. Most feminists suggest that sex and gender have similar characteristics whereas others clarify that each concept is distinctively interpreted. Both of sex and gender are based on clear binary oppositions. To some extent, sexual characteristics are basic elements which characterize masculine/feminine categories. More interestingly, Richard (1994) explained that both gender and sex help to link or complete the other and any distinction between them could be biased and invalid. Sex identifies men's/women's biological and physical traits whereas gender characterizes their social and cultural practices. This combination between sex traits and gender qualities reinforces the systematic construction of masculine/feminine identities. According to Connell, gender includes "bodily structures and processes of human reproduction, organizes practice at all

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levels of social organization from identities, to symbolic rituals, to large-scale institutions" (P.71). Gender is the social structure which organizes males'/females' identities. These gender identities are socially ordered with reference to pre-defined sex realities.

Zimmerman (1987) often supports the link being made between sex and gender. For him, gender is not the sexual force that individuals are born with, but it is the social task being performed by those individuals. This means that men/women have biological sex characteristics which help them to produce adequate gender qualities. He further suggests that most sociologists connect men's/women's gender performances with biologically assigned sex traits. Such connection is logically asserted by balanced biological features and social interactions. He also confirms that sex and gender should never be separated simply because males'/females' social realities are closely intertwined with their biological facts. Gender is based on accurate biological traits and any difference between individuals is biologically asserted on the basis of diverse social realities. Zimmerman further explains that men prefer to wear trousers and women, in return, prefer to put on dresses simply to ensure their social presence. By that, gender is understood as the social selection whereas sex is understood as the biological selection. Anne Fausto Sterling (2000) argues that sex is combined with anatomical, endocrinal, and chromosomal criteria and any selection from these criteria is actually based on social and cultural beliefs which characterize male/female categories. She says:

> Labelling someone a man or a woman is a social decision. We may
> use scientific knowledge to help us make decision, but only our
> beliefs about gender-not science- can define our sex. Furthermore,
> our beliefs about gender affect what kinds of knowledge scientists
> produce about sex in the first place. (p.3)

Some feminists reinforce the role of sex in determining individuals' differences, attitudes, and performances. Those feminists made clear distinctions between sex and gender. For them, sex promotes the biological differences being made at the level of internal and external organs, chromosomes, and hormones. Such characteristics are essential features which describe the biological evolution of human bodies. Sex is an independent determiner that promotes the human evolution. So, males'/females' socially constructed identities could be undoubtedly changed due to their biological modifications. This means that gender is static

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whereas sex is dynamic. To some extent, this ideological distinction could be based on falsified assumptions. Bergvall (1996) and Butler (1990) argued that gender and sex are similarly alike and both lead to construct multiple gender identities. Sex determines men's/women's biological make up and gender, in return, builds up males'/females' social identities. By that, men's/women's biological characteristics stand to design, produce, or establish their gender realities. Butler further adds:

> It would make no sense, then, to define gender as the cultural interpretation of sex, if sex itself is a gendered category. Gender ought not to be conceived merely as the cultural inscription of meaning on a pre-given sex (a juridical conception); gender must also designate the very apparatus of production whereby the sexes themselves are established. As a result, gender is not to culture as sex is to nature; gender is also the discursive/cultural means by which "sexed nature" or "a natural sex" is produced and established as "prediscursive" prior to culture, a politically neutral surface on which culture acts. (p.10)

Furthermore, the human sex is very important in determining the development of biological mechanisms and organ structures. It could be evident that biological differences between men and women affect their gender practice. This means that men's/women's clear sex identifications urge them to produce appropriate gender behaviours. The variation in male/female designations cannot be captured without genetic and chromosomal development. Sex-based differences are, to some extent, fixed and unchangeable over time. In different societies, gender relations are differently interwined due to males'/females' views and perceptions. Unlike gender, sex is controlled and evaluated through various measurement techniques. For instance, the assessment of individuals' genetic and chromosomal evolution and other re-productive sexual organs is effectuated through stages. These stages are systematically organized to properly define sex characteristics. What concerns gender, there are not clear measurement techniques for assessing gender characteristics. Fausto-Sterling (2000) argues that sex includes physical, sexual, and genetic aspects which are necessary for the identification of gender differences among individuals. Such belief is reinforced by Terman and Miles (1936) who clearly explain:

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> It is almost universal that men and women as contrasting groups display characteristic sex differences in their behaviour and that these differences are so deep seated and pervasive as to lend distinctive character to the entire personality. (p.1)

Meanwhile, Johnson, Greaves and Repta (2007) theorized the link between sex and gender. They confirm that males and females are considered as binary biological categories which are compared and contrasted via particular parameters and variations. Some of these variations are related to genetic, hormonal, and physiological characteristics which draw up the biological dynamics. They also attest that male/female gender categories are asserted by other parameters which guide and direct the distinction being made between them. Hence, gender focuses on roles that males/females perform in a particular society. Undoubtedly, masculine/feminine behaviours are clearly reinforced by well-defined social practices. These practices underline the separation between sex qualifications and gender identification. In this respect, gender is identified via different interfering qualities. Stressing the same issue, Alexandra Aikhenvald (2016) clarifies that gender has three main faces: natural gender, linguistic gender, and social gender. For her, these gender faces are interconnected to offer valuable understandings about males'/females' embodied behaviours. The following scheme illustrates gender-related faces:

Natural Gender

Social Gender for humans

Linguistic Gender of humans

Social gender features projected onto non-humans

Figure 1.1. Aikhenvald's model of gender-related faces

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1.2. Gender Theories:

The study about gender and its effects on constructing the distinction between males/females is seriously debated by different theorists. There are different factors which contribute in constituting the basic distinction between males/females. These factors are important elements for ensuring gender-related differences. To large extent, gender relations are influenced by linguistic, cultural, and social factors which basically construct the systematic connection between varied sex groups. In different gender theories, the language being employed by males/females constitute their type of gender. The solid link between language and gender cannot be denied. The fact that language includes gender or gender includes language remains questionable for different gender theorists. Such interconnection between gender and language is methodologically advocated to reinforce the difference between different sex types. Respectively, gender is deliberately manifested through language which individuals use and interact with. So, investigating the relation between language and gender is important for illustrating gender-related identities. Gender is linked to socio-cultural aspects and linguistic capacities which practically construct males'/females' identities.

In this vein, the system of language provides symbols and meanings which facilitate the social interaction. Males'/females' abstract modes of thinking are interpreted through expressive language codes. This expressive language is structuralized to facilitate males'/females' social interactions. It further classifies males/females differently. Indeed, the language being produced by males does completely differ from the language being produced by females. Hence, language structures are used, employed, and produced differently by male/female gender groups. Indeed, language is set to capture gender differences throughout the productive utterances which males/females employ during their communicative interactions.

Gender differences are profoundly tied to various linguistic characteristics. Such characteristics can be easily identified throughout males'/females' use of language. According to Deborah Tannen (1990), gender-based differences are not only tied to linguistic factors but also combined to diverse social selections. Thus, gender differences are determined by males'/females' linguistic variations and these variations, in return, determine their social class and position as well. Trudgill (1972) clarifies that males/females often use distinct linguistic forms which prestigiously reflect their social context, culture, and traditions. In

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general, males'/females' linguistic variations are significant elements which make them identified as distinct language users.

Accordingly, males'/females' language has significant relevance in determining their gender differences. This language offers multiple choices which distinctively categorize their gender type. Different theorists examine males/females gender differences by referring to their selected language patterns. As being already noted, these gender differences are influenced by various factors which accurately determine the nature of males'/females' relational interaction. More clearly, males'/females' socio-cultural background, linguistic choices, age, and ethnicity are essential variables which determine their gender identification. In this regard, the language is emphasized to determine various gender identities.

Stressing Tannen's assumptions (1990), males'/females' language is the perfect medium which effectively determines their gender identities. For her, this interactive tool helps to construct valid gender groups. In this respect, language has significant role in revealing gender differences. This language theorizes gender differences between males and females. It further ensures their expressive attitudes, interactions, and performances as well. Different theories assert the solid link between language and gender. These theories are:

1.2.1. **The Deficit Theory:**

This theory is based on the assumption that women's language is deficiently produced. Different theorists assume that the language being produced by women is deficient and non-assertive. Women's language carries essential features of sympathy, respect, and tolerance. Such aspects often make their language less convincing. Lakoff (1975), the pioneer of this theory, argues that the feminine discourse is characterized with aspects of deficiency whereas the masculine discourse is identified with features of assertiveness, power, and authority. Language, for Lakoff, is the source of males' power, authority, and dominance. She further argues that females' language is characterized with deficient aspects which negatively evaluate their gender position. Those females mostly produce polite language patterns to assert respect. Females' politeness, respect, and dignity can clearly determine their language deficiency and gender powerlessness. In her point of view, female speakers encounter various problems which seriously implicate their language use. Females' polite structures contradict
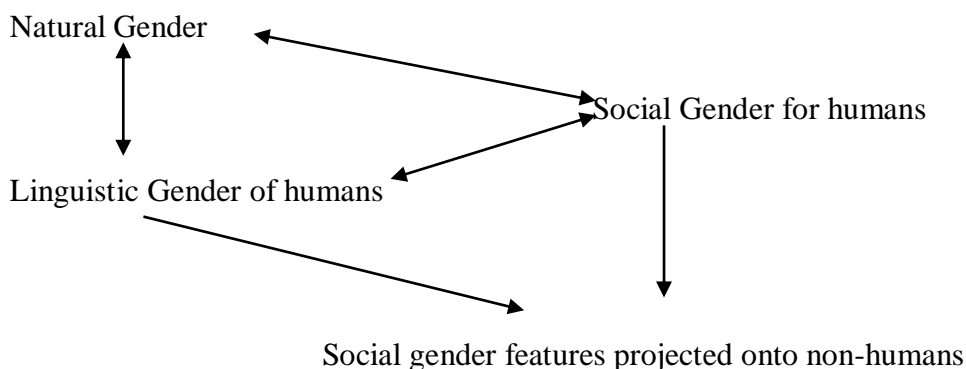
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with males's power structures[2]. Similarly, Cameron (1990) denotes that women are by nature "polite" because they are often represented as housewives or mothers who do care for their husbands and children. She also confirms that features of aggression and violence are likely to be tied to males. She clearly says "women's ways of speaking are, either by nature or nurture, deficient in comparison to men's" (p.14).

Additionally, Lakoff in her article: *Language and Woman's Place* (1973) concentrated on what she called "women's language"[3] by revealing the fact that women's speech is characterized with aspects of fear, hesitation, and weakness. These features can simply reflect the pure human nature and the flexible discourse of the female type. She also proclaims that women's language is enriched with aspects of politeness, dignity, and faithfulness which can clearly ensure their inferiority and subordination. For her, these aspects reflect women's emotional senses of purity and sensibility. Men in response, use harsh words and impolite structures just to ensure their superiority and dominance.

Cameron (2003) has clearly approved what has been articulated by Lakoff. She found out that women use more hedges, polite requests, and modal verbs in order to soften their voices. Cameron went further to confirm that women's thought is mainly based on essentialist views which determine the natural distinctiveness of the same category.[4] She supported Lakoff's words by stating that women characteristic way of speaking was, indeed, a factor making women unsuitable candidates for positions of public authority and responsibility(p.454).

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[2] For Lakoff, most women use appropriate language structures which reflect their sense of politeness and respect. Such aspects make their speech deviant, imperfect, and often deformed. Females' polite structures never ensure power and dominance. Women's speech is "deviant and different" from that of men's in terms of "conservative" speaking patterns. Lakoff argues that women should employ less prestigious language structures in order to overcome their state of subordination and inferiority.

[3] Lakoff was the first to make the separation between men's language and women's language. For her, women's language is easily differentiated because it is full with inaccurate features which denote hesitation, fear, and insecurity. In addition, women use hedges, discourse particles, and other strategic tools to get attention from those they speak with. So, women's language is characterized by its use of vocabulary items, adjectives, and other features of talkativeness. Such features are much supported by male conversationalists who do intentionally ensure their power-status on behalf of women's polite language.

[4] Cameron denotes that women have, by nature, subordinate positions. Women are housewives and mothers who take care of their children and husbands too. Such roles make women less convincing and decisive. So, women are distinctively categorized just to ensure the uniqueness of their gender type.

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Moreover, Cameron (2003) explains that the language being produced by men deviates from the standard norms and conventions. In so many occasions, men re-generate other linguistic structures just to make their discourses more empowered. This could be seen as an advantage behind males' convincible and powerful discourses. The Danish grammarian Jespersen (1922) adds that women's language is incorrect, deficient, and imperfect due to these views that are directly linked to aspects of powerlessness. Jespersen further clarifies that women's speech is deformed simply because women themselves apply correct, clear, and well-structured sentences. Such employment makes their speech differs from that of men's. He also claims that the social context plays a great role behind women's language deficiency. Indeed, the traditional social assumptions mostly make men's speech looks more standardized and acceptable whereas women's speech tends to be refined and inacceptable. In most cases, women are traditionally forced to be subordinated to men. These views are clearly illustrated throughout the language which women produce. Such language is widely represented as being culturally deficient and inappropriate in comparison to men's language.

Stressing these views, women often use standard language structures whereas men use deviant language patterns. For instance, women focus on verbs with their adjectives to describe a particular phenomenon. Men, in return, put their emphasis on simple nouns and verbs. This means that men use short sentences or clauses and women use long descriptive sentences. In addition, women use conventional language structures whereas men employ deviant structures. Lakoff confirms that women's talk is easily differentiated from that of men's in terms of linguistic accuracy. This differentiated way of expressing ideas portrays men's/women's target needs and interests. For Lakoff, women have deficit mode of thinking.[5] For Litosseliti (2006), men often refer to features of collage and coinage just to make their thought extend without efforts. She has also clarified that "standard and deviant" [6] linguistic structures are clearly set throughout men's/women's speeches. Respectively, men

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[5] Lakoff argues that women use soft words and phrases such as: "oh", "dear" and "sweaty". Such use can deeply affect their ways of thinking. So, women's deformed speech is the result of their deficit thinking.

[6] Women's language is correct and fits to the general norms of linguistic accuracy. This aspect of correctness makes their speech looks deformed not linguistically but rather socially. So, aspects of linguistic formality make women's talk more descriptive and attractive. That is to say, standard linguistic structures do not necessarily constitute the state of power and authority. Men, in response, employ deviant and impolite language structures. Such employment of deviant language structures makes them highly ranked in the system of power balances.

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can float language norms due to their state of mind (thinking) and in relation to the current circumstances as well.

Dubois and Crouch (1975) have added a nail to this theory. They have asserted that women apply tag questions in their conversations more frequently than men do. Maryann Hartman (1976) has also confirmed that female conversationalists prefer long answers just to make their positions within society more pleasant. Aries (1996) suggests that the function behind tag questions is to ensure gender presence or absence. As a result, researchers investigate ways of assimilated gender in conversations. Evidently, those researchers do not focus on the frequency of linguistic structures.

Coates (2004) believes that tag questions are employed to figure out the degree of certainty. If women are sure about their answers, they will use tag questions frequently. Similarly, if women are not sure about their answers, they will employ more descriptive structures. She also points out that most linguistic structures help to express meanings through various forms. This means that both men and women convey meanings throughout their own selected structures. So, men/women employ language freely and wisely in accordance to their intended interests. The following table demonstrates how men/women manipulate the language:

Men's and women's attitudes in interaction	
Men	**Women**
-Language is powerful	-Language is powerless
-The use of concise structures	-The use of hedges, empty adjectives
-Employ deviant forms	and intensifiers
-Speech is more direct/assertive	-Employ standard forms
-Emphasize target meaning	-Speech is less direct/assertive
-Speak less politely	-Emphasize Target rules
-Talk less than women	-Speak more politely
	-Talk more than men

Table 1.1. General characteristics of the Deficit Theory

It could be argued that Lakoff, throughout her deficient theory, made a clear distinction between men's and women's language. As being illustrated, women do employ

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polite expressions just to describe their typical aspects of sympathy and sensibility. At the level of lexis and grammar, the varied selection of distinct words and adjectives make their speech more attractive and less convincing. So, women's linguistic selections could be empty and meaningless. Unsurprisingly, Lakoff rather ensures that women are, by nature, obliged to exhibit qualities of deficiency, weakness, and subordination. Hence, women are implicitly integrated to men and this aspect could never be denied. This subordination to men, in her view, creates standard balances between both sexes in terms of power, authority, and dominance. She also observes that the feminine language contains varied linguistic selections which fallaciously convey meanings and interpretations. As a result to this, women's language conveys ambiguous meanings and falsified interpretations.

Similarly, Lakoff's analysis of men's/women's language is based on valid linguistic facts. She considered women as deficient speakers whereas men as perfect language users. In this respect, the female gender is deficiently categorized. Females' deformed language patterns affect their gender identities. As a result, language distinctiveness creates biased gender relations between males/females. The use of language differs from one individual to another and from one context to another. From critical perspectives, language itself cannot determine gender types and categories. These categories are evaluated with reference to various variables. Mary Talbot (2010) argues that women's language is not deficient, but their use of varied linguistic structures makes this language less convincing. By that, language is equally offered to males/females to practically improve their existence and identity as well. This language, for Talbot, is employed distinctly due to men's/women's referential thought. Talbot has clearly criticized Lakoff's model by saying:

> Lakoff put forward a hypothesis which was taken up with great interest by other feminists. There is, she claimed a distinct "women's language". She was referring to both language used by women and language used about them. Women, as she argued "experience linguistic discrimination" in two ways: in the way they are taught to use language, and in the way general language use treats them" I will concentrate on the first of these here. Careful to stress the cultural reasons behind it, she hypothesized that that women use language in a distinctive way, notable for its uncertainty, weakness and excessive politeness. She

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proposed a range of features supposed to express uncertainty and lack of confidence- as typical of women's speech. (p.36)

Holmes (1995) has also shown her contradictory views to Lakoff's model. She suggests that the linguistic features being used by women should not be taken as for granted elements which ensure their subordination. She clarified that men and women are biologically different from each other. For Holmes, the linguistic determination of gender types is not sufficient. Gender differences are determined with reference to linguistic, biological, and contextual factors. These factors have significant relevance in shaping men's/women's gender attitudes. That is to say, women's deficient language is influenced by various variables which all together constitute their gender category. Thus, women's weakness and inferiority are not linguistically set but socially reinforced. Atkins (1998) also offered contradictory views to Lakoff's model. She points out that females' powerlessness can be linked to their classification and participation in their speech communities. In this vein, females' inferior positions are socially reinforced by various social traditions and other historical conditions. These conditions have totally affected women's produced language.

In general, Lakoff's approach to men's/women's speech differences has been fully criticized by different feminist scholars. The language being produced by women cannot clearly determine their social deficiency and subordination. This could mean that either men or women may be inferior or superior while using language. This largely depends on their linguistic selections, interactive utterances, and communicative styles. As Litosseliti (2006) clarified, men/women can produce deficient language patterns. This deficiency is not linguistically asserted but rather ensured through various interfering factors. This widely means that men and women can select words, verbs, or adjectives which are not appropriate linguistically but can be socially relevant. So, gender determines the language and not the language which determines gender. Thus, the linguistic features are generalized structures being offered to different gender categories. In this regard, men/women are free to select what is appropriate for their gender and such selection makes the difference obvious between them. As a result, gender differences are tied to various interfering criteria.

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    1.2.2. **The Dominance Theory:**

The basic assumption of this theory is that males'/females' gender differences are influenced by aspects of power and dominance. Males'/females' language makes them classified into two distinct power balances. Indeed, the distribution of power throughout political and social domains is based on accurate language patterns. This means that power relations being politically, culturally and socially ensured are highlighted by the language being employed by both gender categories. This approach draws its general assumptions about gender differences on males'/females' power relations. Zimmerman (1975) clarifies that males'/females' communicative language reflects their basic power structures. This power is set to determine their social dominance or inferiority.

Unlike Lakoff's model, this approach fortifies the role of males'/females' linguistic structures in determining features of power and authority. Women's language is not deficient as it has been regarded. Those women should employ powerful language patterns which appropriately elevate their gender positions. This largely means that either men or women could produce deficient or powerful language patterns. These language patterns are identified with reference to males'/females' capacities in determining power and dominance. In general, this theory focuses on males'/females' verbal and non-verbal behaviours for maintaining power and dominance.

Moreover, Don Zimmerman and Candace West (1975) are among the pioneers of this model. For them, language has significant role in maintaining power, dominance, and authority. They made an empirical study based on 31 mixed-gender daily conversational segments at the university campus. After gathering data, they found that gender relations are strictly different in both cross-gender interactions and similar-gender interactions as well. In both cases (cross/similar gender interactions), patterns of interruptions, silence, and interventions between speakers and listeners are deliberately supported but with varying degrees. For instance, listeners who interrupt the speakers' conversations seem to have power and dominance. In addition, listeners who keep silent seem to be less powerful and less convincing as well. The gathered data indicates that most interruptions are done by male listeners to female speakers. There are only 2 interruption cases being done by female listeners to male speakers. In mixed-gender conversations, men do intentionally reduce women's chance to speak and express their opinions. By that, men's capacities to interrupt

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women's interactions are widely supported by their powerful presence in the system of gender relations.

In a related issue, Zimmerman and West (1975) further assert that women prefer to insert features of politeness and respect to prestigiously elevate their feminine value. Due to such prestige, women are distinctively categorized in the system of power relations. Indeed, women mostly prefer to employ "polite", "supportive", and "cooperative" structures. By such employment, women's produced utterances often look "weak" and "ineffective". Men's language, in return, looks more effective and convincible. In a similar vein, Janet Holmes (1995) argues that women are more polite than men simply because they are more sensitive to correct and acceptable conversational patterns. Thus, women enjoy interacting politely and cooperatively with colleagues and friends. They prefer to fellow forms of politeness, cooperation, and respect. These criteria may make them lose confidence. Holmes further confirms that women employ polite utterances to develop personal prestige and establish solid relations that are based on intimacy and closeness as well.[7] Men, in particular, employ language to assert power and dominance. She says:

> Most women enjoy talk and regard talking as an important means of keeping in touch, especially with friends and intimidates. They use language to establish, nurture and develop personal relationships. Men tend to see language more as a tool for obtaining and conveying information. They see talk as a means to an end and the end can often be very precisely defined-a decision reached, for instance, some information gained, or a problem resolved. These different perceptions of the main purpose of talk account for a wide variety of differences in the way women and men use language. (p.2)

Throughout her theory of politeness, Brown (1987) devoted much attention to issues of "power" which make men/women employ language differently. Brown suggests that women can easily loose aspects of power due to their polite language structures. She also explains that "power differences" oblige men/women to debate subjects by employing different ruling

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[7] In most social interactions, women cooperate with other conversationalists. Women do not assert power and dominance. By contrast, women prefer to be more polite and respectful. These feminine values reflect the source of dignity, respect, and tolerance being delivered by females.

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features.[8] Such features urge them to employ adequate linguistic strategies which reflect their degree of powerfulness. Brown further illustrates that men/women have various conflicting ideas which urge them to employ "special power rules". Men/women can easily regulate and modify these power structures to satisfy other speakers. In this case, various language users employ distinct power rules. These rules are implemented with reference to common social standards. So, aspects of dominance are not logically tied to men's/women's polite language utterances. Such strategic feature of politeness regulates women's gender interests. By that, aspects of power and dominance can be simply tied to men's/women's ruling capacities in different social contexts.

Brown focused on power rules to ensure individuals' degree of politeness. She explained that women's polite strategies impede their process of gaining power. Thus, power rules are ensured throughout speakers' different ends.[9] In so many occasions, women are more polite than men and this politeness is tied to their lack of power structures. Brown clarifies that women often try to save the face [10] of the speakers they are with (either men or women). This means that women do not produce utterances that threaten or disturb other speakers. She says: women are more sensitive from moment to moment to the potential face threatening of what they are saying and modify their speech accordingly (P.93). So, women's lack of power creates a kind of social distance between them and other conversationalists within particular speech communities. As a result to this, women mostly prefer to be polite through their communicative conversations. Throughout such conversations, politeness seems to be related to greater or lesser qualities of power being applied in men's/women's

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[8] In her theory of politeness, Penelope Brown (1987) used this expression to refer to different aspects which men/women employ for controlling the talk. Brown suggests that every conversationalist has his own ruling features which help him to direct the talk into his turn or position. Such features do not ensure power, autonomy or independence, but rather include appropriate talk patterns which keep the interaction more creative and cooperative.

[9] Brown explains that men often refer to aspects of power and dominance whereas women employ features of cooperation and politeness. Such conversational cues are widely identified throughout men's/women's produced talk and different ends (the talk outcomes).

[10] Saving someone's face: the term was first coined by Penelope Brown in her: "Politeness Theory". By this expression, Brown clarifies that polite speakers have direct intentions to save the face of other conversationalists. Polite speakers soften their speech to make other conversationalists feel more relaxed while interacting. So, this polite attitude reflects conversationalists' positive strategies to save their own faces and the faces of others who are talking with.

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discourses. By that, Brown's politeness theory builds up particular power structures which can be used for different ends. She says:

> ...if linguistic form differs in two styles it is because language is being used for different ends...only by probing below the surface and identifying the strategies that actors are pursuing when they speak can we see how the linguistic minutiae of utterances are related to the plans of human actors. (p.117)

Similarly, Treichler and Kramarae (1983) point out that the power which men hold often makes them dominate most discussions and interactive discourses. Leet-Pellegrini (1979) suggests that men and women experience language differently. This language is set to explain the way they cooperate, compete, or communicate with each other. Treichler and Kramarae further explain that woman to woman speech is based on more cooperative buildings. [11] Women help themselves to communicate cooperatively. Men, in return, are not interested with such cooperative discussions simply because they prefer to ensure power and dominance via different means. Thus, men's interactive style is more competitive and individualized whereas women's talk is more cooperative and socialized. In general, both men and women select from the huge linguistic repertoire what reflect their cooperative needs or powerful practice. For instance, women use hedges, adjectives, and pronouns to reinforce their cooperative conversations. Treichler and Kramarae say:

> This manifests itself in such speech markers as a greater use of personal and inclusive pronouns (you, we) and phrases (let's, shouldn't we); more ongoing reinforcement (head nods, mmhmms, etc.); more signs of interest in the forms of questions, interruptions for clarification and concern that all group members have a chance to speak; explicit acknowledgement of and response to previous speakers; utterances which build upon or elaborate previous utterances; and the resolution of conflict and competition in direct and usually non-public ways. (p.20)

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[11] Most women build up solid cooperative interactions between them. Women do not look for particular positions of social power and dominance. Those women prefer to attain prestigious social positions which largely ensure their feminine dignity.

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In his approach of Critical Discourse Analysis [12], Fairclough (1995) argues that men focus more on power issues in public places by providing "oppressive and repressive" discourses.[13] Men ensure power through spoken or written language to demonstrate their dominance in work place. Van Dijk (1998) suggests that politeness should never be underpinned in public and work places to repress workers' cooperative exchanges. He also confirms that the employer-employee interactive relations have to be strictly controlled.[14] Such discourses should never be based on relevant rules and values of cooperative interaction which threaten power positions of the dominant boss and subordinate worker. Features of power should be deliberately expressed in public talks and interactions. According to Lee (1992), men could be less powerful in their work place, but this can never deny their powerful positions in their social groups. Zimmerman and West (1975) clarified that men should never be "out of power rules" simply because they have superior gender positions. They suggest that men are, by their gender, more superior and powerful than women. In general, the distinction between men's/women's language is based on accurate features of power and dominance. The following table best illustrates this distinction:

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[12] A critical approach developed by Fairclough (1995) to investigate the relation between language, discourse, and power. Fairclough suggests that the social practice constitutes relational power modes that are reinforced and maintained through language.

[13] In so many occasions, men interact in more oppressive and repressive manners. Males eliminate all kinds of cooperative and supportive interactions especially with female partners. Those men deny any equal treatment with women.

[14] In most social practices, men refer to employ more rigid words and harsh expressions to ensure powerful positions. As it has been illustrated by Fairclough, men should exhibit power through all possible means just to keep their dominance extend.

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Men's/women's attitudes in interaction	
Men	**Women**
-Men are superior and dominant	-Women are inferior and subordinate
-Language to convey information	-Language to share/express emotions
-Seek to achieve "status"	-Seek to achieve "closeness"
-Ensure authority and independence	-Ensure friendship and intimacy
-Give "orders"	-Suggest proposals and polite requests
- Emphasize the "target meaning"	-Emphasize the "intended meaning"
- Interrupt more	-Interrupt less
- Try to be excluded from public talks	- Try to be included in public talks
-Show oppression by breaking conversation turn-taking.	-Show support by implementing conversation-exchange.

Table 1.2. General characteristics of the Dominance Theory

1.2.3. The Difference Theory:

The difference theory has been developed as a reaction to Lakoff's theory (1975). This theory bases its assumptions on John Gumperz's model of inter-ethnic communication. [15] In particular, the difference theory offers practical explanations about individuals' communicative interactions. Maltz and Borker (1982) suggest that men and women belong to the same social group but with different sub-cultural characteristics. This widely means that both gender groups have common social conditions which reflect, determine, or simply assert their cultural difference. Thus, individuals have distinct social positions which differently classify their habits and experiences. For Maltz and Borker, these habits reflect their capacities for ensuring adequate social interactions. So, gender difference is not related to women's deficient language or men's dominant positions. It is simply tied to various socio-cultural patterns. In general, this approach classifies men/women as "equal" social participants who have "different" gender performances. Men and women produce different social interactions because both of them have distinct cultural reflections. In this respect, men and women communicate differently due to their distinct sub-cultures.

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[15] John Gumperz (1922) was an American linguist. He was the first to develop the new cultural approach of inter-ethnic communication. This approach investigates different communicative problems which impede cross-gender interactions. For Gumperz, men and women represent different communicative styles due to their different ethnic characteristics.

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Tennen (1990) has further popularized the general assumptions of this approach throughout her book: Just Don't Understand: Women and Men in Conversation (1990). She clarified that this approach puts much emphasis on men's/women's "two distinct cultures".[16] This distinction demonstrates how men/women are classified into distinct social groups. Tennen believes that men/women grew up differently within the same social network. For her, such difference often makes them interact and communicate differently. She also suggests that men/women have to overcome their cross-cultural problems in order to communicate competently. Hence, Talbot (1998) claims that men's intentions to dominate conversations is mostly understood as a cross-cultural phenomenon. In cases of miscommunication, men or women often re-direct the speech to their sides to properly impose control or dominance. Johnson and Meinhof (1997) demonstrate that men/women could find difficulties in understanding each other. These difficulties could be linked to diverse issues of sub-culturalism. In this respect, men/women have to mitigate or modify their communicative codes which could impede the interpretation of their messages.

Therefore, this approach highlights men's/women's verbal and non-verbal communicative patterns. These interactive patterns make the difference between gender groups well-clarified and easily demonstrated. Maltz and Borker suggest that men and women are born with different abilities which prestigiously ensure their gender uniqueness. In some cases, men/women do not know how to produce effective communicative patterns. Effective cross-gender communication is related to strategic skills which accurately qualify men/women to understand diverse messages. Speakers from different cultural groups can face difficulties in understanding or interpreting verbal/non-verbal meanings. Some communicators are good listeners whereas others do simply interrupt. Similarly, some communicators are good speakers but their listeners cannot interpret what they are intending to convey. Respectively, such communicative problems may make the target message unclear and less understood. So, men's/women's different communicative orientations may impede their interactive processes. In this vein, both of them feel obliged to simplify their talk to achieve successful communicative outcomes. Maltz and Borker say:

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[16] Tennen refers to the difference approach as the "two-culture approach". Men/women have distinct cultural backgrounds. Indeed, they belong to different sub-cultures. Men's/women's gender difference is determined with reference to varied cultural settings.

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> In male-female interaction: men who think that women are always
> agreeing with them and then conclude that it's impossible to tell
> what a woman really thinks, and women who get upset with men
> who never seem to be listening. What we think we have here are
> two separate rules for conversational maintenance which come
> into conflict and cause massive miscommunication. (p.202)

More importantly, the difference theory investigates issues related to cross-gender communication. Gibbons (2001) argues that women prefer to maintain positive interactions to better resolve any conversational implications. Men, sometimes, prefer to be independent and dominant especially when engaged with female conversationalists. Female conversationalists consider gender-specific interactions as the basic network for social connection. Such network reflects the general values, principals, and traditions of various sub-cultural communicators. In this respect, Gibbons claims that men and women produce special communicative patterns which reflect their cultural difference. For him, men and women have "different cultural modes". These modes facilitate the accessibility of their gender interactions. In general, the difference theory offers equal chances for both gender groups. Such equality theorizes the "cultural difference" between them. The following table illustrates the basic assumptions of the difference theory:

Men's and women's attitudes in interaction
-No gender is superior than the other -Difference in "gender" is generated from difference in culture -Both men and women tend to ask questions -Both tend to interrupt the talk -Both ignore the other partner's utterances /comments -Both respond slowly depending on minimal responses -Both communicate through unenthusiastic manners -Both show similar mechanisms for controlling the talk -Both emphasize the produced talk more than the "talk-ends" or outcomes

Table 1.3. General characteristics of the Difference Theory

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Despite its profound theoretical and methodological evidence, the difference approach received a considerable criticism for its practical implications. Mulac, Bradac, and Gibbons (2001) proclaim that the difference approach offers little systematic evidence about men's and women's communicative outcomes. For them, different cultures create serious communicative problems. This widely means that each conversationalist reinforces the cultural norms which assert his/her gender difference. By that, men/women can easily apply their cultural values and principles without referring to any kind of cooperative interaction. Men/women have distinct cultural values which could make their communicative goals hardly achieved. Undeniably, men/women apply the same linguistic patterns but with different communicative functions. From cultural perspectives, the same words or phrases are likely to be used by both gender groups but with different communicative functions. Males'/females' linguistic, cultural, and social opportunities could be effective in proving their gender difference. This difference can regularly create cross-cultural misunderstandings. Mulac, Bradac, and Gibbons say:

> Perhaps the most important consequence of these acquired linguistic differences is misunderstanding in cross-gender communication. Boys and girls (as well as men and women) may share a common vocabulary but use that vocabulary in dissimilar ways. Miscommunication may also occur because of different, culturally based interpretations of a given linguistic behaviour. (p.122)

De Vito (2000) has also shown his contradictory viewpoints about this approach. He said that men and women produce different communicative styles due to their pre-defined cultural values. For him: "men's and women's communication styles are startlingly dissimilar...communication is the most glaring of the differences between the sexes" (p.84). De Vito went further to denote that men and women engage in interactions with different communicative intentions and this could lead to create serious cultural misunderstandings. Hence, cross-culture conflicts reinforce men's/women's gender differences.

Accordingly, gender differences are supported by wide cross-cultural traditions. In cross-gender communication, men and women look for ensuring their cultural heritage. Such cultural heritage helps to maintain "gender differences". From particular perspectives, men's/women's cultural differences implicate their communicative functions. In fact, their

communicative patterns seem to be less meaningful or simply misunderstood. In fact, men/women mostly prefer to re-direct the talk into their own cultural interests without showing any kind of cooperation. Such communicative behaviours make the intended meaning more difficult to interpret. As a result, men's/women's gender differences are influenced by diverse socio-cultural factors.

Ultimately, the Difference approach puts much emphasis on how gender is culturally constructed. It investigates gender differences with reference to males'/females' cultural network. This network is set to offer varied gender differences. Indeed, males/females develop various communicative patterns with reference to their distinct sub-cultures. Unsurprisingly, different conversationalists fail to transmit what they truly intend to convey and misinterpret what have been conveyed. So, the fact of having two sub-cultures may create difficulties in comprehending what has been communicated. According to Johnson and Meinhof (1997), this approach does not offer valid interpretations to men's/women's communicative attitudes. Crawford (1995) has severely criticized this model. For him, achieving clear communicative interactions can fail due to the fact of having two distinct cultures. Men and women do not show clear desires to cooperate with each other simply because they mostly prefer to fulfill particular cultural objectives.

1.2.4. **The Social Constructionist Theory:**

According to some theorists, gender differences are strictly tied to society's traditions. For Eckert and McConnell-Ginet (2003), there are various social factors which lead to construct gender relations. Maltz and Borker (1982) clarify that society plays an important role in constructing various gender types. For them, males/females construct their gender identities with reference to strict social conventions. Thus, gender differences are socially supported by various conditions which regulate men's/women's behavioral acts. Eckert and Connell-Ginet further confirm that both gender groups are naturally (biologically) having similar opportunities which help to maximize or enlarge their existence within a particular social community. In this regard, society creates valid distinctions between men/women. Distinct gender groups compete to assert their social position and identity as well. Maltz and Borker argued that men can easily assert their social existence, power, and dominance. Men often struggle to obtain clear power positions within society. This society constructs

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appropriate gender traditions which accurately separate men from women. The social classification reinforces the traditional binary opposition between males/females.

In addition, Eckert and McConnell-Ginet (2003) suggest that individuals often apply significant social structures which properly reinforce their communicative competence. This social practice includes activities, interactions, and behaviours which men/women produce within specific communicative context. Such social practice makes individuals emphasize what is conventionally significant. To some extent, individuals' behavioural acts serve to fortify society's conventional aspects.[17] Throughout different interactive processes, individuals learn how to apply, select, or simply perform acceptable social roles. By that, the social norms help to determine individuals' gender classifications. Indeed, individuals can be easily categorized due to their social choices, selections, and practices. In so many occasions, men/women perform adequate gender roles which accurately reflect their social value. In fact, they mostly apply appropriate social values which prestigiously classify their gender category. Society classifies men's/women's gender performances by applying adequate modes of measurement. Eckert and McConnell-Ginet clarify:

> The force of gender categories in society makes it impossible for us to move through our lives in a non-gendered way, and impossible not to behave in a way that brings out gendered behaviour in others. At the same time, the maintenance of gender categories depends on reinforcement in day to day behaviour. Male and female could not persist as structurally important social categories if we did not perform enough gendered and gendering behaviour-if distinct groups of people did not continue to act like "women" and like "men". In other words, the gender order and the social categories- male and female- on which it rests exist in virtue of social practice. (P. 50)

As mentioned earlier, this approach highlights the study about gender differences from social perspectives. Society constructs male/female identities with reference to their

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[17] Individuals should perform tasks that are socially acceptable. For Eckert and McConnell-Ginet, individuals' behavioural patterns are considered as valid social tools for ensuring gender difference. Those individuals should perform appropriate social roles which correctly classify them. Further, they should learn how to make valid connections between their gender performance and society's values.

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performances within specific communities of language practice. Henceforth, the Moroccan scholar Fatima Sadiqi (2003) clarifies that males'/females' gender performances are socially constructed. For her, gender attitudes are investigated from three essential dimensions. These dimensions are related to individuals' mutual engagements, common goals, and shared speaking behaviours.[18] Sadiqi also points out that the cultural background of each speaker or conventionalist is set to determine his/her existence within the social community. More clearly, each individual has a particular social image which reflects his designed cultural reflections. So, the produced talk is undoubtedly controlled by certain cultural dimensions. In addition to these cultural facts, men's/women's speaking attitudes and social positions make them look different in their communities. Hence, Sadiqi made a clear distinction between speech communities and communities of practice in terms of heterogeneous identities.[19] She says:

> Communities of practice are different from speech communities: albeit a great deal of heterogeneity with respect to age, power, etc. Within each community, communities of practice share a common goal in some sense, whereas speech communities do not necessarily share a common goal and, thus are heterogeneous in the strong sense of the word. (pp. 12-13)

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[18] Fatima Sadiqi is a well-known feminist thinker and social activist in Morocco. She made great contributions to the field of Sociolinguistics. She worked as a teacher of linguistics in Fez, Morocco. In her book: Women, Gender and Language in Morocco, she illustrates that women can achieve power in their societies throughout their selective use of language structures. Sadiqi clarifies that most gender behaviours are determined through three essential dimensions. First, individuals should build up solid social relations in order to construct significant identities that are culturally and religiously diversified. Second, individuals should set goals to properly achieve varied social tasks. Third, those individuals should consciously control their gestures, speaking attitudes, and daily routines to better effectuate solid relational interactions which fit society's values.

[19] Social identities include national characteristics which are, in return, perceived as homogeneous or heterogeneous identities. Homogeneous identities include the shared characteristics of ethnicity, language, traditions, and values. Heterogeneous identities reflect all the elements that are not shared by the same social category. In other words, the heterogeneous identity is diversified by the nature and quality of the same kind. This diversity determines the heterogeneous conflicts between different social groups. Respectively, these social groups are separated into: speech communities (individuals who are sharing a common language or a dialect) and communities of practice (individuals who are sharing similar knowledge or interests about specific domains). So, the heterogonous identity is the common feature in both communities.

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More specifically, Sadiqi clarified that individuals construct their identities throughout features of allegiance and alliance [20]. These features are not gender-specific characteristics but rather community-specific characteristics. Freeman and MC Elhinny (1996) noticed that gender attitudes are significant factors for constituting social identities. They also confirmed that the language which individuals use or produce helps in re-shaping their social relations. These relations, in response, construct their personal identities. For Janet Holmes and Miriam Meyerhoff (2003), the social identity is formed and constructed throughout individuals' interactive processes. So, individuals' gender identities can be clearly constructed via accurate processes of social interaction. Undeniably, male/female identities are built up with reference to diverse social interactions and performances. Such interactions are understood as verbal/non-verbal reflections which effectively assert their presence within their social communities. All these factors constitute the basic ground for establishing different gender categories. Janet Holmes and Miriam Meyerhoff clarify:

> These categories, in turn, are saturated with gender in a complex variety of ways. Categories may be constructed around different gender practices, for example, with more or less gender segregation, more or less gender hierarchy, more or less consensuality and these within different kinds of activities. The degree of hostility and/or segregation of categories may differ among males and among females, as may the need to exercise difference. It is the magnitude of this complexity that can make generalizations about gender problematic. (p.388)

Likewise, Sadiqi further argued that gender relations construct solid rules which regularly develop the social practice. Eckert and McConnell-Ginet also clarified that gender differences are largely tied to different social aspects. These aspects are related to the social status, class, race, and ethnicity. Stressing such views, Sunderland (2004) explained that men's/women's gender attitudes and performances create the difference between them. Indeed, each individual constructs his/her gender identity by applying accurate social rules. Males'/females' social attitudes are regulated by varied rules which coherently construct their

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[20] Sadiqi argues that individuals employ common social features which reflect their needs and interests. For her, such features have to be shared by all members of the same speech community simply to eliminate the social conflicts between different gender types.

gender identities. For Sunderland, gender-based differences are determined by attitudes, actions, and reactions being produced by individuals within specific social communities. According to Sadiqi, these attitudes and reactions constitute the difference between males/females. Hereby, the social reality about gender differences is obviously identified throughout strict features of heterogeneity. These features are socially shared by varied gender groups. The following table highlights the general characteristics of the social constructionist model:

Social attributes and men's/women's attitudes
-Social practice constructs gender structure -Men's/women's differences and positions are determined by social facts -Men/women are essential partners within the same social network -Men's/women's relations are regulated by social rules -Men/women have equal social positions -Society determines males'/females' gender differences

Table 1.4. General characteristics of the Social Constructionist Theory

Meanwhile, Dorothy Smith's Feminist Socialism (1990) combines Marxist insights (mainly of Faucault's) with other social practices which properly develop females' gender realities.[21] Smith suggests that males'/females' interactions and participations within society are reinforced by clear "social relations of gender ruling". [22] She reports that males'/females' interactive roles should be discussed as appropriate gender behaviours which reinforce their social orientations. She further proposed that gender distinctiveness should be evaluated with

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[21] This theoretical approach highlights issues related to social knowledge and philosophy. Smith's views are deeply rooted in the Marxist thought which examines features of inequality between men and women in different social practices. Smith started to investigate the nature of knowledge and how this knowledge is socially located. Accordingly, gender types are, by no means, socialized through class, race, and traditions which all shape or determine the social positions of these gender categories.

[22] Dorothy Smith suggests that different social relations are set to regulate the rules of "integration" within society. The sociological enquiry about the human existence and gender experience is structured by actual standpoints. Women, for instance, apply some rules which make the production and the application of their "ruling relations" hardly embodied.

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reference to adequate social rules. Throughout her Standpoint Theory[23], Smith analyzed men's/women's roles and positions through which they stand out in their social communities. By that, men's/women's gender roles are important standpoints to figure out their power within society. In this respect, society's equal opportunities help individuals to exercise power through varied gender structures. In general, Smith's theory aims to develop individuals' social realities about their gender.

To large extent, Smith's theoretical approach offers multidimensional explanations about men's/women's differences in terms of power and social positions. These explanations reflect men's/women's different standing positions within society. As being shown in the following figure (1.2), the Standpoint Theory illustrates the dual rational and non-rational dimensions of men's/women's power and occupied positions in the social standard hierarchy. By rational dimensions, Smith refers to men's/ women's' objective positions as "collective standpoints" whereas non-rational dimensions explain their subjective positions in the "individual frame" of social ruling. Individuals, by their social standpoints, constitute valid relations of ruling. So, discourses being produced throughout the "rational dimension" often reflect the "collective position" of those objective relations within the system of social ruling. Similarly, the discourses which are produced throughout the non-rational frame reflect the "individual position" of the subjective relations within the system of social ruling. This widely means that collective discourses of the rational frame seem to be more powerful and convincing than individual discourses of the non-rational frame. The following diagram best explains Smith's theory:

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[23] The term standpoint was first coined by the American theorist Sandra Harding. By this concept, Harding attempts to categorize the philosophical and epistemological senses behind women's knowledge. She argues that social hierarchies build up solid human relations that are based on the reality of the natural world. So, all humans have similar standpoints which actualize their social positions. Respectively, in her book: The Everyday World as Problematic: A Feminist Sociology, the Canadian sociologist Dorothy Smith (1990) shared similar views with Harding about gender socialized relations. Smith developed "the theory of standpoint" to practically exlpain how women's gender behaviours are "naturally invisible". Smith's primary aim was to prove that women have essential standpoints that are based on their integration to the human culture.

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Non-rational

Habituated experiential reality and

consciousness

Discourses of power

| Standpoint |

| Relations of ruling |

Individual ←

Collective →

Working existence

Institutions organizing and regulating

society

Rational
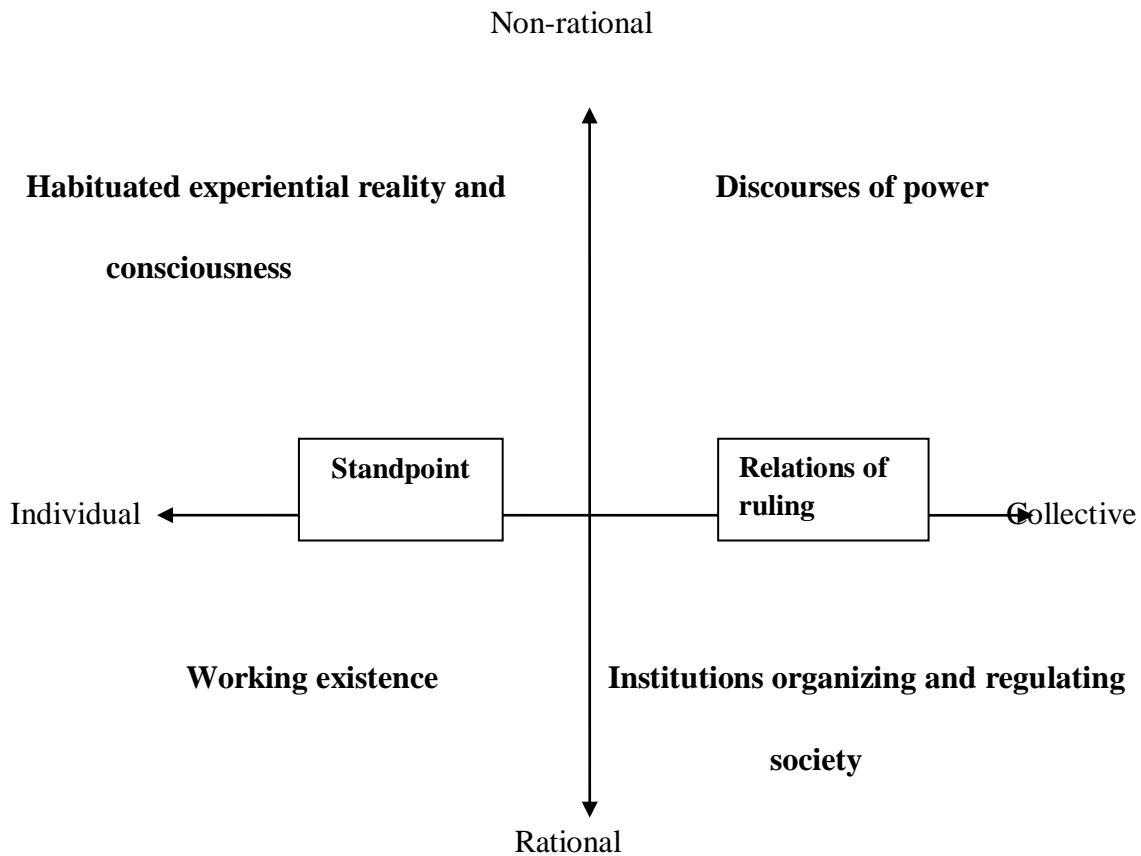
Figure 1.2. Smith's Concepts of "Standpoint" and "Relations of Ruling"

As being mentioned above, the study about gender is based on deep theoretical orientations. From particular dimensions, gender differences are investigated throughout men's/women's use of language. Women's language is deficient, deformed, and incorrect. This reflects their powerless positions within society. Men's language, in return, is well-constructed, correct, and complete. This reflects their powerful and dominant positions. Stressing other dimensions, differences in gender have been theorized throughout power relations in particular social contexts. Men/women have been classified to stereotypically balanced positions of power and dominance. That is to say, dominance is definitely based on masculine traits. Men possess dominant positions (due to their sex type) which force them to exercise power. In a broad sense, the study about gender still describes men's/women's differences throughout profound stereotypical assumptions. For Sarah Mills (1995), gender differences are influenced by various factors. These factors help to determine the production of men'/women's language. These diverse factors are clearly explained in the following diagram:

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Education   Culture/ethnicity   Relationship   Age

Female Production   Language   Male Production

Sexual orientation   Job/ Social status   Geographical origin

Figure 1.3. Influences on Gender and Language by Sara Mills (1995)

To sum up, it is very crucial to base the distinction between men and women on such diverse influences. Gender characteristics are linguistically, socially, and culturally constructed to overestimate "aspects of difference" between men's/women's categories. Hence, evaluating gender types in terms of power relations, communication styles, and other linguistic variations could lead to the creation of certain gender stereotypes. Men and women communicate and interact differently and this can be measured out throughout empirical evidence. In addition, men/women have different moods of expressing emotions, values, and intentions. Hence, the general stereotypes about gender categories reinforce the traditional assumptions which could separate or differentiate men's roles from that of women's. In this respect, men's/women's traditional roles help to assert their gender separation. Therefore, men's/women's language, sex, and social behaviour serve to classify them into two distinct categories. By such classification, males/females are clearly recognized and identified as distinct gender categories.

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2. **Traditional Gender Roles:**

Gender roles generally refer to the set of practices and experiences which are socially relevant to various gender classifications. Men and women are classified into two main categories. Each category reinforces specific roles and expectations being socially underlined. Gender roles are socially set to offer valid gender classifications. According to Jacobs (1991), gender roles are internal characteristics which facilitate the distinction of various gender identities. In this sense, gender roles are socially structuralized to measure out gender-related identities. This widely means that gender roles are socially determined whereas gender identities are constructed throughout accurate processes of self-development. Hence, gender identities are diversified by various social roles. Men's/women's roles are influenced by social and biological factors. These factors make the construction of male/female identities more personalized by unique gender features. So, gender identities are personal experiences which are definitely connected to diverse social roles. Linda Lindsey (2015) explains:

> A role is the expected behaviour associated with a status. Roles are performed according to social norms, shared rules that guide people's behaviour in specific situations. Social norms determine the privileges and responsibilities a status possesses. Females and males, mothers and fathers, and daughters and sons are all statuses with different normative role requirements attached to them. The status of mother calls for expected roles involving love, nurturing, self-sacrifice, homemaking, and availability. The status of father calls for expected roles of breadwinner, disciplinarian, home technology expert, and ultimate decision maker in the household. Society allows for a degree of flexibility in acting out roles, but in times of rapid social change, acceptable role limits are often in a state of flux, producing uncertainty about what appropriate role behaviour should be. (p. 4)

Respectively, gender role and gender identity are correlated in such a way which makes each element defines the other. Gender roles reflect the basic attributes which distinctively classify males/females. Those males/females are categorized as two distinct categories that strive for the development of their social identities. In this vein, social expectations about gender roles include diverse aspects which all together constitute masculine/feminine bodies. Jacobs (1991) confirms that some individuals cannot easily figure

out aspects of gender roles that are fixed or assigned to their biological sex. Those individuals are simply sharing multiple transgender characteristics which make their gender category difficult to identify. Individuals who change their gender type are undoubtedly having mixed sex characteristics. Such characteristics explain the biological variations which include hormones, chromosomes, and many other sexual features. By that, the sexual variation implicates males'/females'gender roles and these roles, in return, do successfully distort their gender type or category. In this regard, males/females are traditionally identified by their distinct gender roles. These traditional roles are:

2.1. Male-gender Role:

Traditionally, men's roles have been centered to different activities which contribute to the functioning needs of their families. Men, in particular, are submitted to farming, hunting, agricultural activities and other domestic works that are related to the responsibilities of bringing or gathering food. Thus, men do different and difficult works that are principally linked to their specific gender role. Those men are obliged to take control over their families due to their powerful positions and participations in different public works. Parsons and Bales (1966) demonstrate that men's effective works help them to stabilize different mechanisms for controlling their male-gender role. That is to say, men's functional roles are connected to different activities which ensure their powerful capacities and social privileges. Women depend on men to provide them with food, security, and protection. Women's dependence creates solid social patterns which urge men to be more responsible and reliable. In general, men's dominant positions are based on power, security, and stability. Men's hard works urge them to establish solid social structures which definitely reinforce their functional responsibilities.

Moreover, men/women have distinct gender roles due to their traditional practices within their families and work place. For instance, features of maternity and paternity create difficult tasks for fathers and mothers to improve adequate positions within their families. Castro (2009) demonstrates that men often oblige their children to construct effective relationships with their friends. Men participate in the construction of their children's psychological identities. In fact, they have clear and significant impact over their children especially in the way they think, act, or react. Bastidas (2009) argues that most psychological reports indicate that the solid relationship between males and their children is positively

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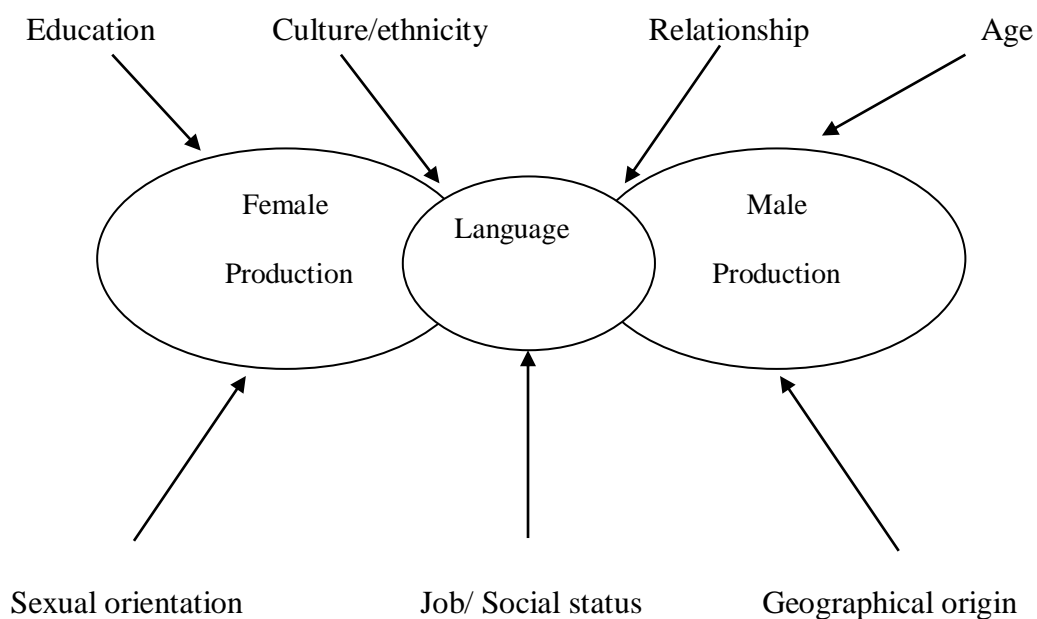developed and secured by regulated characteristics of maleness. It could be evident that males' identities are limited to specific dimensions which ensure and legitimize their masculine roles in traditional conservative societies. Unsurprisingly, males perform well-defined roles which prove their masculine power within their families and society as well. By that, males are identified by strict responsibilities which practically assert their competencies in achieving the masculine value.

Accordingly, men's performed roles influence their process of identity development. Thompson (1994) explains that men apply severe masculine behaviours which make them powerfully qualified. Well-structured masculine identities attract most adolescent males. Those males prefer to equip their gender identities with acceptable masculine roles. In psychology, masculinity creates coherent patterns which properly represent male-gender roles. Undeniably, male roles are developed via different masculine practices. For Thompson, some masculine identities are correctly performed whereas others are chaotically represented. He further clarified that normal/abnormal personalities equip males with different masculine roles. Particularly, adequate male personalities are prescribed to ensure relevant masculine practices within society. Such masculine personalities categorize males with reference to their powerful gender capacities. Thompson demonstrates that most men are definitely attracted to appropriate masculine personalities. Males with appropriate masculinities are socially classified as powerful participants who clearly represent their gender category.

From these perspectives, males with traditional masculine roles are socially privileged. Males are evaluated with reference to their traditional masculine roles. In some cases, males construct their masculine identities by applying accurate power traits. For Thompson (1994), there are various psychological factors which affect the masculine identity. Males, by their purified masculine qualities, are classified as powerful participants in gender hierarchical system. Those males could be confronted by serious psychological challenges which impede their process of masculinity improvement. Males, who apply valid and true masculine structures, are socially elevated to prestigious gender positions. For Connell (2005), qualified males have the psychological capacity to develop appropriate masculine behaviours. Some males do intentionally violate gender roles to liberate themselves from strict masculine traditions. This could mean that masculinity is linked to severe gender traditions which distinctively classify the male genre. By these traditions, males can either succeed or fail in

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achieving appropriate masculine identities. So, males can effectuate their masculine identities via appropriate or inappropriate practices.

Men have the social power to perform different masculine roles. They can improve their masculine abilities by applying strict gender roles. These roles are measured by severe masculine norms. Men with indefinite gender roles may fail in constructing appropriate masculinities. For Alvesson (1998), men have to follow strict gender behaviours within their families and even at work just to sustain the traditional form of masculinity. In this regard, males may feel obliged to imitate severe masculine attitudes to properly represent reliable models of masculinity. Alvesson further argues that males have to maintain their masculine evidence through reliable methods and models as well. For MacLean (2003), the true masculine act depends largely on accurate male behaviours. Males assert competence, self-reliance, and resistance via accurate masculine performances. Those males have to perform adequate masculine practices which positively interpret their gender competency. Williams (1995) clearly illustrates that males should be professional gender participants who properly apply "stereotypical masculine qualities, such as strength, technical proficiency and managerial ability" (p.12)

According to Ashmore and Del Boca (1986), the masculine identities are totally affected by severe psychological troubles. They clarify that males are socially privileged by aspects of power and dominance. These aspects can make them encounter serious psychological struggles which impede them from defending their masculinities. For that, males have to ensure their masculine competency by applying clear gender performances. Unsurprisingly, male-gender roles are socially affected by different social factors which may cause stress, depression, and anxiety. As a result to this, males often try to perform acceptable gender roles which profoundly dignify their masculine value. Ashmore and Del Boca further illustrate that some males perform particular social roles which make them face serious psychological fears. Hence, those males prefer to employ varied gender techniques which help them overcome such psychological fears. In this regard, the strict performance of acceptable gender roles is directly linked to specific behavioural norms that are socially structured. So, traditional masculine roles foster male-gender abilities.

More importantly, some male gender abilities are accused of being too masculine. MacLean (2003) denotes that the rigid application of masculine qualities often lead to ensure

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the practicality of male performances. Indeed, males' practical gender performances can establish valid and well-measured masculine types. This widely means that males should be more powerful, sensitive, and assertive in their processes of masculinity development. According to Chusmir (1990), some males feel less comfortable due to their traditional masculine qualities. For him, those males should possess many masculine qualities which reflect their social value. Interestingly, males have to express their masculinities throughout valid and appropriate social practices. Such socialized practices do not only contribute to males' masculine qualities, but also build up clear strategic relaxations which reduce the psychological fears. Chusmir also explains that males' mental, emotional, and sexual capacities do not impede their masculine production but rather enhance their prestigious male-gender components. Definitely, males' psychological connections reinforce their hegemonic masculine practice.

Likewise, Stallman (1998) suggests that males' gender roles are explored via different stages through which each male designs his own identity. Males' roles are significant simply because their sense of progress is defined and evaluated through social norms of identity improvement. Therefore, males' masculine progress is connected to legitimate gender practices. Unlike women, men did not struggle to gain social liberation and gender equality. For Stallman, males focus on social discussions and gender decisions which foster their resistance, power, and dominance. These gender capacities help them to control females' actions and reactions as well. Stallman further demonstrates that males (who encounter serious difficulties) have to construct solid gender roles just to make their masculine perceptions fit with society's norms. For him, males should relate their masculine voices to features of power, strength, and oppression just to provide clear knowledge about their gender roles and positions within society.

Stressing another point, various gender debates are fundamentally relevant for the comprehension of gender practice. According to Lauret (1994), gender ideologies are set to empower male-gender roles. He further explained that males' gender capacities are appropriate strategies for enhancing the masculine role. Lauret argues that most males perform traditional works which fortify their masculine value. This widely means that males prefer to work hard just to ensure their masculine power. Traditional males are not inspired to express their emotional feelings. These emotions are purely feminine. Respectively, females

are spiritually inspired to express feelings and emotions via different affective modes. Those females feel obliged to show love and respect to their husbands, fathers, and sons. In general, traditional masculine/feminine identities urge males/females to perform appropriate gender roles which assert their social value.

To large extent, various males seem to be affected by traditional masculine roles. Those males feel urged to fulfill their masculine responsibilities in their families and at work place. According to Cross and Bagilhole (2002), most traditional males challenge their gender by bringing their masculinity into practice. The traditional masculine practice is reinforced by accurate gender roles. Masculine males perform different gender roles by applying strict social norms. Society provides males with different opportunities to promote their masculine identities. Competent masculine males have the social power to impose control and dominance over females throughout autonomous gender practices. Adequate masculine roles are socially advocated. Traditional gender practices oblige males to preserve their masculine virtues. Such virtues urge males to be faithful, loyal, and confident. In addition to these virtues, males should apply strict masculine norms which assert their power and dominance. From these perspectives, the traditional masculine role should be preserved from any threatening condition. Males have to maintain their masculine power by applying significant gender practices.

2.2. Female-gender Role:

In traditional societies, women are regarded as essential gender participants who perfectly apply their feminine role and responsibility within their families. Litosseliti (2006) believes that femininity is the soft characteristic which relates social virtues with females' gender roles. Hence, females' roles are connected to coherent qualities of maternity, motherhood, and other feminine issues. Traditional females, in particular, do never apply dominant gender patterns within their families. According to Litosseliti, females' traditional roles are connected to expressive qualities of femininity. In addition, females' involvement and participation in different social events are approximately tied to their limited feminine capacities. In this respect, females have to perform appropriate gender roles which reinforce the dynamic characteristics of their feminine virtue. Litosseliti further illustrates that the traditional division of gender roles is set to reinforce females' qualities of inferiority and

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subordination. These feminine qualities are not considered as ideal gender tasks, but rather identified as acceptable social capacities which deeply foster females' reliance to males.

Respectively, Hacker (2003) clarifies that males'/females' traditional roles determine their constant activities and roles within society. For him, males perform instrumental roles whereas females perform expressive roles. [24] He deeply clarifies that husbands and fathers should be aware of their responsibilities towards their wives and daughters. Such responsibilities do positively foster their masculine roles. This widely means that males have to provide security and physical support to their female partners. Wives and mothers, in response, have to provide their husbands and sons with love and emotional support which perfectly ensure their purified feminine roles. By that, the family system will be deeply balanced by strict roles and activities being distinctively devoted to male/female members. For Hacker, gender binary forces will be easily distorted if male/female members overlap their assigned roles. In this vein, males'/females' distortion of traditional gender roles leads to subvert their masculine/feminine identities. Effectively, the distortion of traditional gender roles creates serious ambiguities which deeply affect gender relational system. Hacker adds:

> When the husband-father takes the instrumental role, he is expected to maintain the physical integrity of the family by providing food and shelter and linking the family to the world outside the home. When the mother takes the expressive role, she is expected to cement relationships and provide emotional support and nurturing activities that ensure a smoothly running household. If too much deviation from these roles occurs or there is too much overlap, the family system is propelled into a state of imbalance that can threaten the survival of the family unit. (p.7)

In this vein, males/females started to call for different contradictory demands. Males, for instance, try to harmonize their masculine roles throughout more hegemonic practices whereas women attempt to actualize their existence via different supportive means. For Merton (1968), males/females try to diversify their gender roles by applying renewed social

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[24] women are too emotional especially when expressing their needs, demands, or desires. Mostly, women express clear emotional images about themselves to attract males about their purified nature of tolerance, love, and fidality.

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practices. These practices offer varied gender chances for males/females to renew their performances. Males/females, by such gender opportunities, can clearly re-direct their masculine/feminine abilities. Nevertheless, renewed feminine roles can create serious gender conflicts especially with male partners. Feminine performances are strategically developed to create multiple gender choices in different social practices. These feminine choices are evaluated as valid selections for their female gender practices. As a result, female gender roles would be overloaded with essential feminine features which foster their independence in that hierarchical system of gender relations. So, females' roles will necessarily reflect their current needs in determining femininity. These feminine roles eliminate all kinds of masculine dominance.

Therefore, Cornillion (1975) believes that females could achieve their femininity through various gender practices. These practices help to actualize their feminine roles via clear social structures. More clearly, females should regulate their performances with reference to accurate social norms which elevate their feminine existence. Cornillion further argues that most feminine virtues and values express females' perceptions about their gender existence. She also argues that females' traditional roles carry meaningful realities about their femininities. Hence, females are daughters, mothers, and wives who truly represent tolerance, love, and sympathy through pure feminine manners. Cornillion clarifies that females apply "feminine aesthetics" [25] which accurately reflect their gender sensitivity. In some social contexts, the feminine image is changeably perceived due to females' renewed gender participations. For Cornillion, males with strict masculine practices are socially glorified. Similarly, females' feminine reality is socially perceived with reference to relevant gender norms and traditions. Gender parameters about females' roles are theoretically set to evaluate the true aspects of femaleness. She adds:

> If I claim that women internalize the male idea of the feminine and create
> themselves in the shape of the idea, then it would appear to follow that there
> would be no difference between the idea of the feminine and the reality of the
> female. But there are differences in both cases. The difference is that in the
> male culture the idea of the feminine is expressed, defined, and perceived by

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[25] Most feminists tend to reinforce women's aesthetic values through different thematic orientations. This aesthetic nature empowers the basic features of femininity.

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> the male as a condition of being female, while for the female it is seen as an
> addition to one's femaleness, as a status to be achieved. (p.28)

Sherry Ortner (1996) demonstrates that females have important roles in society. These roles signify the emotional power and sympathy of most females. This identification about female roles and positions within various social contexts represents vivid images about "real women"[26]. For Ortner, females' emotionally empowered roles carry significant determinations about the feminine identity. She also explains that not all females carry valid feminine values and principles. Some females may have devalued feminine characteristics which clearly determine their gender confusion. Unsurprisingly, the devalued image about females' feminine attributes could create negative understandings about their gender roles. By that, women should develop their feminine sense by depending on accurate gender attributes which distinctively classify them. This distinction reinforces their social sense of individuality and gender uniqueness. Self empowered women carry individualistic senses about their feminine value. These values are only understood when females' love, sympathy, and tolerance are connected to accurate gender determinations.

Stressing another issue, Alexandra Aikhenvald (2016) suggests that men employ strict gender forms to define their social manhood. In addition, they employ a special language which asserts their masculine power. Men do purposefully apply powerful language patterns to reinforce their positions, roles, and existence. For her, men's powerful language and oppressive gender roles creates serious threats. [27] Women may feel less able to develop their feminine sense. Those women can hardly express their needs and demands. Indeed, socially threatened women fail in constructing solid gender identities and feel unable to participate in different social debates. Alexandra further clarifies that women have to ensure their social existence by applying valid gender traits. These valuable feminine traits help them to be socially integrated as important gender partners. In this respect, women have to make their language voiced and heard by different social partners. Indeed, women should make their

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[26] In different social relations, women are less empowered due to their biological nature and emotional weakness. Women have to empower their gender positions by reinforcing the feminine values which represent the pure nature of the female body.

[27] Men's oppressive roles urge them to impose dominance and control. Such oppression may weaken women's defensive roles and threaten their gender position.

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speech more convincing. The feminine language should define and identify women's gender force and social existence as well. The American literary critic Shoshana Felman explains:

> The challenge facing the woman today is nothing less than to reinvent language…to speak not only against but outside the structure…to establish a discourse the status of which would no longer be defined by the phallacy of male meaning. (Cited in Warhol, 1997, p.18)

To large extent, traditional females mostly prefer to insert valid gender traits which correctly assert their sense of womanliness. This sense is associated with accurate features of femaleness being appropriately improved by females. By that, traditional females perform varied gender roles which effectively reflect their feminine value. Fuss (1998) suggests that females' gender behaviours and performances are related to well-defined feminine traits which clearly determine their social uniqueness. True females have the capacity to offer valid social decisions. Those females are emotionally inspired by valuable feminine expressions. These emotions serve to sustain their traditional feminine sense. In this respect, the feminine value is traditionally reserved by females' expressive emotions and purified virtues. This value deeply glorifies females' gender roles. The feminine power behind females is connected to their purified values and dignified inspirations. This power is traditionally asserted by their valuable gender capacities. Hereby, the feminine identity is structuralized by accurate gender forces. These forces are traditionally delivered to express the pure feminine value. The traditional feminine sense is perceived with reference to females' glorified gender capacities and forces as well.

From particular perspectives, male/female roles are traditionally tied to stereotypical gender practices. Connell (2005) and Jule (2008) clarify that traditional gender roles are considered as personalized social acts which distinctively separate the masculine value from the feminine value. Traditional gender roles are set to reinforce the social beliefs about males'/females'' values. These social beliefs are, in a way or another, the basic traditions which develop the stereotypical images about various gender groups. This means that males/females are traditionally guided to perform acceptable gender performances which strictly reflect their social values. The masculine/feminine values are socially pre-determined with reference to males'/females' gender experiences, roles, and performances. Gender experiences should be correctly designed. Indeed, males should perform adequate gender

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roles which strictly ensure their power and dominance. Females, in return, should perform adequate gender roles which clearly reflect their emotional innocence, purity, and dignity as well. These feminine characteristics are significant gender forces which distinctively classify them. Aries (1996) argues that traditional males should express their masculine power and authority by applying suitable gender forms. Females, in response, should deliver their emotional support and tolerance via clear gender practices. Traditional gender relations fortify males'/females' social connection. By that, gender roles and differences are understood with reference to well-connected social relations.

3. Challenging Traditional Gender Roles:

From particular perspectives, men/women perform distinct roles due to their sex differences. Women, for instance, do the housework and take care of children whereas men work hard to provide standard living. These traditional roles reflect the stereotypical image behind their distinct gender characteristics. Indeed, men/women are distinctively classified due to their biological sex differences and gender role representation. This traditional gender classification made women feel socially devalued and discriminated. As a result, they started to negotiate issues related to gender equality and role liberation. Women started to extend their feminine gender to gain more prestigious social positions. In fact, those women started to liberate and re-free their gender type from any traditional classification which restricts their feminine role.

Females' gender consciousness urged them to extend their feminine performance, role and participation. Some females started to perform more masculinised roles to get equal positions with males. Similarly, some males started to liberate their masculine roles by inserting extra gender qualifications. Respectively, males'/females' newly performed roles create serious gender contradictions. Gender role conflicts can largely lead to distort traditional masculine/feminine identities. By such distortion, males/females are evaluated not to what have been traditionally pre-assumed about their gender roles, but to what is newly perceived. These newly performed roles are:

3.1. Male-feminised Role:

In her book: The Gender of Modernity, Rita Feleski (1995) illustrated that most novelists do purposefully reinforce the social norms and values being imposed over

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males/females. Society's norms and values are deeply theorized as standard beliefs which individuals have to fellow. Feleski confirms that males/females are not obliged to fellow such strict beliefs. Males/females are offered multiple choices to regulate and modernize their traditional gender practices. Stressing this particular point, traditional gender roles can be modified or simply rectified by various re-newed insertions being equally offered to males/females. Traditional gender mechanisms have been criticized for their discriminatory classifications. By that, modernist authors started to re-new male/female roles by offering modern gender options which prestigiously liberate their social positions. This re-newed system of gender classification constitutes varied categories with indefinite sex characteristics. So, masculinity/femininity as two distinct gender categories will be characterized with multiple sex qualifications. Males/females will have the capacity to change their gender reality by inserting extra sex features. Feleski explains:

> In the complementary opposition of industrious masculinity and nurturing femininity, was a central symbolic mechanism in the reproduction of dominant value systems. In undermining such distinctions, the feminized male became a provocative emblem of the contemporary crisis of values and the much proclaimed decadence of modern life. Masculinity, it seemed, could no longer be taken for granted as a stable, unitary, and self-evident reality. (pp. 91-92)

Therefore, Anthony Clare (2001) believes that males' roles and behaviours are strictly related to their biological make up. If these roles are equally expressed by females, males have to re-new these roles just to ensure their gender uniqueness. Thus, males'/females' equal gender performances have to be rectified simply to assert what has been stereotypically devoted to each gender. Occasionally, some males perform more feminine roles just to show their ultimate capability to include femininity to their masculine sides. Clare adds that some males have purposefully reversed their traditional masculine roles by inserting mixed sex qualifications. For him, androgyny as a new sexual order drives most men to accept identity-change. Androgyny is clearly fortified by various authors for its sexual power which facilitates the process of identity liberation and gender change. Clare further argues that males with androgynous identities are socially stigmatized due to their reversed gender type. By such androgynous change, males prefer to be socially identified as "new men" with more

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feminized features. These mixed features create serious challenges which negatively affect men's gender identities, expectations, and determinations.

Stressing another issue, Burke and Collins (2001) observe that some males feel frustrated due to their inappropriate occupations and less pleasant jobs. In work places, bosses and managers do exercise power over male/female workers throughout severe conditions of labour force. Male workers, for instance, can deeply recognize the state of fear threatening their masculine presence. For Coates (2003), the carried sense of being less masculine could lead male workers to enact or react via other expressive manners. This means that male workers could feel frustrated by the authoritarian power of their boss. Coates adds that males who are oppressed by other powerful males can feel the need to re-shape their masculine bodies. In this regard, the male body may be covered by different fashion items which ensure its mixed gender capacity. These mixed gender qualities can help those male workers to re-insure their masculine presence. The masculine body seems to be covered by various sexual capacities. The feminization of the body does not only influence males' physical presence but also challenges their inner psyche. By that, males will think, interact, or behave as if they are females. For Evans (1999), the feminized male body can be effectively re-shaped by clear clothing items and sometimes by surgical operations which completely change its natural sex.[28]

Likewise, Bowl (2001) considers the process of feminizing self-identity as a complex set of ambiguous shifts which have never "been functional as might be expected" (P.117). For him, the masculine man has to construct and maintain his self-reliance and competence through strict aspects of manliness. Hence, aspects of masculinity cannot be mixed, changed, or modified by other feminine qualities. Such fusion between both gender qualities cannot be socially tolerated. These views have been reinforced by Mclean (2003) who says that males should reform their identities via solid and reliable principles instead of feminizing their masculine bodies. Thus, the masculine roles have to be clearly based on hegemonic gender structures. The masculine qualities should reflect the degree of proficiency, reliability, and conformity to those male-bodies. Mclean went further to explain that the process of feminizing masculine bodies urged writers to canonize femininity as a secondary option to

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[28] Recently, some men do prefer to make medical sex reassignment surgeries to profoundly change their identities from maleness to femalesnes. There are several surgeries which those men attempt to do (including facial feminization surgery and breast lifting). Men who are typically interested in fashion shows and trendy looks (physical appearances) tend to do such cosmetic surgeries.

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most males. Orme (2002) argues that males should refer to femininity as an optional selection and not as a fundamental need. To certain limits, females' intentions to masculinise their identities could be supported, but males' intentions to feminize their identities could never be tolerated.

Femininity can be included, added, or inserted within various male bodies as a strategic selection and not as an ultimate result. This means that males have to insert other feminine values to more dominate females. This inserted femininity does not necessarily sexualize the whole male identity. Alvesson (1998) assumes that males are installed in the social network as relevant experts who deliberately figure out the tensions which affect their gender and the other feminine nature. Christie (2006) adds that males are conscious about the valuable feminine characteristics and qualities which resemble their state of being in particular contexts. As a result, males do not only perform their traditional gender roles, but also insert other feminine actions or behaviours when necessary. Males perform different roles which ensure their hegemonic presence especially when they feel that their identities are truly threatened or endangered. Indeed, males create essential and suitable necessities just to keep the general framework of their profound identities saved and secured. Christie also argues that males could perform specific feminine roles simply to protect their purified masculine features from any kind of gender transitional shift. Males, by their feminized roles, can be clearly integrated in various gender practices.

Importantly, Gerstel and Gallagher (2001) consider males' feminized acts as privileged and prestigious gender selections. For them, males often associate their roles with canonized masculine behaviours to practically restore and save aspects of dominance and leadership that are related to their gender-type. In addition, Cree (2001) suggests that the masculine identity is characterized with various qualities which resemble mixed gender behaviours. In this sense, the mixed masculine act is determined by men who remain close to women and their feminine qualities. This widely means that masculinity covers various feminine characteristics which strategically control gender relations. For Simpson (2004), the feminine qualities lead to re-generate different types of masculinity. From another viewpoint, Lupton (2006) argues that the feminized male can hold different stigmatized characteristics which reflect his deficient masculinity. This stigmatized masculinity seems to be less effective due to those inserted feminine qualifications. Such link between masculine/feminine attributes may lead to

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stigmatize men's roles. Unsurprisingly, the feminized male can experience severe segregations in his traditional society. In this sense, males have to locate their roles and presence via adequate masculine manners.

As Bowl and Orme (2001) have already proposed, some males emphasize non-traditional masculine qualities just to liberate themselves and empower their "vulnerable maleness".[29] This liberated manliness indicates the degree of comfort and relaxation which males generally confront in their progressive development of masculinity. So, instead of subscribing to traditional gender roles, males do successfully bring various feminine qualities into their masculine practice. Those males can easily integrate aspects of tolerance, sensibility, and fidelity to their masculine practice. By that, males can be emotional and sensitive more than women themselves. Respectively, Chusmir (1990) illustrated that most males aim to bring or insert as much feminine qualities as they can to their masculine repertoire just to manipulate and control the female gender. Hereby, males' feminized behaviours should not be regarded as negative attributes to their specific masculine gender. Chusmir, in his studies about men's behavioural patterns, has clearly asserted that most males in their non-traditional roles do possess "many of the same traits and characteristics often attributed to women" (P.14). In this regard, males' feminized qualities are overemphasized not as "odd" selections, but rather as enthusiastic experiences for settling male identities.

In general, males' attitudes to feminize their roles could be regarded either as free selections or conditional obligations. This means that females' intentions to re-design their feminine roles could negatively affect males' gender positions. Spender (1984) argues that females' intentions to improve their gender roles and positions could make males lose their hegemonic masculinities. By that, the traditional masculine identity could be easily threatened. Females' desires to imitate some masculine types reflect their gender interests to empower self-identities. Similarly, males' intentions to feminize their masculine roles urge them to accept the modernized aspects of gender shift. From these perspectives, males' feminized roles can, to some extent, subvert their masculine identities. Feminized masculinity,

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[29]Males with vulnerable masculine status feel urged to liberate their gender identity. This liberation is effectuated to eliminate any kind of gender oppression. Such process of identity liberation creates a special sense of relaxation. By such relaxation, men show clear desires to re-direct their maleness towards femaleness. Males' intentions to feminize their gender roles are successfully related to accurate modes of relaxation which greatly facilitate the process of masculinity re-development.

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whether being intentionally feminized or determined to be feminized, may distort the hegemonic presence of most males. For Spender, males with feminized identities can easily accept any re-newed gender identity. So, females' varied experiences of identity empowerment can be considered as excellent gender processes which eliminate males' dominance. The feminized male cannot provide appropriate masculine practices that are traditionally legitimatized. In general, males' renewed gender performances deliver fallacious understandings about masculinity.

3.2. **Female-masculinised Role:**

It could be clarified that females' free gender insertions may make them lose their pure feminine traits which they were proud of. The American critic Adrienne Rich (1971) confirms that society's patriarchal norms underline specific roles for each gender just to keep, restore, or sustain the traditional masculine/feminine traits. This culture often obliges men/women to perform these "underlined roles" just to keep gender system more balanced. Women tried to find more reliable models just to express themselves and participate in different social practices. Indeed, women started to write and participate in different fields just to empower their feminine positions. Rich adds that female writers portrayed women with liberated gender performances to better extend their existence and ensure their valuable presence as well. In this sense, Rich defined the language that is centered to males as the "oppressor's language". [30] For him, female writers have to use the language in similar ways as males do just to have equal positions and acceptable roles in their patriarchal society. He also argues that females have to ensure their roles and positions the way they want and not as what have been already underlined for them.

According to Susan Gubar (1996), women have been portrayed as mothers, sisters, or wives who traditionally celebrate their womanhood via acceptable gender practices. Gilman (1985) argues that women are no more viewed as serious-minded figures who struggle for their dignity and purity. Those women are generally identified as strong, resistant and independent defenders who often reject males' authority and dominance. The liberated females have effectively empowered their sense of femininity. Indeed, females started to

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[30] Rich confirms that women use language to communicate politely whereas men use language to oppress those women. This oppression extends the social seperation between men/women. For Rich, the language of gender constitutes the social norms which characterize thoughts and beliefs of dominant males.

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empower their gender roles just to eliminate the social oppression being strictly imposed over them. Respectively, the feminine philosophy has been developed to eliminate the traditional gender stereotypes. By that, female characters started to account for their own values, principles, and privileges via expressive gender manners. The feminine consciousness is developed to express the privileged gender reality behind females. In this regard, females' newly experienced roles make them identified as true strugglers who defend for their liberation via legitimate practices.

Modernist female writers employed various aesthetic strategies for the need of exploring the new feminine role and identity. The feminine image has been overloaded with mixed gender characteristics which all together help to re-design the traditional feminine identity. This renewed feminine image is developed via multiple strategies which effectively convey vivid descriptions about females. For Gubar (1996), females' presence has been overemphasized to assert their effective role in the modern world.

Indeed, females started to promote their gender performances simply to reinforce their true feminine sense and sensitive womanhood.[31] The newly asserted feminine role is developed with reference to mixed gender characteristics. By that, females' traditional responsibilities seem to be negatively portrayed due to their harmonic employment of mixed gender features. Evidently, the feminine identity is qualified with multiple gender choices which practically assert its modernized integration within the system of power relations.

In her chapter "the feminization of writing", Felski (1995) explored the relation between women, literature, and modernity. She clarified that most male writers portrayed women with reference to traditional gender stereotypes. Felski's literary approach of analysing male/female writing is based on comparative methods. She demonstrates that most modern texts are centered to issues of gender and sexuality. Felski went further to explain that most male artists have clearly developed positive feminine aspects in their well-established romantic works. In these works, women are portrayed with clear feminine virtues which perfectly express their emotional purity. The romantic era celebrated such ideal feminine qualities which prestigiously characterized women's pure nature. For Felski, the aesthetic

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[31] Womanhood or womankind is the term which describes the general characteristics of femaleness. Women carry pure feminine aspects which essentially reflect their gender value. Women with mixed sex traits are expected to lose their featured sense of womanhood.

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sense of those romantic writers has been deliberately changed in modern fiction. Modernist male artists have increasingly portrayed women with reference to illusive gender characteristics. Indeed, women are portrayed with indefinite sex qualities. These mixed sex qualities are privileged as valuable aesthetic explorations about the complex gender reality. According to Felski, the modern gender exploration is manifested:

> Through its emphasis on the ambiguous and shifting qualities of both gender and sexuality, this feminized counter discourse connected with elite homosexual subcultures of the fin de siècle, enabling covert representations of homosexual identity and the articulation of same sex-desire. Yet my reading simultaneously relativizes the adversarial status of these texts of early modernism by uncovering a misogynistic strain that is intimately connected to, rather than at odds with, the espousal of a self-reflexive and parodistic aesthetic. The fin de siècle cult of art and artifice thus points to a complex array of alignments and contradictions between the structures of gender, class, sexuality, and commodity culture which both enabled and constrained the contestatory nature of its textual politics. (p.93)

Men/women are not traditionally portrayed, but rather converted to new gender roles. Indeed, most modernist artists subverted the traditional system of gender relations just to reinforce the modern life and its impact over individuals. More clearly, females characters started to develop their feminine identities by depending on modernized gender insertions. Those females seem to be more attracted to the masculine power of different males. Males have feminized their roles whereas females have masculinised their roles by depending on modernized issues of gender practice. In other words, males started to insert extra feminine qualities and females, in response, started to add more powerful masculine structures to their feminine identities. According to Felski, modernist female authors felt the need to feminize their texts by reinforcing the feminine language, role, and participation. For her, "the feminization of writing" aims to exclude males and limit their masculine dominance. [32]

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[32] Rita Felski argues that the modern literary discourse is oriented to reinforce the feminine voice. After her analysis of different modernist works, Felski found that the hegemonic role of male characters is deliberately restricted or simply eliminated by the feminization of the masculine genre.

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Female characters were portrayed as powerful leaders, strugglers, or warriors who defend for their human dignity and gender liberation. Felski says:

> The feminization of the texts of the male avant-garde was of course only one of the ways in which gender identities were being contested during the period. The late nineteenth-century saw feminist movements in various European centuries becoming increasingly vocal in their demands that women be allowed access to the public sphere. Indeed, the aesthetic was often linked to the New Women in the discourses of the period, as dual focal points of contemporary anxiety about the rapidly changing nature of roles. (p.92)

Felski noticed that most feminine issues being discussed in modernist texts do not support the general principles of the feminist movement. Some of these feminist principles are highlighted in literary texts to reflect the writer's feminist sense. Writers depicted males'/females' performed roles via aesthetic language structures. Undeniably, the literary language was set to develop equal gender characteristics. These characteristics were equally distributed between male/female characters and protagonists. The language being produced by male/female characters was employed to reinforce their gender identities. The language of gender reflects the writer's potential needs and interests.

For Felski, the writer's gender interests are connected to males'/females' competencies and qualifications for developing renewed gender identities. She further clarified that female protagonists do intentionally employ more powerful language structures which do not support their traditional gender values. In fact, those females show valid resistance and rejection to their "natural" bodies just to dissolve the overemphasized mythical description about their feminine identity. Felski explains:

> Yet it would be unwise to assume that this early modernist appropriation of the feminine was necessarily in sympathy with the aims of feminism. On the contrary, I will suggest, its appropriation of an aesthetic of parody and performance in fact re-inscribes more insistently those gender hierarchies which are ostensibly being called into question. In at least some of the texts of early modernism, the resistive power of feminine artifice is predicated upon a

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radical disavowal of and dissociation from the "natural" body of women. (p.92)

To sum up, males'/females' newly performed roles are diversified with reference to their liberated gender modes. Females, in particular, started to masculinise their roles just to gain adequate social positions. Males, in return, have intentionally inserted diverse feminine traits to properly re-install their gender identities. Males' intentions for integrating both masculine/feminine values are considered as free selections to liberate their gender roles. Such combination between masculinity and femininity offers various gender selections which help to re-free male/female identities. Males' feminized roles and females' masculinised roles are widely evaluated as clear gender choices which lead to exclude the imposed conditions over their liberated identities. These identities have been consequently regulated by the new sense of gender liberation. By that, the liberated gender roles can create new subversive forms about masculine/feminine identities.

Conclusion:

As a conclusion to this section, females' attitudes to exercise, perform, or enact masculine roles may negatively affect their feminine existence. Similarly, males' feminized performances can, to a great extent, impede their masculine development. Indeed, males' mixed performances may make them lose their attributed masculine qualities such as power, dominance, and authority. As far as this thesis is concerned, the masculine identity has been intentionally subverted to serve specific gender interests. Most feminist authors started to subvert the masculine roles by perpetuating extra feminine qualities. Male characters are portrayed with more privileged feminine capacities. This portrayal aims to ensure the equal treatment between males/females in terms of gender experiences and opportunities. The point to be stressed is that the feminine identity has been positively privileged whereas the masculine identity has been exposed to diverse subversive forms. Consequently, these subversive representations made males in real conflicts whether to re-construct their traditional masculine identities or simply accept the re-newed forms of gender modernization.

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Introduction:

This section examines the sociological dimensions of masculinity. It aims to investigate the basic traditions of masculinity practice. Thus, it highlights issues related to masculinity and its diverse forms. Masculinity studies as a new sociological framework is developed to theorize the stereotypical perspectives behind male roles and power relations in the system of gender classification. This study explores the significance behind males' power, authority, and dominance. These qualities are delivered to validate the elevated masculine sense. The sociological study about masculinity highlights the major perspectives which affect the proper male practice.

The new feminist tendencies that aim to subvert the masculine act are set to challenge the traditional power balances. Such challenge may negatively affect the stereotypical gender determinations about male/female identities. In this regard, the sociological examination of masculine acts investigates the newly integrated power balances which can, to large extent, subvert the whole system of gender relations. The feminist tendency to empower the feminine act may reinforce the form of gender disturbance. Such disturbance can further lead to devalue the masculine act. In general, this section provides insightful readings about masculinity studies. It analyses the different types, models, and approaches which characterize the masculine practice.

1. **Brief History about Masculinity Studies:**

It can be clearly stated that the study about masculinity has recently emerged. In her influential work: "Masculinities" (2005), the Australian sociologist Raewyn Connell explains how history has systematically constituted the basic patterns of masculinity. She refers to masculinity as "the formation of the modern gender order as a whole" (P.187). Connell explored the historical development of male attitudes and performances from different dimensions. For her, the social, religious, and industrial changes that happened in Europe during the 16th C constituted the basic principles of individualism which was associated with men and modern masculinity.[33] Connell reviewed these social changes and their consequences over men from different perspectives. She pointed out that men are not as they

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[33] For Connell (2005), the modern changes which happened in Europe and America made men undertake new developmental reforms in order to properly re-shape their personal identities. Such changes, for her, have negatively affected men and their traditional masculine senses.

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have been before. For her, men have become increasingly unable to fulfill their masculine tasks. Unsurprisingly, those males started to perform new and different masculinities which may make them disintegrated from their traditional masculine nature.

Connell further suggests that masculinity as a study has three important dimensions. First, masculinity is based on social dimensions through which individuals, regardless of their gender, choose or select their appropriate practices. Second, it is that set of characterized practices often referred to as being masculine. Third, these practices are embodied by men and women to generalize the socio-cultural effects of masculinity. For Connell, the effects of masculinity can be experienced through males' performances.

Indeed, the study of masculinity is affected by the way through which males experience their bodies, responsibilities, and their "state of being". These experiences do not reduce males' expressions or experiences. Instead, they describe how those males possess, perform, and enact their masculine practices. Males can perform appropriate and acceptable gender roles which reflect the proper masculine practice. These practices are, for Connell, distributed to validate the pure sense of masculinity. For Harry Brod (1987), "the study of masculinities and male experiences as specific and varying social, historical-cultural formations..." (P.40).

Stressing Connell's viewpoints, masculinity is that structural process which organizes male-gender relations. She further argues that masculinity is considered as a standard aspect which characterizes "the process of relationships through which men and women conduct gendered lives" (P.71). Connell illustrates that "masculinity, to the extent that the term can be briefly defined at all, is simultaneously a place in gender relations, the practices through which men and women engage that place in gender, and the effects of these practices in bodily experience, personality, and culture" (P.71). For her, masculinity is a specific gender type that is developed with reference to femininity. This gender type cannot be compared to femininity simply because each type has its unique characteristics. Each gender type has its distinctive characteristics which systematically correlate with other aspects in the system of gender relations. In addition to this, Connell made a clear distinction between maleness and masculinity. For her, maleness is a biological state whereas masculinity is a category of

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gender identity. The former is biologically constructed whereas the latter is socially constructed and interpreted from various perspectives. [34]

To some extent, the masculine practice can carry stigmatized gender aspects. [35] Such aspects often make males' roles and positions invalid. Men have to properly perform adequate gender practices which reflect the original sense of masculinity. For Connell, men should always remain superior, authoritative, and powerful. Masculinity, by that, should never be conflated with features of emotional sensibility. The masculine characteristics have to be enacted and embodied with reference to power strategies which fortify males and their masculine acts.

Masculinity maintains its position of superiority and authority due to males' strict gender practices. For Halberstam (1998), masculinity reflects the possession of legitimate gender characteristics regardless of who is embodying or enacting these characteristics. This simply means that masculinity could be enacted by men or women. She also claims that some women could embody specific masculine forms and men, in return, may perform specific gender behaviours that are related to femininity. She made clear distinction between female masculinity and masculine femininity. [36]

According to Halberstam, masculinity and femininity can be fused together within one unified gender practice. For her, masculinity covers femininity as a strategic form for its progressive development. For Connell (2005), such gender integration of various feminine traits could make the masculine capacity lose its traditional value. Unsurprisingly, the coherent fusion between masculinity and femininity can provide men and women with varied possibilities of gender overlap. [37] From this feminist viewpoint, the study of masculinity can

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[34] Connell clearly distinguishes masculinity from femininity. For her, both of masculinity and femininity are considered as distinct gender categories. Each category creates balanced distributions in terms of power relations. In this sense, features of maleness can lead to the creation of masculinity.

[35] Masculinity can be easily stigmatized if it is mixed or fused with other feminine values. For Connell, masculinity can be compared to femininity. Such comparison eliminates any kind of gender fusion.

[36] For the feminist Halberstam, male/female roles can be directly interrelated due to their overlapping gender characteristics. For her, masculinity and femininity are considered as valuable gender mechanisms which can be easily developed by any social participant. Such ideology could not be trusted or tolerated by sociologists and gender theorists.

[37] By this Connell means that males/females can overlap to the other category's values and principles.

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be contextually identified throughout specific practices and characteristics which are frequently purified to be masculine or feminine. Such feminist assumptions may distort the general framework of masculinity and femininity. There are some features that are neither feminine nor masculine. These features are central to form mixed gender practices. This can lead to create some ideological changes, perturbations, and transformations at the level of gender-practice. Lena Eskilsson's research on gender issues (2003) demonstrates that most masculine practices are essentially linked to other complementary feminine characteristics which all together develop the process of gender progression.

Stressing this particular point, Eskilsson explains that the relation between masculine/feminine practices can help to eliminate any kind of gender segregation.[38] She further clarifies that the domain of masculinity negotiates different activities that are already developed by men and women to construct gender mechanism. For her, this mechanism should not be regarded as an abstract practice, but have to be developed as a standard feature which represents masculinity and femininity as "places of social locations".[39]

From Eskilsson's words, masculine/feminine characteristics are embodied through varied social interactions. The socialization of gender activities can offer systematic and empirical evidence about men's/women's conflating practices with their masculinities and femininities. This allows individuals who occupy social locations to perform some practices which reinforce their gender places. Unsurprisingly, the social locations urge men to perform particular gender practices that are defined as being masculine and feminine. So, men can embody, display, and perform various feminine characteristics that are represented as values within their social framework.

Patricia Yancey Martin (1998) has strictly contradicted Eskilsson's viewpoints. For her, males should be clearly disintegrated from all these social locations which perpetuate the feminine values. She clarifies that males and females have different social values that are differently located. So, masculine/feminine practices have to be separately developed.

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[38] By gender segregation, Eskilsson explains that men/women are oriented to have similar or equal power structures. Throughout these equalities, each gender category is fortified for its unified qualities. By that, each category won't be perpetuated at the expense of the other.

[39] Eskilsson widely confirms that masculinity and femininity are composing valid social places. Throughout these social places, men and women are equipped with mixed and varied masculine and feminine capacities. Hereby, each man or woman is free to select or locate his social place.

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Evidently, masculinity constitutes meaningful practices that reflect males' valuable characteristics. These characteristics are set to ensure the structural practice which reinforces males' powerful positions. Males are competent participants who are free to select (from that huge masculine repertoire) all what is legitimate and acceptable in a particular social domain. The masculine attitudes have to be supported as distinct gender practices. These practices should be totally disintegrated from any feminine performance. The fusion being made between masculine/feminine practices could be recognized as a floating strategy which leads to subvert traditional gender categories. Patricia Martin further confirms that men and women are socially equipped with distinct gender characteristics. Those men/women have to properly represent their distinct gender category. She says:

> I can accept that man and woman are places in a system of gender relations and that masculinity is practice. But I have trouble understanding how masculinity is a place or an effect. When a man dresses "like a woman", is he in a masculine or feminine place? How can we know? I think we have to know the substance of societal gender norms and/or ideologies to which people orient practice to ascertain whether it is (a form of) masculinity. Are we not otherwise forced to reduce masculinity to man and femininity to woman? (p.473)

Ultimately, masculinity studies as a sociological approach investigates issues related to masculinity and male gender practices. Sociologists often clarify that masculinity as a specific gender practice can be directly related to other gender elements which practically ensure its progressive development. According to the Asian-American scholar David L. Eng (2001), masculinity evolves historically with reference to those specific particularities of race, ethnicity, sexuality, class, and age. These particularities can clearly affect the masculine identity and often make it unstable and less coherent. For him, masculinity is "the hybrid result of internalized ideals and lived material contradictions that were once external" (P.25).

Connell, instead, has firmly argued that masculinity studies include a variety of sub-branches. Such branches are newly discussed topics which relatively develop the masculine practice. Connell widely explains that masculinity is constructed with reference to males' gender practices. For her, masculinity as a concept has to be clearly defined and identified in

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order to properly understand its analytical framework and theoretical tendency. Through such identification, males' gender practices and performances could be systematically oriented, determined, and analysed.

1.1. Defining Masculinity:

In its broad sense, masculinity refers to that whole range of practices which reflect the meaningful sense of male identities. For Weedon (1987), this masculine identity is constituted throughout expressive forms of individuality and subjectivity which essentially signify males' socially categorized traits.[40] Weedon also argues that these masculine traits are eventually re-produced or re-constructed when men speak, interact, or behave within their social groups. So, masculinity is represented throughout contextually or historically fixed gender features. It is theorized with reference to deliberate social changes and specific relational meanings. Masculinity is tied to ideological aspects of power relations and other features of intrinsic knowledge which all seek to determine its practical framework. Masculinity is not considered as an "ultimate truth" being created, but rather defined as an "assimilated knowledge" being possessed through various reflective modes.[41] Truth and knowledge are generally understood as unified features and structural procedures which organize the process of masculinity construction. By that, masculinity is the legitimate truth which sets evidence about males' gender practices.

Likewise, Clegg (1989) suggests that masculinity is identified as a social product which is constituted throughout shared characteristics of language and gender. This means that masculinity is not directed to constitute males' behaviours, but is rather directed to cover other feminine experiences. The masculine identity is characterized as a structural link which fuses various gender realities. Respectively, the reality about the masculine nature is likely to be the basic interest of considerable debates about gender identities. For Connell, such debates are set to discuss the conflicting attributes about the organizational system of masculinity and its social meaning. Clegg (1989) demonstrates that masculinity is conceptually defined with reference to femininity. For him, the constructive process of male identities is tied to other

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[40] According to Weedon, males are socially characterized with specific masculine features which essentially reflect their distinct gender category.

[41] For Weedon, masculinity is not the structural truth. It is the social reality being interactively drawn up from its context of practice.

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feminine features which correctly differentiate its basic practice. Hence, the solid link between both gender categories creates the logical difference between men/women. Such link further makes male/female identities meaningfully distinguished and separated. Clegg argues that male/female identities are constructed throughout relational systems of characterized differences. He says:

> Identities are not absolute but are always situational: one can only ever
> be seen to be something in relation to some other thing. Identity is always
> defined in terms of difference, rather than as something intrinsic to a
> particular person or category of experience. (p.151)

According to Torsh (1997), features of masculine assertiveness contribute to the developmental process of self-identity construction. For him, being a man carries the sense of having different masculine characteristics which mostly resemble the state of manhood. Maleness is the structural mechanism which reflects the masculine interests, attitudes, and reflections. It covers aspects of fearlessness, bravery, and courage which perfectly design or construct various male identities. These identities could be realized, performed, or simply enacted via well-embodied features of maleness. Males are expected to explore their masculinities through available and acceptable methods which ensure their gender reality. It could be noted that masculinity is often prescribed as a contradictory value to the feminine aspects. Men have to secure their masculine presence by eliminating all changes and challenges in gender roles. Those men, for Torsh, have to maintain their power structures by all possible practices. By that, men can evaluate and assess their masculine realities by performing adequate gender roles. These roles are clearly distinguished from any other gender performance.

Stressing another point, Edwards and Imrie (2003) demonstrate that the male body has an important role in representing the masculine identity. This identity reflects society's values and traditions. Thus, men with their distinct bodies can greatly achieve appropriate masculine practices which legitimatize their power and dominance. For Grogan and Richards (2002), men without clear masculine bodies can be easily regarded as women. In this vein, the characterized deviance from the masculine order may make men identified as women. Some men may feel the need to feminize their bodies. In fact, those men can be profoundly affected by the feminine body and this urges them to deviate from their masculine type. According to

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Easthope (1990), men maintain positions of power and dominance which are definitely associated with their masculine identities. If the male body is not clearly distinguished from the female body, this will necessarily lead to subvert the masculine identity. As a result to this, features of power, control, and dominance will be damaged due to this process of feminizing the masculine body. So, the male body is expected to be intrinsically tied to large masculine norms which practically clarify its visibility and uniqueness.

It could be assumed that physically strong bodies are generally required to ensure men's satisfaction. To some extent, well-identified gender bodies reflect males' featured masculinities. These masculinities are varying due to men's degrees of intelligence. [42] Men's ability to control differs from one another due to their state of mind, body shape, and social positions. Frederick (2007) illustrates that men's external and internal features (body and mind) may define and identify their mode of masculinity construction. Evidently, men can construct more or less effective masculine roles due to these mental and physical characteristics. From this perspective, different types of masculinity can be frequently re-generated. These types do clearly reflect men's abilities and capacities to perform appropriate masculine roles. Hence, the masculine identity is set to ensure men's capacities to prove their existence, power, and control. Such identity can be appropriately installed as an ideal mark for masculinity representation. The valid construction of masculinity can assert the proper mode of male gender performance. This performance leads to dignify the masculine identity.

In general, masculinity reflects the traditional male gender practice which is systematically empowered by assertive issues of power and dominance. In his research about masculinity, Peter Middleton (1992) tried to define the term of masculinity by raising these questions: "What is masculinity? "Is it a discourse, power structure, an ideology, an identity, a behaviour, a value system or all these?" For him, masculinity covers a wide range of aspects which practically ensure its significant coherence in the system of gender relations. Masculinity is the social reality which covers important aspects of power, authority, and dominance. In fact, it covers different aspects which stereotypically define males and their masculine performances. As being stated earlier, masculinity as a study covers diverse aspects that are related to males and their significant gender roles. The study of masculinity analyses

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[42] To some extent, males' physical and mental abilities reflect their proper construction of masculinity. In modern psychology, males who are mentally disordered or physically handicapped can perform inadequate masculine practices.

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the role of males and their modes of identity construction. There are various approaches which significantly extend the study about masculinity. These approaches will be analyzed in details.

1.2. Approaches of Masculinity:

According to Aronson (2004), the process of masculinity is extrapolated from biological, sociological, and psychological dimensions. These dimensions provide valid interpretations about males and their masculine visibility. Masculinity approaches are essential resources which help to locate the masculine practice within the system of power relations. As being stated, masculinity is characterized with various elements which all contribute to its construction. The masculine practice reflects the resistive power of males for proving self-control and dominance. This practice validates the power behind males' acts and performances. Indeed, it reinforces the state of power behind males' masculine nature. In general, masculinity as a study has been practically debated in different approaches. These approaches are:

1.2.1. **The Biological Approach:**

To large extent, Sex Role Theory [43] provided truthful insights about men's/ women's gender presence and organic sex functioning. According to different sexologists, males/females are categorized as distinct sex-groups. Those males and females, being sexually classified, perform roles that are appropriate to their biological appearance. Sexologists developed clear understandings about men's/women's roles and existence from different biological perspectives. Males'/females' behaviours, roles, and performances are clearly identified due to their organic sex traits and biological make up. According to Pleck (1976), individuals are classified into different sexual stages which clearly identify their functioning roles from childhood till adulthood. These sexual roles help to clarify the functioning system of genetics and its organic order. For most biologists, men's/women's hormones and chromosomes are considered as essential genetic qualities which help to classify them into distinct sex groups. The biological make up gives valid understandings about men's/women's gender differences and sex classification.

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[43] In Sex Role Theory, men are essentially distinguished from women due to their sexual and biological make up. Men could be identified as males who properly perform adequate masculine roles which reflect their biological nature. By that, males' masculine identities are easily identified due to their biological sex traits.

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Stressing this particular point, the difference between men and women is tied to various sex qualities which distinctively classify their masculine/feminine categories. The biological system classifies men/women into distinct sex categories which, in response, design their masculine/feminine identities. Men's/women's biological differences are not limited to the system of genetics. These differences are further tied to aspects of physical appearance and body shape. To some extent, men's physical appearance reflects their masculine nature. Men's sexual categorization could underline their masculine roles within society.

Sometimes, the distinctive sex could reflect the genealogical inferences which design men's biological make up. For Connell (2005), men's gender categorization is directed by some sociological conditions which draw up their masculine practice. She also clarifies that men's sexual design is biologically determined whereas their masculine performance is socially constructed. Men's biological characteristics can be connected to their masculine behaviours. Indeed, the biological nature can help to understand the social behaviour which develops the masculine identity. Connell further explains that the biological nature may operate beyond the social structure just to equip men with mixed gender qualities.

Therefore, men's biological nature is closely tied to their masculine capacities. This link between the biological man and the social male is highly evaluated as a clear product of masculinity. To some extent, this link could be contradictory simply because some men are biologically unable to perform or ensure their accurate sex. By that, men's biological deformation and sexual impairment will ensure their masculine failure.[44] Essentially, men's biological capacity can constitute valid understandings about their gender roles. The biological make up offers valuable insights about men's/women's gender differences.

Hence, the solid link between the biological nature and the social performance can provide meaningful understandings about the masculine sense. Men with severe biological deficiencies and sexual problems can fail in representing their masculine realities. The deficient biological organ will necessarily affect the functioning system of the body. In some cases, impaired sex organs could make men suffer from various biological problems. By that,

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[44] For some sex theorists, men with impaired sex organs may encounter serious difficulties which impede their biological development. Organic sex functioning and body qualifications are essential biological capacities which determine the masculine visibility of various men.

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the masculine man is evaluated with reference to his biological make up, body shape and sex qualifications. These biological characteristics are set to determine the masculine visibility.

Masculinity is determined with reference to diverse biological qualifications. Men who are physically strong feel largely motivated to perform different masculine roles. By that, men's physical abilities urge them to produce powerful gender acts. These acts are biologically empowered by valid sex capacities. This viewpoint could represent fallacious understandings about masculinity itself. Connell explains that men's physical strength does not necessarily assert their masculine visibility. For her, men's physical power can, to some extent, determine their gender capacity, but cannot effectively determine their masculine value. Masculinity can be affected by such aspects of physical strength but with varying degrees. Some men are strong enough to impose their physical power, but are not mentally or psychologically qualified to perform appropriate masculine acts. Hence, aspects of mental health and physical power can significantly construct well-improved masculine types. So, men's physical strength can effectuate their gender presence, but cannot determine their masculine nature.

Evidently, some men are physically strong but mentally deformed. Such contradiction can negatively evaluate the masculine act. In this regard, the proper masculine performance is highly evaluated with reference to internal and external physical qualifications. For many biologists, men's/women's physical qualifications foster their masculine abilities. It cannot be denied that men and women are biologically classified as distinct human bodies with natural sex characteristics. From these biological perspectives, gender can be understood as a static entity which logically differentiates both sex categories. In this respect, men and women are naturally classified as distinct sex groups. Those men/women do perfectly perform their gender roles with reference to strict biological determinations. By that, biology reinforces the idea that gender distinction is based on men's and women's natural sex characteristics. These sexual characteristics urge them to perform distinct gender acts.

Meanwhile, men's/women's gender acts could be biologically determined. For Rubin (1975), these acts are figured out with reference to specific biological features and physical capacities as well. This means that men's/women's biological nature urge them to perform different sex roles. To some extent, the male-sex type is mostly fortified by biologists. Males are physically and mentally more competent to perform roles that are hard or difficult for

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females. Biology has clearly underlined specific roles for each sex type. Indeed, men/women are biologically distinct and such distinction urges them to perform different sex roles. Evidently, men/women have different sexual settings which make them look distinct from each other. Thus, men's/women's biological sex-types do not necessarily reflect their social gender-types. The biological sex can create natural distinctions between men and women, but cannot underline or fix their social positions and gender behavious. By that, men's/women's sexual features explain their biological differences. These biological differences cannot be considered as relevant facts for determining men's/women's social roles or positions.

According to some biologists, men's/women's gender behaviours can be systematically tied to their genetic factors. Haslanger (1995) argues that men's/women's biological differences urge them to perform different gender behaviours. According to Steven Goldberg (1993), the biological criteria are responsible for gender differences. He further clarified that women's inferior roles are naturally set due to their innate sex capacities. Goldberg also explained that females' subordination is the inevitable result of males' hormonal power. This power reflects males' violence, aggression, and dominance.

Stressing these viewpoints, the masculine identity is biologically fixed. The biological criteria help to measure out males'/females' physical qualifications and sexual capacities. Men and women are born with masculine and feminine aspects which decisively reflect the power behind their genetic capacities. Such arguments have been criticized by different sociologists. For Kimmel and Messner (1992), the masculine/feminine identities are not biologically determined. For them, the biological make up can effectively determine men's/women's distinct sex capacities, but can never determine their gender behaviours within different social contexts. They say: "Psychological and social differences are more the result of the way cultures interpret, shape, and modify these biological inheritances." (pp. 4-5)

1.2.2. The Socio-cultural Approach:

In different societies, the masculine practice is reinforced to enhance the meaningful male act. Appropriate male performances are considered as acceptable social behaviours which characterize the masculine sense. The cultural reinforcement of these masculine characteristics urges men to perform more adequate gender behaviours. In different social contexts, men are given the chance to measure out their masculine characteristics by depending on strict social structures. These structures allow males to figure out their

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masculine sense through valid social procedures. Edwards and Imrie (2003) clarify that males' masculine identities are interpreted with reference to diverse socio-cultural expectations. By that, men are offered various opportunities to define and express their masculine value. These opportunities can clearly determine males' gender qualifications which effectively establish their masculine identities. So, males can significantly establish valid social relations. These relations define their social class, gender and position as well. Males' masculine experiences are set to determine their interactive social relations. Connell (2005) clearly explains:

> Masculinity is not just an idea in the head, or a personal identity.
> It is also extended in the world, merged in organized social
> relations. To understand masculinity historically we must study
> changes in those social relations. (p.29)

Turner (1992) illustrates that masculinity is based on varied social aspects which prestigiously elevate males and their gender position. In different social contexts, males are expected to produce powerful gender acts which accurately reflect their masculine competence. Male/female categories are socially distinguished as separate gender entities. The male category is emphasized through different social practices and cultural events. Masculinity is structurally deployed as major gender aspect which characterizes the male act.

As Connell (2005) argues, masculinity is the relevant social form which covers aspects of power and dominance. The masculine characteristics are socially explored as valid gender experiences which distinctively classify males and their superior gender traits. The social characteristics of masculinity make males' gender performances look different from what have been experienced or expected. Respectively, the male identity is constituted with reference to complex social relations and gender interactions. Complex social relations create serious gender implications which urge males to defend for their constituted masculinities. So, when males negotiate their masculine identities, they often feel obliged to improve their gender performances to perfectly fit the social expectations being traditionally set.

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For Connel, the masculine men are expected to possess well-identified male bodies.[45] Such identification covers accurate features of true manhood. By that, masculinity is socially set to reveal males' gender experiences that are strictly developed. Males are identified as significant social participants who properly perform their gender duties. Those males have important interactive relations. Thus, some males do intentionally deviate from the standard gender roles simply to construct more personalized masculine identities. Such identities can be socially rejected due to their personalized gender interests. The masculine identity which does not properly respect the socio-cultural norms will be eliminated. Masculinity is the functional system which covers a variety of structural methods which characterize the male body. The male body covers valuable masculine characteristics. These characteristics are socially evaluated with reference to males' gender competencies. The masculine qualities are socially manifested as effective gender strategies which necessarily empower males' positions. In this regard, the traditional gender relations are organized as systematic social entities which separately classify males/females. These entities are exposed to strict social structures which effectively assess males'/females' gender values.

From sociological perspectives, male/female gender bodies are socially identified with reference to rigid masculine/feminine performances. Sometimes, males and females carry mixed gender qualities. This mixture makes their gender classification hardly established. For different sexologists, men and women can be easily classified due to their identified sex qualifications. Mixed gender qualifications constitute unique gender categories. In fact, men/women with queer sex traits are classified beyond the ordinary gender categories[46]. Those sexual bodies feel free to select any gender category which best reflects their sexual queerness.

The sexual queerness cannot be socially fortified simply because the traditional gender norms dignify males/females with accurate sex traits. Effectively, each gender category sets specific rules which accurately assess the sexual uniqueness of its members. In different

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[45] Connell reinforces the fact that men with their distinct sex type could build up or constitute clear masculine identities. These identities are socially improved with reference to strict male-gender traits. Males feel obliged to perform adequate masculine practices. Evidently, those males are socially expected to perform well-identified masculine practices.

[46] Queer theory is a critical theory that emerged in the early 1990's. It was first introduced by Eve Kosofsky Sedgwick, Judith Butler and Adrienne Rich. It theorizes the idea that gender is associated with aspects of sexual desires. Men or women can be sexually attracted to bisexual, heterosexual or homosexual bodies.

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societies, men and women are clearly classified into precise and definite gender groups. By that, the masculine/feminine qualities are socially delivered to well-structuralized gender groups. In cases of gender overlap, men/women become sexually attracted to distinct gender groups. This attraction can be further directed to androgynous, homosexual or heterosexual groups. These sexual qualities make males/females look socially disintegrated from their original gender entities.

In his book: The Construction of Social Reality John Searle (1995) examined the solid link between the social structure and individuals. Searle explained that the social reality is developed through different "objects" which include individuals, their gender power and interactive relations. From these perspectives, the social reality about masculinity is tied to these three main objects (individuals, their gender power and interactive relations. Different individuals are "social objects" who intentionally construct their masculine realities with reference to the social context. Those individuals are important "social objects" who seriously construct their masculinities. So, individuals are "physical objects" who directly combine their masculine values with society's norms. Accordingly, the social reality about masculinity is tied to its surrounding context. Such masculine reality does not provide logical understandings about individuals' gender practices, but rather provides meaningful interpretations about the social context itself. By that, the social reality about masculinity is not incorporated as a logical fact. This reality is socially evaluated from different dimensions just to ensure its significant evolution.

Stressing another issue, masculinity can be affected by various gender qualities. Connell (2005) argues that men's/women's gender interactions are developed through solid social relations. These interactions do not necessarily fuse men's/women's gender realities. For Giddens (2001), gender relations are widely connected to elevate men's/women's social opportunities about their masculine/feminine realities. For Connell, the social connection between various gender realities makes males' identities, in particular, easily affected by different behaviours which are non- masculine. As a result, the social reality about masculinity will be threatened by various feminized gender realities. These mixed realities may stigmatize males' gender identities. According to Connell, the hierarchical position of masculinity is not incorporated with other gender values. She clarifies that femininity could

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be connected to masculinity but cannot be necessarily selected to ensure its social reality. [47] Hence, the social significance of masculinity is understood with reference to diverse paradigms which clearly empower males and their gender positions. As Donaldson (1991) illustrated, masculinity is the social power which prestigiously classifies males in the system of gender relations. This social power depends largely on males (and their gender behaviours within a specific context) to construct the masculine reality.

In general, masculinity is regarded as an internal process which is constructed by males to fit various gender interests. These masculine interests are socially approved with reference to well-identified masculine qualifications. Males are socially equipped with relevant gender characteristics which appropriately urge them to improve their masculine realities. As being already mentioned, the masculine reality provides meaningful understandings about males, their gender interests, and interactive social relations. The social reality about masculinity creates equal gender choices for different males. This equal distribution of power features and gender opportunities urges males to defend for their masculine realities. Effectively, males with equal gender realities feel urged to defend for their masculine uniqueness. Those males are offered different social selections which strategically assert their proper and unique masculine reality.

Some males can perform more appropriate masculine acts than other males. Males' social selections and gender choices could make them more or less masculine. For Connell, males' with less powerful masculine performances feel socially threatened. Those males cannot properly establish valid social realities about their masculine gender. Consequently, the masculine failure of males urges females (within the same social relation) to impose their feminine power. This imposed feminine power can deeply create serious gender subversions. Hereby, the social reality about masculinity should be correctly developed by males to better establish well-asserted gender identities.

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[47] Connell widely illustrates that masculinity and femininity are two distinct social realities. Each social reality is characterized with distinct gender characteristics. These characteristics should not be mixed or fused with other gender realities.

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1.2.3. The Psychological Approach:

Murray and Greenberg (2006) clarify that the way men think, interact, or behave is directly influenced by the context of social psychology. [48] Men's psychological experiences are acquired through their participation in different social events. Men are differentiated due to their aspects of uniqueness and individuality which totally resemble their strict masculinities. According to Bem (1972), the masculine identity reflects what a particular man perceives, feels, or thinks about in a particular moment. This unique mode of thinking cannot be re-generated by another man. Society perceives what this man has created by relating the masculine sense with his thought, reflections, and recognitions. By that, men's masculinities are understood with reference to their emotional recognitions, beliefs, and perceptions. The masculine values are strictly tied to men's abstract thinking modes. [49] By analyzing men's psychological values, the fundamental aspects of masculinity could be successfully identified and figured out. For Bem, the masculine value is re-generated from men's psychological capacities which necessarily re-direct it as a coherent reality.

Moreover, Barbara Helms and Robert Gable (1986) explain that men's psychological fears are relatively tied to their conflicting gender roles. Men often feel annoyed and anxious by other men's behavioural performances which clearly affect their masculine existence. For different psychologists, men's/women's confused gender roles have negative consequences on their masculine/feminine attitudes and behaviours. Men, in particular, consider masculinity as a static gender reality which reflects their psychological state of being. For Ronald Levant (1996), men's psychological troubles, fears, and anxieties can deeply threaten their masculine sense. The human psychology offers valid descriptions about men and their masculinities. Men have the capacity to perform different gender roles and this capacity creates certain psychological paradigms about their traditional roles. [50] Men's psychological capacities urge

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[48] A branch of psychology, it analyses individuals' thoughts, feelings and perceptions and how these psychological aspects affect their social existence. In its wide sense, this study investigates the psychological variables and their effects on measuring out the human experience. The human psyche has an important role in structurlizing the social evidence about men/women.

[49] Each man constructs solid mental schemes about his external gender identity. By these internal mental frames, each man can be easily distinguished from another man simply because their schematic frames are differently set. So, every man has specific mental schemata which help him to re-generate more personalized attitudes about his gender identity. For different psychologists, these schematic representations can be easily revisited.

[50] In some cases, men modernize their masculine roles to fit society's changes. The masculine modernization could create some psychological conflicts which seriously affect males' gender roles. Modernized masculine

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them produce and re-produce diverse gender acts. These acts can either fortify the masculine identity or distort it. In both cases, men look psychologically prepared to revisit their masculine roles. Therefore, men often try to re-locate their masculine existence by enhancing traditional gender roles. By these traditional masculinities, men will certainly prevent their gender realities from diverse threatening forces.

In her book: Theorizing Masculinities, Harry Brod (1994) demonstrates that men's psychological fears are drawn from their conscious desires which practically urge them to defend for their masculinities. She adds that men's inner conflicts are tied to inappropriate gender performances. These performances do not cohere with men's valuable masculinities. Stressing this particular point, Connell (2005), in her "Psychoanalysis on Masculinity", theorized the development of men's inner capacities on the basis of Freud's psychological theories.[51] She clarified that men's psychological troubles classify them into different masculine categories. Aspects of psychological fear, anxiety and stress can deeply degrade the masculine power. Connell further argued that men who suffer from severe psychological depressions fail in constructing valid masculinities. This failure is the psychological mark which negatively assesses the masculine value. Connell widely ensures that masculinity is influenced by various psychological capacities which internally regulate men's gender behaviours. So, masculinity is the profound product of various psychological events. These events are evaluated via detailed psychoanalytic processes just to figure out the deep masculine reality behind every man.

Stressing another issue, Nigel Edley (2017) suggests that the male body should reinforce the masculine visibility. Males' physical appearance and body shape represent their distinct masculine identities. He declared that males during the 15th C were more visible due to their masculine appearance. The significant difference between men and women was understood with reference to their body shapes. During the 20th C, the representation of the masculine image was less pleasant. Some men were less satisfied with such masculine propaganda. The representation of masculinity in media and art was clearly provoking the human psyche. Cohane and Pope (2001) clarify that most modern men do not accept the

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roles may contradict with traditional masculine roles. This contradiction urges males to revisit their masculine value.

[51] Connell analysed masculinity from psychological perspectives. For her, the social progress of masculinity is definitely connected to males' psychological capacities.

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changing reality behind their physical appearance. For different sociologists, the masculine body should not be manipulated to serve particular ideologies. According to Featherstone (1991) and Shilling (2003), the significant difference between male/female bodies is oriented to emphasize the culture of consumerism.[52] Male/female bodies are communicated as "objects" which serve particular social interests. By that, the human body represents the beneficial interests of the consumer society.

Furthermore, Davis (1997) confirms that males'/females' bodies carry significant realities about their gender identities. These realities are socially asserted with reference to males'/females' gender interests. Males'/females' gender interests may contradict with society's values. More precisely, the masculine value being psychologically developed can be falsified by society's materialistic interests. The masculine value being socially consumed conveys fallacious interpretations about males and their gender roles. The social reality about masculinity is not based on males' gender capacities. This reality is not psychologically regulated but socially modified to serve particular interests.

In magazines, for instance, the masculine body is consumed with reference to pre-defined social interests. This social culture of consumerism creates depressive feelings and anxious reflections about masculinity. Males may feel psychologically lost and confused. Some males can be more attracted to such masculine representation whereas others can be simply annoyed and disappointed. For Seidler (2000), the masculine image being socially consumed establishes ambiguous gender realities. Males' psychological confusion can greatly refresh their masculine failure. The masculine man may feel frustrated due to such body being socially consumed. Seidler further explained that the social reality about masculinity threatens the human body. This body, whether being positively or negatively consumed, will feel psychologically challenged.

Men's psychological fears can clearly affect their masculine nature. Grosz (1994) explains that men's bodies convey valid descriptions about their masculine minds. This widely means that men's clothing items, physical appearance and behavioural performances are significant factors which successfully reflect the masculine value. These factors are set to

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[52] By this ideology of social consumerism, men/women are embodied as "objects" which serve society's interests. Indeed, men's/women's bodies are manipulated to serve particular social interests. These bodies are socially consumed to constitute varied gender realities.

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evaluate the solid link between the masculine mind and the male body. Such link offers significant understandings about the human nature itself. According to Mulvey (1975) and Dyer (1993), males may feel attracted to the social reality which prestigiously represents them as "subjects" rather than being "objects". Prestigious masculine realities do positively affect the proper male act. Indeed, this prestigious description creates positive perceptions about masculinity. If males are negatively consumed by society, their masculine value will be easily dissolved. Consequently, the masculine value is pre-established with reference to males' gender expectations. These expectations should necessarily fit society's gender interests.

It should be clarified that the masculine image about males could be positively or negatively consumed. In so many occasions, masculinity is negatively consumed to perpetuate the other sex-type (more particularly the feminine gender). As a consequence, the masculine males feel psychologically challenged by various threatening forces. The consumer society creates varied gender options to represent the masculine reality. Males/females can share equal social realities about their masculine/feminine gender. This equality urges them to defend for the proper gender reality. Traditional males do strictly defend for their original masculinities whereas modern males feel, to some extent, excited with such renewed masculine representation.

Sometimes, modern males look more masculine than traditional males. This contradiction is socially delivered to correctly orient the masculine practice. By that, the psychological struggle to defend the proper masculine sense is implicitly guided by those delivered social realities. According to dyer (1993), the true masculine man does not only defend for his social reality, but also reinforces his ethnic and racial origin through strict social orientations. By that, the masculine identity is psychologically schematized with reference to well-identified male gender capacities. For Dyer, the masculine reality is psychologically pre-established through resistive gender capacities. This resistance fortifies the true masculine image and empowers the social reality behind it.

1.2.4. The Feminist Approach:

Since the emergence of feminist discourse, black feminists and those influenced by Marxism challenged the ways through which feminism glorifies white race women and excludes women of black race. According to Gardiner (2005), the black feminist thought

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developed the third-world feminism. Through centering issues related to race, class, and ethnicity, black feminists paved the way to complicate perspectives on men and masculinities. Men's patriarchal power and dominance were imposed over women of prestigious social positions. The whiteness of women makes them distinctively classified. Those women have prestigious gender positions which assert their participation in the system of power relations. For black feminist theorists, the whiteness of women is perpetuated to restrict black women's experiences. Due to their degraded social positions, black women were challenged by white women's oppression. White women's oppressive methods are interconnected with men's oppressive power. As Wiegman (2002) argued, "a monolithic understanding of men avoids the violence and discriminatory implications of white racial supremacy, displacing both White women's complicity with men of their own racial group and antiracist bonding across gender…Some men are, in fact, oppressed by women of the prevailing class" (p.35).

Instead of viewing men as dominant social participants, the feminist theories acknowledge the plurality of masculine identities. Men with different masculinities employ varied power structures. Some men are more powerful than others. Power differences urge men to manipulate and dominate other men with lower social classes. Black men and other men of different racial groups are controlled and manipulated by men of white supremacy. Hereby, "different masculinities stand in different relationships to power" (Ramazanoglu, 1992, P. 342). White men/women share similar oppressive structures. Such oppression urges them to impose power and dominance over black men/women. White supremacist structures stand to devalue black men's/women's experiences. From feminist perspectives, men's oppressive structures threaten various masculinities. Aspects of power, dominance and oppression put masculinities under threat. Power structures make men dominate other men/women and women dominate other women/men as well. Combahee River Collective (1977) stated:

> We feel solidarity with progressive Black men and do not advocate
> the fractionalization that white women who are separatists demand.
> Our situation as Black people necessitates that we have solidarity
> around the fact of race, which white women of course do not need to
> have with white men, unless it is their negative solidarity as racial

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>   oppressors. We struggle together with Black men against racism,
>
>   while we also struggle with Black men about sexism. (p.249)

Feminist theories provided multiple approaches to advance gender equity. According to Mutua (2013), black men/Women are privileged by gender but subordinated by race. She further demonstrated that subordinated men/women experience gendered racism through complex hierarchical systems. This racism implicates men's traditional aspects of power and dominance. Mutua called for a theory of multidimensionality to clearly understand different men's experiences. She clarified that an "assumed privileged gender position of men in the context of people of color is not always accurate" (P.347). In a related issue, understanding masculinity as a multidimensional approach provided space for feminists to support women in their struggle for liberation. The feminist movement addressed issues related to gender oppression, sexism and discrimination. Some radical and black feminists supported the fight of men/women to liberate their gender from different forms of oppression. Hooks (2015) clarified that men and women are "comrades in struggle". She further argued that "to a grave extent, the feminist movement failed to attract a large body of females and males because our theory did not effectively address the issue of not just what males might do to be antisexist but also what an alternative masculinity might look like" (p.70).

Hooks clearly asserted that without masculinity, the feminist movement will not successfully progress. Some men/women may complicate the fight for ending gender oppression. The prestigious social position of men as dominant oppressors urges them to more develop the structures that maintain gender inequities. For Hooks, not all men benefit from this prestigious gender order. Some men are not powerful oppressors. Those men are oppressed and put under the risk of gender oppressive rules. Men under the force of gender oppression feel less responsible about their masculinities. Thus, oppressed men can never maintain power. In fact, men under oppression fail to possess power. As Hooks argued, "since men are the primary agens maintaining and supporting sexism and sexist oppression, they can only be successfully eradicated if men are compelled to assume responsibility for transforming their consciousness" (p. 278).

The historical construction of masculinity theorizes the traditional value of gender oppression. According to Williams (2013), theories of multiple masculinities worked to highlight the "contingent relationship between masculine privilege and male bodies" (p.175).

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Stressing another issue, Whitehead (2002) argued that the concept of hegemonic masculinity reinforces the dominant male structures. These structures ignore oppressed men's experiences and dissociate them from traditional power relations. For Peterson (2003), "the specific historical and social constructions of masculinity cannot be dissociated from constructions of femininity" (p.58).

In her famous book "Masculinities", Connell (1995) clarified that the sociological approach of masculinity is developed on the basis of gender theories.[53] Connell widely confirms that the field of masculinity is diversified with different structural tools which scientifically analyze the male gender type. Judith Butler's theory of "gender performativity"[54] developed truthful insights about masculinity and male gender performances. The feminist approach developed clear analytical procedures about the study of masculinity and male gender identities. It tackles issues related to identity, sexuality and male gender performances. The feminist investigation analyses males' perceptions about their sex type. In this respect, the relation between sex, gender and masculinity is the main concern of feminist theorists. Men's/women's gender roles are pre-determined with reference to their sexual capacities. For Connell, men perform different masculine roles just to maintain power. According to Butler, the masculine variation is asserted via specific gender interests and sex determinations. Men, due to their sexual orientations, can perform diverse masculine roles. These roles equip men with varied sexual inspirations which help them to perform multiple masculinities.

According to Judith Kegan Gardiner (2002), the masculine gender type represents the sexual power which urges males to diversify their performances. These performances could be purely masculine or not. The biological man has the power to re-direct his sexuality. Such sexuality covers multiple gender features. Some masculine features are the result of mixed

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[53] Connell's theories about masculinity are very influential. Her sociological approach about masculinity development provides critical analysis about males and their gender performances. Connell clearly explained that the study of masculinity has been historically developed on the basis of feminism and gender theories.

[54] Butler clarifies that gender is the result of males' performances. For this feminist, "gender performativity" reflects the capacity of males/femals to ensure their gender/sex type. Males'/females' performative acts ensure their gender positions and sex qualifications. Gender is performed with reference to males'/females' sexual inspirations. These inspirations can clearly subvert their natural sex type. More clearly, the biological man/woman can be sexually inspired or simply attracted to other sex features that are beyond their gender category.

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gender insertions. For different feminists, features of maleness can be added to develop the feminine identity. Similarly, features of femaleness can be added to develop the masculine identity. Mixed gender features are fused together to develop extra sex types.

The sexual diversity is the result of multiple sex insertions. Men's/women's performative acts structuralize their gender reality. Gardiner further argued that males' masculine power is asserted by accurate gender performances. Males' performative acts can clearly ensure their power positions in the system of gender relations.[55] The feminist thought aims to develop varied masculine realities that are based on multiple sex orientations. From critical perspectives, the feminist ideology can largely constitute varied masculinities that are diversified with multiple sex options. For Connell (2005), the masculine reality carries strict gender features which accurately assert males' privileged power and dominance within society. This reality reinforces the fact behind males' gender capacities, values, and inspirations.

Therefore, the strategic force of masculinity offers valid gender structures which correctly assert male identities. These structures urge males to defend for their masculine realities through accurate gender performances. Males' gender performativity enables them apply correct masculine realities. Gender performativity qualifies males with multiple masculine options to develop diverse realities. Different masculine types are developed by males who apply multiple performative acts. Males' gender performance directs their masculine interests. These interests could be masculinized, feminized, or sexualized. Effectively, the masculine value is pre-determined by males themselves. Those males have the power to re-direct their masculine reality.

This reality reflects the degree of gender performativity. Some males do perfectly apply well-improved performative acts. Indeed, those males depend largely on strict performative acts which correctly assert their true masculinities. Other males, in response, prefer to apply multiple sex options which diversify their gender performativity. By that, masculinity is experienced with reference to males' performative acts. From feminist perspectives, gender

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[55] Males are equipped with varied gender forces which help them to assert their masculine value. According to Connell, the masculine reality can be clearly fulfilled with modernized gender structures. Such structures could impede or mislead males' masculinities. For her, the masculine process has to be developed with reference to males' traditional values and practices. Those males are traditionally equipped with valuable gender forces which effectively determine their masculine superiority.

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performative acts give males the chance to diversify their masculine practices. For Connell and Messerschmidt (2005), males develop varied masculine realities. These realities can either represent valid masculine identities or simply ensure re-newed masculine identities.

In Masculinity Studies, men are expected to have clear "masculine virtues" by possessing "true male-bodies" which help them to assert or confirm their duties and responsibilities within their families, work place and society.[56] Indeed, the male body should be developed to facilitate the masculine performance as it has been traditionally expected. For Lorber (1994), some males are less masculine than before. Those males have the intention to re-direct their gender practices towards re-newed sexual orientations. Such masculine subversion can greatly lead to distort the traditional power relations.

Males with feminized gender features and females with masculinized gender features can clearly declare their ability to re-gender their identities and sexualize their bodies. This widely means that males/females are free to insert multiple sex/gender features. This freedom will necessarily restrict their gender abilities, competencies and qualifications. In fact, this sexual freedom conveys fallacious interpretations about males'/females' traditional gender roles. Effectively, multiple sex insertions lead to assert males'/females' failure to restore and sustain their traditional identities. These subverted identities will look absurd and empty inside.

1.3. **Types of Masculinity:**

In her Theorizing Men and Masculinities, Connell (2005) analysed the system of power hierarchies between men by examining the concept of hegemonic masculinity. Men with dominant gender practices apply power structures to embody the legitimacy of patriarchy and hierarchical privileges. Hegemonic men exclude subordinate and marginalized masculinities from the system of power relations. Masculinities that are rooted in their relations with race, ethnicity and sexuality are often excluded from the hierarchical system of power relations.

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[56] Men are required to have well-identified male bodies. These bodies reflect their masculinised gender features. Men's external body shape and physical strength are important gender features that should be correlated to other masculine virtues. To some extent, masculinity is not measured out or limited to males' physical strength. It is deeply related to valuable male virtues.

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Men with different gender behaviours represent various masculinities. These masculinities classify men with reference to their gender attitudes, social beliefs, and racial values. According to Fernandez-Alvarez (2014), "no model of masculinity exists that is universal and valid for every place, period, social class, age, race or sexual orientation, but rather a diverse mix of male identities and ways of being men [exist] in our societies" (p.49). Some men have more valuable masculinities than others. "masculinity in a straight, White man and masculinity in a gay, Black man are differently valued, reminding us that the relationship between sex, gender, and social power is less fixed than we might often think" (Cox, Johnson, et al., 1997, p. 178). In general, there are different types of masculinity. These types are:

1.3.1. Hegemonic Masculinity:

Hegemonic masculinity as a concept was first coined by R. Connell, (1995). Although there have been so many empirical theories that have been built upon this concept, its practical understanding has not been developed yet. Connell introduced a new theoretical framework which investigates males' hegemonic roles within different social groups. By this hegemonic practice, males are supposed to select valid performances which ensure their powerful existence. Males who support their masculinities with hegemonic practices, they can easily ensure power and dominance.

Connell further denotes that hegemony is correlated with other features of gender inequity, social class, race and ethnicity. Hegemony is introduced as a central aspect of gender theory.[57] James Messerschmidt (2005) clarifies that hegemonic masculinity is essentially related to males' dominant positions within society. He also confirms that males who reinforce their masculinities throughout hegemonic practices, they can easily validate their dominant positions. For Connell, the hegemony practice of masculinity goes in contradiction with aspects of inferiority and subordination. She says:

> Hegemony relates to cultural dominance in the society as a whole. Within that overall framework there are specific gender relations of dominance and subordination between groups of men. The most important case in

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[57] By hegemony, men/women are expected to perform adequate performances which represent their powerful positions in the system of gender relations.

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> contemporary European/American society is the dominance of heterosexual men and the subordination of homosexual men.... Oppression positions homosexual masculinities at the bottom of a gender hierarchy among men. (p.78)

Connell and Messerschmidt (2005) have also clarified that feminist theories have to be fulfilled with similar practices of hegemony. Hegemony, for them, is that selective force which reflects men's/women's powerful identities. Such selective capacity reinforces the social value of men and women who enact, take on, or represent appropriate masculine/feminine practices. Hence, hegemony as a practice is often selected by men/women to determine their masculine/feminine roles. Connell further adds that the feminist movement has to reformulate new conceptualized aspects related to "emphasized femininity".[58] For her, such term must re-cover feminine discourses and enrich most debates about power and hegemony. By "emphasized femininity" Connell stresses the idea that "hegemony" as a pure masculine fact can never be displayed by the feminine side. Connell also clarifies that the theoretical framework of hegemony should operate to cover the masculine discourse. Throughout this framework, the feminine practice will be "emphasized" whereas masculine practice will be hegemonic. Connell and Messerschmidt (2005) say:

> The concept of "emphasized femininity" focused on compliance to patriarchy, and this is still highly relevant in contemporary mass culture. Yet gender hierarchies are also impacted by new configurations of women's identity and practice, especially among younger women-which are increasingly acknowledged by younger men. We consider that research on hegemonic masculinity now needs to give much closer attention to the practices of women and to the historical interplay of femininities and masculinities. (p.848)

Accordingly, there are no feminine practices that are hegemonic. Indeed, Connell points out that all the feminine practices (even this particular type of emphasized femininity) are subordinated to, and serve masculinity. She made it clear by saying that "all forms of

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[58] Connell widely explains that masculinity and femininity as two distinct practices have to reinforce aspects of power and dominance. Men apply "hegemonic masculine practices" whereas women apply "emphasized femininities". In general, Connell introduced the term "emphasized femininity" to guarantee the hegemonic aspect of masculinity and its importance in covering the masculine practice of men.

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femininity in this society are constructed in the context of the overall subordination of women to men. For this reason, there is no femininity that holds among women the position held by hegemonic masculinity among men" (p. 187). From Connell's words, it is evident that there are multiple femininities that help to define and identify the feminine practice.

In addition to such identification and reinforcement of the feminine practice, all types of femininity should focus more on the relationship with different masculinities. Although "emphasized femininity" is central to some women to practice dominance over other women, it is not the only mechanism for ensuring authority and power. Hegemonic masculinity shows, covers, as well as applies dominance over all types of femininity. It also focuses on what most men should necessarily perform or apply to ensure their dominance. Connell clarifies how femininities are covered by that hegemonic masculine act:

> One form [of femininity] is defined around compliance with this subordination and is oriented to accommodating the interests and desires of men. I will call this 'emphasized femininity'. Others are defined centrally by strategies of resistance or forms of non-compliance. Others again are defined by complex strategic combinations of compliance, resistance and co-operation. (pp. 184-185)

During the 19th C, Gramsci's notion of hegemony has been questioned by different American transcendentalists. The philosopher Henry David Thoreau shared with the writer Ralph Waldo Emerson the ideal views of the hegemonic practice and how this practice might be grounded to be scholarly self-reliance activity.[59] Thoreau, for instance, claimed that the American man constructed manhood ideologies in his own mind to secure his gender identity before experiencing the masculine crisis. Men experience their masculine destinies as personalized tasks which build up or design their masculine identities. These masculine identities, in response, tend to resemble the unified American identity.

Accordingly, the American national identity is a collective practice of various masculinities which, in return, make America extraordinarily a prosperous land. In another vein, traditional masculine practices are still exercised by most American men. Such practices

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[59] Both philosophers have investigated the practical performance of hegemony and its relative reliability for ensuring self-existence within the American society. Men should activate their hegemonic senses simply to purify their intentions for effectuating masculinity and manhood.

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constitute the basis of masculine desperation which effectively creates crisis in the American society. Americans are more aware of all these possible struggles hindering them to confirm their manhood socially. The American sociologist Michael Kimmel (2012) confirms that:

> American men also tried to stack the decks in their favor. By rejecting multicultural aspects of America, by keeping the public worlds of work, education, or politics as the homo-social preservers of members of hegemonic masculinity, they could more reliably prove their manhood. (p.33)

Meanwhile, Messerschmidt (2003) illustrates that there are several masculine characteristics which are widely embodied by women just to show their rejection to complement masculinity. Hereby, men have to re-insure their hegemonic practices just to impede or re-direct these threatening qualities of femininity. Messerschmidt clarifies that masculinity has to be hegemonic to better ensure its practical contradiction to those feminine practices. Kimmel (2012) suggests that the hegemony practice of masculinity has enormous consequences on the relation between men/women, wives/husbands and other social groups. For him, men have to ensure their hegemonic roles within their families. Such roles may make every individual exercises his/her masculine or feminine role with much effectiveness. Joseph Pleck (1974) argues that the hegemonic aspect of masculinity is essentially considered as a dual system of oppression through which men oppress women and oppress other men as well. So, men can exercise their hegemonic masculinity over other men too. To some extent, white men can perform authority and dominance over black men via various hegemonic practices. As Kimmel argued, "to be a man with other man means to always fear being attacked, victimized, exploited and in an ultimate sense, murdered by other men" (p.206).

In its wide sense, hegemonic masculinity is the set of various masculine qualities which establish legitimate, hierarchical, and complementary relationships with femininity. Through these relationships, the masculine behaviour is guaranteed to ensure the hegemonic position of men in the system of gender relations. Hegemonic masculinity is the practice which fuses masculinity and femininity together. As Connell suggests, the concept of hegemony is defined through its difference from femininity and through its complementary relation to it as well. For her, hegemony refers to aspects of physical strength, authority and power. These characteristics are significant elements which differentiate men from women.

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These characteristics have to be re-configured (by some men) to ensure their hegemonic power. Connell further explains that men's exclusive access to such characteristics of hegemony has to be ensured by important configurations which guarantee the effectiveness of the masculine practice. Such configurations tend to re-direct the masculine performance towards its hegemonic practice.

1.3.2. Dominant Masculinity:

It has been clarified that most feminist theorists have deeply rejected men's gender dominance. For Butler (1990), masculinity is developed at the expense of femininity. She also argues that the feminine qualities are not considered as valid gender characteristics which reflect women's pure femaleness. By contrast, these qualities are considered as oppressive gender features which help men to exercise power, dominance and authority over women. Accordingly, men's dominant masculinity is developed as an oppressive force which asserts women's subordination. This oppressive structure widens the gap between masculinity and femininity in terms of power and dominance. Indeed, this structure often reinforces the separation between men's/women's gender forces. Beynon (2002) confirms that masculinity has different forms which distinctively classify men into varied categories. This means that men are classified into one specific male-gender type which clearly orients them to perform distinct masculinities. By that, men's unified gender category determines their distinct masculinities. These masculinities contribute to the development of male gender type.

In this respect, men's distinct masculine performances empower their gender classification in the system of power relations. Men could be superior, dominant, subordinate, or simply marginalized due to their performed masculinities. For Beynon, aspects of dominance may not be equally distributed to all men. Evidently, some men are more dominant than others. Men's dominance is not naturally asserted, but rather developed by supportive gender qualities. Thus, masculinity is based on valuable gender aspects which essentially determine men's power, dominance, and authority. So, men with dominant masculinities are equipped with powerful gender capacities which strictly legitimatize their hegemonic practice. In fact, dominant men construct their masculinity with reference to strict gender forms. These forms qualify men with powerful strategies which ensure their dominant masculine presence in their families and workplace as well.

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By dominant masculinity, men are not only superior to women, but also superior to other men of the same gender category. Connell (2005) clarifies that dominant men exercise power over others inside and outside the same gender group. Dominance is not socially promoted but rather developed as a legitimate quality which is attributed to men. Men's dominant masculine qualities empower their male-gender category within the hierarchical system of gender relations. In this vein, dominant men are highly elevated in the system of gender hierarchy. To some extent, dominant masculinities could be more personalized. These personalized masculinities contribute to the development of masculinity itself. Respectively, dominant masculinity perpetuates itself as a structural force which proves the masculine value. This evidence does harmonize the hegemonic presence of masculinity within the system of gender relations. Ultimately, the dominant structure of masculinity is embedded by (some) powerful men to effectuate their positive value and active participation among other powerless men.

According to Aretsky (1975), aspects of power develop important analogical understandings about the structure of gender distribution. By focusing on dominant masculinity, men's roles can be identified as coherent gender patterns which characterize their power and control over women. In fact, men's power, dominance and authority are not only considered as coherent aspects about their performed roles, but also understood as valid configurations which develop their gender identities. Thus, men's masculine behaviours could be easily distinguished as acceptable acts which profoundly rely on aspects of power and dominance. These aspects do clearly ensure their type of masculinity. Indeed, dominant masculinity can be easily identified through its legitimized capacities which ensure men's powerful relations. Friedman and Lerner (1986) argue that men's capacities for ensuring power and control are set to determine the dominance being imposed over other men/women. By that, dominant masculinity covers a range of possibilities which develop the legitimatized aspects about the conventional mode of masculinity.

From these perspectives, dominant masculinity could be understood as a specific gender practice which is fostered by men's power, control, and authority as well. Such aspects are developed across race, ethnicity and social class. According to Bettie (2003), the structural characteristics of dominant masculinity do not only reflect men's superior power, but also ensure women's subordination to those men. For her, women can clearly support men's

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dominance to exercise power and sustain monopoly. Men's dominance cannot be fulfilled without women's support. She further clarifies that dominant masculinity might be empirically analyzed to assert the distinction between different men. By such distinction, dominant masculinity is guaranteed to serve men and their gender interests. This dominance characterizes men's experiences within specific social contexts. In general, dominant masculinity is set to privilege men and their powerful gender experiences. Men's dominant structures help to understand other masculine practices.

Rubin (1975) clarifies that dominant structures of masculinity are socially advocated to develop other masculine roles. Men's dominant roles are socially interpreted as solid masculine norms. From this particular point, men's gender dominance is an effective masculine practice. Men's social value is strictly tied to their dominant roles and powerful positions in the system of gender relations. For Connell (2005), men's dominant practices are fused with certain social activities which ensure their powerful dominance. For her, men's social positions and occupations stimulate their authority and dominance. Undeniably, the social conditions are developed as external structures which reinforce the ideological dominance of males.[60] In addition, men's dominant positions within society are frequently understood as assertive gender forces. By that, men's masculine performances are developed with reference to their gender forces. Connell explains that men's roles are projected to mean a particular dominant type with its socio-cultural expectations. In this regard, men are expected to perform powerful masculine behaviours which fit their social positions and occupations as well.

For Lorber (1994), men's gender category has to be fulfilled with powerful masculine features which constitute its dominance. For him, this category should be diversified with multiple masculine features which illuminate any kind of gender overlapping.[61] He further explains that all masculinity types have to be fulfilled with significant masculine structures. These structures vary in terms of power and authority just to ensure the difference between men's performances. Such variations in masculine roles and performances reflect men's differences of power possession. More clearly, the dominant man has a particular power

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[60] In different societies, men are expected to impose power, authority, and monopoly. Men have to apply these power structures through acceptable gender performances. Dominant men are easily distinguished from others due to their hegemonic power structures.

[61] Men apply dominant gender structures which eliminate any kind of gender mixture, fusion or confusion.

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which makes him unique and different from others. This power re-directs his masculine behaviours with reference to his gender qualifications. In this respect, the dominant man carries strict power structures which help him to properly construct his masculine identity. Men, by their dominant gender force, are classified in the system of power relations. This means that men's dominant masculine positions can be re-ensured by varied power structures being applied by them.

In general, dominant masculinity is fulfilled with powerful gender capacities which prestigiously classify men. Such type of masculinity is characterized with strict gender features that powerfully assert men's hegemony and dominance. Dominant men prefer to apply hegemonic gender structures to more reinforce their masculine value. The masculine reality about men is developed with reference to their applied gender structures. These power structures give meaningful understandings about men and their masculine practices. Men's gender dominance is the reality which reflects their masculine capacities. According to Connell, dominant men feel the need to apply hegemonic masculine practices that demonstrate their gender qualifications that have been socially approved. Evidently, dominant men conceive and perceive power as valid social aspect which determines their masculine hegemony. For Grogan and Richards (2002), dominant men often associate their gender performances with adequate social norms which clearly ensure their masculine value. This value includes assumptions and perceptions which standardize the social acceptance of dominant male bodies. Ultimately, men's gender expectations set their social positions and roles which basically shape their masculine identities.

1.3.3. Subordinate Masculinity:

According to Connell (2005), men with limited gender capacities are mostly classified into subordinate masculinities. This type of masculinity classifies men with reference to their social class, ethnicity, and race. As Kimmel (2001) argued, "the use of the plural – masculinities – acknowledges that masculinity means different things to different groups of men at different times […] Men's experiences depend on class, race, ethnicity, age, region of the country and location in the global economy" (p.338). For different sociologists, the black men are socially classified as inferior social participants. This inferiority devalues any masculine act being performed by them.

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The racist social classification of black men/women validates their state of subordination. Similarly, the white men who are physically challenged are negatively evaluated. Men with severe health problems cannot properly perform adequate masculine acts. Aspects of physical strength can greatly affect men's masculine power. According to Taga (2003), there are different gender ideologies which affect the process of masculinity development. Men have to trace their masculinities with reference to their performed acts. The working class, black men, and gay men are mostly defined as subordinate masculine figures. Those subordinate men are severely excluded from hegemonic masculinity. Bird (1996) says:

> Masculinities that differ from the norm of hegemonic masculinity, however, are generally experienced as "private dissatisfactions" rather than foundations for questioning the social construction of gender..... Hegemonic masculinity persists, therefore, despite individual departures from the hegemonic form. (p.123)

Therefore, men's gender activities can clearly determine their type of masculinity. Beynon (2002) clarifies that subordinate masculinities should not be evaluated by some ideological philosophies, but rather evaluated with reference to men's performed tasks. Men do not select their masculine type. Those men perform different masculine tasks which accurately classify them into different types.[62] For Connell (2005), the subordinate man enacts his masculine power with reference to his social status and profession. These criteria are set to determine his masculine type. Thus, dominant men and subordinate men are having the same power features. These features elevate their masculine positions within the system of gender relations. As being already noted, masculinity types are classified with reference to diverse power aspects. This means that men's gender power determines their masculine type. According to Connell, men are not judged for their masculinity type, but rather evaluated for their performed acts. In this regard, men have to improve the quality of their gender acts by inserting adequate power features which strategically assert their masculine value.

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[62] This widely means that subordinate masculinities are not selected by men themselves. Such aspect of subordination is tied to men's social classifications and positions as well. By these social classifications, men build up certain ideologies about their masculinity type.

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Connell explains that the masculine type is more likely to be determined by different gender acts. These acts make men differently classified within masculinity circle. [63] In this circle, all men have different masculine tasks. Some tasks can be more appropriate than others. In particular, the subordinate man carries well-purified gender qualities that are clearly inserted within masculinity circle. Despite the fact that this subordinate man is less powerful than other men (due to his social class), his gender performances reflect the original masculine value. In this respect, the circle of masculinity classifies men with reference to their traditional gender qualities. For Beynon (2002), subordinate masculinities are as prestigious as dominant masculinities. Each masculinity type is distinguished by its features of power and hegemony. Therefore, all men are essentially qualified with varied power features. In fact, all men within the circle of masculinity possess power, but this power varies from one man to another. Subordinate men and dominant men have the same gender status which urges them to impose power over women. For Connell and Lee (1985), subordinate masculinities are purposefully re-directed by some gender philosophies. Such philosophical tendencies aim to deconstruct the subordinate masculinity by eliminating its unified power within the circle of masculinity relations.

It could be clarified that men's subordination is partly fortified by society. Sandra Bem (1981) observed that the social reinforcement of these subordinated acts helps to eliminate aspects of androgyny and homosexuality.[64] Men, by their enacted performances, can relatively ensure their masculine value within the system of social hierarchies. For her, masculinity and femininity are essential capacities which regulate and signify men's/women's gendered roles. If men/women start to overlap their categories, this could affect the whole system of gender categories. This means that men have to be covered by various masculine characteristics (even those marginalized and subordinate men) to be fully inserted, integrated or categorized within the circle of masculinity. By that, men's participations in different gender relations have to reflect their proper masculine capacities which control their gender

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[63] Connell explains that men are classified into different masculinity types. These types carry important determinations about masculinity practice. So, all masculinity types are charcterized with accurate power features which reflect the uniqueness of men within the circle of masculinity relations.

[64] Sandra Bem (1944-2014) is an American psychologist. She is the Feminist Pioneer of Gender Schema Theory. Bem argues that men with subordinate masculine identities are more prestigious than those androgynous men. For her, the subordinate man carries pure masculine traits which clearly identify him within the circle of masculinity relations. The androgynous man, in return, performs mixed gender roles which are strictly classified outside the circle of masculinity relations.

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power. If men reverse their masculine power, they will necessarily lose their category, position and identity as well. Respectively, men with subordinate masculinities should be essentially connected to the relational network of masculinity just to ensure their power and capacity for developing self-identities.

Meanwhile, Lorber (2000) argues that the relationship between men and their social context should be flexible. The social reflections about men's performed activities create legitimate understandings about their masculine types. For instance, subordinate masculinities are legitimatized through men's enacted performances. More clearly, those subordinate men select particular masculine practices which reflect their categorized gender type. Those men are performing certain masculine tasks which reflect their occupied jobs and social positions as well. Connell has already clarified that the generalized aspects of masculinity include physical strength, personal violence and authority whereas the featured practice of masculinity reflect men's exercised power and social positions which all together reflect their specific masculine type. In this regard, the characterized aspects of subordination do necessarily ensure men's legitimate power which reflects their occupied jobs and social positions. The power of those subordinated men is not similar to that power of dominant men. Certainly, power balances are symbolically attached to men's exercised tasks of masculinity. So, men's subordinate masculinities reflect their masculine value.

In another context, Donaldson (1993) explains that most masculine traits are reflected through well-defined male bodies. Men with clear physical appearance are acknowledged to represent coherent masculinities. For Connell, such ideologies are not much workable for understanding masculinity practice. Men often struggle to perform specific tasks which conform to their masculine power. In this vein, the subordinate man performs particular practices which assert his limited power. He often shows his subordination and reliance to other masculine powers just to improve his male-gender traits.

Edwards and Imrie (2003) confirm that men's bodies are particularly represented as valid indicators which underline the socio-cultural dimensions behind masculinity. By that, masculinity is tied to various social conditions which could (to some extent) perpetuate men's physical strength. Men with well-formed masculine bodies will not necessarily lose their social power, self-confidence and respect. Features of social power are traditionally associated with males' bodies. These bodies characterize the uniqueness of the masculine type. So,

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men's personality features, power structures and physical shape are set to canonize the masculine value.

In general, subordinated masculinity carries ambiguous realities about men and their performed roles. As Thurston (1995) pointed out, these realities change from one context to another. In fact, men's degree of subordination varies from one context to another. Men's subordination makes them perform inadequate masculine actions. By that, men could be subordinated to other men due to their inappropriate masculine performances. These performances are not appropriately based on accurate features of power and hegemony. Thurston also adds that those subordinate men may import power from other masculine types. He argues that different masculinities could be overloaded with a whole raft of power confusions.[65] Beynon (2002) illustrates that subordinate masculinity carries legitimate practices about masculinity. In fact, the subordinate man can perform clear masculine performances, but his gender capacity to apply power and dominance is less convincing vis-à-vis other dominant men. More clearly, the featured capacity of power makes the subordinate man dependant to other powerful men. Such dependence often makes the subordinate man's actions less powerful or simply inappropriate if compared to other masculine actions. Gomez (2007) argues:

> Subordination involves the practice of physical and psychological abuse,
> punishments, economic, social, and cultural discrimination, verbal insult,
> humiliation of any kind, personal boycotts, and even condemnation to death,
> if necessary. (p.121)

1.3.4. Marginalized Masculinity:

Marginalized masculinity denotes that men's gender roles do not conform to aspects of masculinity. Marginalized masculinity develops certain characteristics which strictly contradict with the hegemonic type of masculinity. For Connell (2005), men who are strongly emotional may encounter different problems which impede their process of masculinity development. Connell further argues that the hegemonic practice of masculinity has to be

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[65] In so many occasions, men who perform less powerful masculine practices often imitate other practices being performed by other powerful men. Thurston's idea is that the subordinate man may feel confused by that apllied power. This power makes men feel conflicted with different gender performances. So, the basic features of subordination do completely contradict with other powerful aspects of dominance and hegemony as well.

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overemphasized by different men to properly ensure their dominant positions in the system of power relations. Thus, men who are unable to exercise power and monopoly could be easily classified into marginalized gender positions.

Men's hegemonic structures urge them to perform more powerful gender roles which clearly assert their dominant masculinities. Marginalized men fail unable to perform more powerful gender roles. This failure indicates their gender dependency. Marginalized men feel dependent to dominant men. For Connell, men who refer to the white race are nearly to exercise or perform hegemonic masculinities. Black race men often feel marginalized and dependant to men of the white race. The white race could easily exercise dominant structures over other racial groups. By that, the black men are socially marginalized due to their racial characteristics and powerless gender positions. The white race men suppress black men's intentions to develop self-identities. [66] Connell (2005) says:

> This fact also has strong implications for the analysis of masculinity. White men's masculinities, for instance, are constructed not only in relation to white women but also in relation to black men. Paul Hoch in White Hero, Black Beast more than a decade ago pointed to the pervasiveness of racial imagery in Western discourses of masculinity. White fears of black men's violence have a long history in colonial and post-colonial situations. Black fears of white men's terrorism, founded in the history of colonialism. (p.75)

Therefore, Connell suggests that men, who are unable to perform roles that are based on authority and domination, could be simply marginalized, eliminated, or released from the system of power relations. Men with powerless masculine capacities seem to be impeded by some powerful men who do not support the marginalized male act. For Connell, those men with such qualities of inferiority and marginalization can represent less masculine characteristics. Accordingly, the male-gender category is characterized with strict and valid masculine qualities which reflect the true sense behind men and their constructed identities.

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[66]According to Connell, the white race generally purifies its existence throughout standard qualities of existence. This means that the skin colour, physical strength and other aspect of appearance do theorize power and dominance. Connell further clarifies that these aspects are ideologically developed and supported by the white race. For him, masculinity practice is reinforced by different capacities. So, both black and white races can approve their masculinities through their correct capacities of practice.

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Hence, men who are unable to construct acceptable masculine identities can be clearly regarded as marginalized males.

Those men are socially marginalized due to their powerless masculine acts. For different sociologists, men, who do not equip their masculinities with aspects of power and self-control, will feel inferior, dependant and marginalized. From these perspectives, marginalized men could not be easily identified as powerful males who are properly included in the system of gender relations. Those marginalized men are controlled and manipulated by more powerful men. To large extent, men who belong to ethnic and racial minorities are oppressed by the dominant white race. This dominance makes them feel inferior, marginalized and dependent. Effectively, dominant men oppress other marginalized men by imposing their hegemonic power rules. Connell (1995) explains:

> The conceptualization of hegemonic masculinity opens complex issues. I emphasize that terms such as 'hegemonic masculinity' and 'marginalized masculinities' name not fixed character types but configurations of practice generated in particular situations in a changing structure of relationships. Any theory of masculinity worth having must give an account of this process of change. (p.81)

Likewise, Butler (1990) illustrates that the system of gender equality often reinforces aspects of masculine/feminine marginalization. For her, the measures of equality are set to limit the challenging force of dominance. Men and women should be equally treated and represented in the system of gender relations. Dominant men are equipped with varied power features which forcibly urge them to manipulate other men/women. Aspects of power and dominance create serious challenges for other men/women who fail in constructing solid identities. Hence, gender equality could be effectuated by the balanced representation of both gender categories. The marginalized representation of men/women reinforces gender differences. The masculine identity is characterized with various gender traits which orient men into different kinds. Indeed, the male-gender category distributes men into various types. Some masculine types are more powerful than others. The masculine power of men makes them manipulate and oppress other men. Thus, marginalized men often struggle to maintain power. This struggle urges them to rectify their masculine practices by inserting extra gender traits.

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Unfortunately, these inserted traits cannot properly fit their masculine interests simply because these traits are disintegrated from any gender power. As being already noted, the traditional power balances are directed by dominant men. Those men employ strict power features to more oppress other men and deepen their state of marginalization. So, men's gender power classifies them into prestigious masculine positions. Dominant masculine men do purposefully oppress other men who cannot effectively reach power structures. Those men defend for their dominant positions by implementing more oppressive genders structures. Ultimately, marginalized men (due to their inferior social class and racial discrimination) feel unable to reach power structures. This failure makes their masculine presence looks meaningless in comparison with other powerful masculine types.

For Beynon (2002), the social practice gives men the chance to perform different masculinities. The social meaning of masculinity performance distributes all power resources via equal gender opportunities. In this regard, the social opportunities oblige men to perform their masculinities differently. Hence, the masculine power is asserted with reference to men's gender performances. Men perform different gender roles which make them distinctly treated. Such masculine distinction eliminates any kind of gender equity. Competent men do correctly equip their masculinities with powerful gender features. By that, the social opportunities being provided to establish equal gender positions seem to be gradually dissolved. Accordingly, the masculinity identity is measured out by a variety of gender practices which generally determine men's power degrees. Competent men take control over their performances to more benefit from these offered social opportunities. This control eliminates any kind of gender competition. This could mean that men can either succeed or fail in constructing powerful identities. Indeed, men can either construct powerful masculine identities that are based on dominance and hegemony or simply constitute subordinate and marginalized masculinities. Connell (2005) says:

> These two types of relationship- hegemony, domination/subordination
> and complicity on the one hand, marginalization/ authorization on the
> other- provide a framework in which we can analyze specific
> masculinities. (This is a sparse framework, but social theory should be
> hard-working.) I emphasize that terms such as 'hegemonic masculinity'
> and 'marginalized masculinities' name not fixed character types but

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> configurations of practice generated in particular situations in a changing structure of relationships. Any theory of masculinity worth having must give an account of this process of change. (p.81)

Bem (1981) clarifies that the traditional practice of masculinity should not be mixed with other feminine qualities. This mixture can clearly create devalued masculine types. Marginalized masculinity, in particular, implies that some men are typically convinced by other ideological dimensions.[67] Such gender ideologies do not only categorize men into marginalized types, but also classify them into androgynous or homosexual types. By concentrating on the different dimensions of males' marginalization, factors related to material and ideological principles have to be clearly debated. Accordingly, Connell (1995) argues that men provide two kinds of interactive operations inside and outside the system of gender relations. The first operational interaction is tied to the material world. Throughout this interaction, all gendered groups are allocated as material resources within society. Such material distributions often make men's abilities to gain or hold power more visible. So, men who are able to employ their material resources, their power will be necessarily recognized and acknowledged. Thus, the second operational interaction is related to varied ideological assumptions. By such ideologies, men can easily produce, construct and maintain beliefs about their masculine existence.

Stressing this particular point, men who are socially marginalized, could perform adequate masculine acts that are similar to those of dominant men. For Wedgwood (2004), men who are less dominant and less powerful could perform appropriate masculine performances. So, the fact of being marginalized does not necessarily mean that masculinity is misrepresented. Similarly, the fact of being hegemonic, authoritarian, or dominant does not lead to the establishment of masculinity. This masculinity will be revealed, enacted, or represented through daily performances and experiences of men themselves.

In this regard, men's marginalized masculinities will be identified and developed through performances which strictly impede the functional role of those men. In fact, the masculine role has to be improved or empowered through appropriate gender practices which theorize

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[67] Bem clarifies that men, who feel marginalized in their societies, prefer to re-direct their gender performances towards femininity. By such gender overlapping, those marginalized men may simply feel dominant or at least powerful by their newly re-generated feminine behaviours.

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the powerful sense behind different masculinities. These masculinities differ in their methods of practice just to make the characteristics of each type of masculinity clearly identified. This means that men go through various processes just to reach masculinity. Throughout these processes, marginalized masculinity will be understood as one of most important methodical practices which men apply to better improve their gender identities. Connell (2005) further explains:

> Though the term is not ideal, I cannot improve on 'marginalization' to refer to the relations between the masculinities in dominant and subordinated classes or ethnic groups. Marginalization is always relative to the authorization of the hegemonic masculinity of the dominant group. (pp. 80-81)

To sum up, all masculinity types are set to reinforce males' capacities to properly design their gender identities. Indeed, male-gender identities will be more functional by their traditionally asserted masculinities. Whitehead and Barrett (2001) clarify that different masculinities could be functional, if they truly provide acceptable gender traditions. For them, the modern man should not deviate from the traditional mode of masculinity. By no means, this modern man has to keep his original sense of masculinity. By that original sense, the masculine practice will be traditionally developed, ameliorated, or simply perpetuated for its valuable qualities. In this regard, different masculinities help men to improve and unify their gender identities. Beynon (2002) illustrates that all masculinity forms are marked by various practical orientations which clearly direct males' presence and identity as well. For him, the masculine roles are experienced, represented, and enacted via different behavioural manners. Throughout these behaviours, men can express their masculinity via different forms and with reference to appropriate gender norms as well. Connell (2005) says:

> To recognize diversity in masculinities is not enough. We must also recognize the relations between the different kinds of masculinity: relations of alliance, dominance and subordination. These relationships are constructed through practices that exclude and include, that intimidate, exploit, and so on. There is a gender politics within masculinity. (p.37)

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1.4. Beynon's Model: newly-revisited masculinities:

To large extent, the masculine category is more privileged than the feminine category. Such ideological assumptions have been largely debated by different gender theorists. Indeed, theorists started to interrogate the concept of masculinity by investigating men's power positions in the system of gender relations. In his book "Masculinities and Culture", John Beynon (2002) made clear distinctions about masculinity practices. Beynon clearly distinguished between the discourse of maleness and the discourse of masculinity. For him, the former is based on physical and physiological differences whereas the latter is connected to the complex range of cultural constructions.

From these perspectives, masculinity can be examined with reference to varied socio-cultural dimensions. The masculine value is influenced by various factors such as: the social class, sexuality, ethnicity, and age. All these factors contribute to the construction of masculinity. Beynon classified masculinity into three distinctive areas. For him, masculinity can be represented, experienced, and enacted. He discussed these three distinctive areas from different perspectives. In general, the distinctive areas of masculinity are:

1.4.1. Masculinity as representation:

According to Beynon (2002), men's masculinities take different forms of representation. These masculinities are represented through films, magazines, and television. Such representation portrays men from positive and negative perspectives. In so many occasions, the masculine representation emphasizes the negative side behind men. Men are negatively represented especially in the way they perform their daily tasks, duties, and responsibilities. Beynon clarifies that the masculine image is not introduced as a unified entity. Such negative portrayal often leads to create serious masculinity crises.[68] Connell (1995) argues that men have to go through numerous masculinity processes to properly

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[68] In his book: Identity: Youth and Crisis (1968), Erik Erikson discussed issues related to masculinity and personality development. Erikson explains that men face serious psychological crises in their early stages of personality development. He further clarifies that masculinity is pre-determined and developed with reference to these psychological crises. Men do internally struggle to overcome their psychological problems. Men's inner force helps them to properly orgnize their systematic processes of self-identity development. These internal processes have been already analysed by Freud in his psychoanaliytic approach of personality development (id, ego, and super-ego).

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achieve, improve, and develop their gender type. For her, all men have common body features, but do not have common masculine presence.

Masculinity, for Connell, is always interpolated by physical, psychological, and socio-historical conditions which all together determine the valuable gender reality behind men. Masculinity is not fixed but rather evolving. It is progressively changing due to men's varied gender interests, power attributes, and physical qualifications. For instance, young men have different masculine qualifications than adult men. Young and adult men have different responsibilities, physical qualities, and power relations. For these reasons, masculinity is measured out through varied analytical methods. Crenshaw (1989) explains that men are not born masculine. Men construct masculinity beyond their genetic system. Men learn aspects of masculinity from their socio-cultural context. This context helps them to construct solid masculinities with reference to their male gender forces, competencies, and qualifications as well.

For Erikson (1970), the masculine identity is represented as a process of interaction between men and their internal forces. Such interaction creates valid determinations about their masculine identities. Men's masculine interactions are largely understood as personalized capacities which shape their identities. In fact, men's personalized capacities help them to design adequate masculine identities. In psychology, men's internal capacities are important processes for Personal Identity Development.[69] respectively, the fused interaction between identity and personality is derived from the Freudian model which structuralizes norms and processes for the development of personal identities. For Erikson, men develop their masculine identities with reference to internal capacities and interactions. These internal forces are set to determine men's masculine capacities.

In this regard, the masculine identity is developed, designed, or constructed by men themselves. Those men do strategically organize their internal forces and capacities to appropriately develop their masculine sense. Accordingly, the masculine sense is internally developed to represent varied masculine realities. Such realities give proper images about men and their represented masculinities. By that, the proper masculine representation is internally

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[69] In Freud's approach, men's personalized capacities and inner forces help them to develop interactive social relations. By that, society can clearly represent men's capacities, reflections and perceprions being internally organized.

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schematized by men themselves. This psychological operation delivers accurate realities about men and their masculinities. For Beynon, the social masculine image should necessarily reflect men's personalized capacities and interactions which positively reinforce its representation.

Men's physical and psychological abilities help them to enhance their masculinities. Halberstam (1998) explains that masculinity can be represented through different forms and from different dimensions. This representation develops meaningful understandings about masculinity. According to Beynon (2002), the different forms of masculinity representation can negatively portray men's masculine value. Men are given varied opportunities to develop their masculinities. These masculinities (being developed by men themselves) can take different forms. So, the valid representation of masculinity is essentially developed with reference to men and their gender qualifications.

Masculinity is tied to men and their processes of self-identity development. This masculinity should be represented as it has been developed by men themselves. The social representation of masculinity should provide logical facts and realities about men's progressive stages of self-development. This representation should not contradict with men's developed masculinities. The social representation of the masculine image should develop legitimate realities which do not subvert the traditional value. If men started to develop renewed masculine images about themselves, this would be socially represented, analyzed, and debated. Men have the inner force to represent themselves and this representation is socially evaluated with reference to men's competencies, strategies, and qualifications.

Meanwhile, Murray and Greenberg (2006) confirm that men represent their masculine characteristics through various performances. For them, these performances represent valuable realities about their masculine power. Masculinity is developed and maintained through different experiences. These experiences are influenced by psychological and socio-historical factors. Stressing these critical assumptions, masculinity is represented differently due to men's varied experiences. Such experiences cannot be equally represented. According to Murray and Greenberg, each man expresses his personal masculine experience from particular dimensions.

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This representation is influenced by different variables which contribute to its meaningful practice. Each masculine experience operates differently under psychological, social and cultural rules which define its personalized aspects. So, masculinity is guided by various structures which design its systematic organization. For Beynon (2002), this organization represents serious challenges for men and their masculine behaviours. These masculine behaviours will be characterized with varied preferences (choices) which effectively disturb men's traditional nature. [70]

In his book: "An Introduction to Masculinities", Jack Kahn (2009) argues that masculinity is represented through various social forces. These forces interact all together to evaluate men's processes of masculinity construction. For him, understanding men's roles and performances is strictly tied to these masculinity processes. Such processes offer valid understandings about men and their masculinities. Kahn and Franklin (1988) illustrate that men's processes to construct appropriate masculine identities are socially evaluated with reference to accurate norms which regulate these processes. Men should design well-constructed identities that are based on valuable masculine selections. These masculine selections differentiate between more powerful and less powerful men. Aspects of power and dominance are socially delivered to represent varied masculinity types. Such representation delivers vivid images about men and their masculinity type. The proper masculine image represents men with accurate power features.

This power could be tied to physical or mental qualifications. Sometimes, physically powerful men are more privileged in media and sport. Men's physical strength and body shape are represented as valuable masculine characteristics. This masculine presence can greatly attract young men and adolescents. In fact, those young men mostly prefer to construct powerful masculine bodies. From critical perspectives, this representation can deliver fallacious understandings about masculinity itself. Physically strong men may not perform appropriate masculine performances. The masculine power is not necessarily tied to aspects of physical strength. This power reflects men's abilities to perform different tasks.

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[70] Beynon widely explains that men's masculine experiences will be affected by some choices being socially offered. These choices can clearly interrupt their internal thought. So, the masculine thought which is internally affected by external choices can clearly develop new experiences which contradict with traditional values.

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In general, men are free to represent their masculine identities. Heasley (2007) clarifies that men feel free to perform different roles which represent their masculine value. This representation is evaluated and controlled by men themselves. Men have the power to construct varied masculinities. These masculinities are characterized with distinct power features. This power is set to determine men's gender capacities, competencies and qualifications.

According to Connell (2001), the masculine value is fulfilled with meaningful gender qualities which properly restore the traditional practice of men. Connell clarifies that all masculinity types are traditionally preserved. This widely means that men's masculinities are characterized with valuable gender traits. For Connell, there is no specific masculinity, but rather multiple masculinities. She clearly says "there is no one pattern of masculinity that is found everywhere" (P.16). She further proved that men's varied masculinities represent different social images. These images demonstrate how men are capable to develop different masculinities. Consequently, men represent different forms of masculinity which effectively express their interests, values, and expectations. Lisa Lindsay and Stephan Miescher (2003) say:

> We use the term masculinity to refer to a cluster of norms, values and behavioural patterns expressing explicit and implicit expectations of how men should act and represent themselves to others. (p.4)

1.4.2. Masculinity as experience:

It cannot be denied that men's masculinities were seriously debated by different gender theorists. Such debates created serious masculinity crisis. Feminists started to debate the effects of such crisis on gender relational system. Those feminists called for the liberation of women by extending their rights, roles and positions within society. The feminist voices received considerable attentions. In fact, women started to be more privileged than men themselves. The feminine gender category has been equally classified in the system of gender relations. This gender equality created serious conflicts between men and women in terms of social prestige, identity liberation, and power positions.

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In 1998, the sociologist John MacInness tackled issues about masculinity and its undergone crisis in his book: "The End of Masculinity". He explained that masculinity with its privileged values has ultimately disappeared. For him, the old traditions of the masculine practice are no more privileged as have been before. He also proclaims that men's conservative traditions have been adopted as extended values of the modern lifestyle. These new masculine adaptations have been fully criticized by different sociologists. For them, the old masculine sense is more valuable and convincing than the newly asserted masculine sense.

In addition, MacInness confirms that the masculine identity is exposed to various threatening forces. For him, men's traditional masculine practices are now extended as modern aspects of the lifestyle. This widely means that the modern man extends all his masculine capacities just to adopt new social acts which are current to the lifestyle. He further clarified that men started to tolerate aspects of homosexuality and heterosexuality simply to mark their advance in that modern world. Accordingly, the marked advance within masculinity framework has taken different forms. All these forms remain acceptable as newly developed types of masculinity. Such masculine development is considered as a proper social advance which modernizes men's gender sense. By that, masculinity, (as a static gender category) is progressively regarded as a flexible gender option. Jackson (1999) illustrates that masculinity derives its traditional value from different dimensions. He also explains that men's masculine roles are deliberately changed or simply affected by various modernized circumstances. These circumstances, in return, oblige men to experience different masculinities.

In this vein, men's masculine experiences have been gradually renewed to properly fit the modern gender practice. For Haywood and Ghaill (2003), men's traditional roles are totally different from all modernized roles. They also add that men's masculine experiences can be positively or negatively developed. Most modern men construct new masculine forms that strictly cohere with the modern gender practice. Those men can either achieve adequate masculine performances or simply adopt renewed masculine roles that contradict with traditional gender norms. Masculinity is differently experienced by men. Undeniably, the new aspects of the modern life may urge men to re-experience their traditional masculine identities. These newly experienced masculinities may lead to distort the original masculine

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act. Beynon (2002) clarifies that men have to re-experience their masculine identities via clear and acceptable gender norms. Men should not change their masculine qualities. Instead, they can modify, add, or extend these masculine qualities. If men feel interrupted, their masculine identities will be re-visited or re-experienced just to reach the original masculine value. [71]

Masculinity as a practice is developed with reference to men's different experiences. Beynon (2002) explains that the masculine fact is manifested as an actual experience which makes men engage in different situations. Men's experiences reflect their needs, intentions, and interests. Those men often evaluate their masculine behaviours to properly assert their presence or participation in different life experiences. Such masculine experiences are set to determine the human value behind men's performances. Sarup (1993) illustrates that men's participation in various social events does not only develop their interactive value, but also enhances their masculine experiences. These experiences can clearly fortify the masculine reality behind men and their gender practices. Hence, men's masculine experiences develop their interactive force in different social events. For Beynon, the masculine performance is evaluated with reference to men's interactive qualifications and experiences as well. These experiences help to determine the masculine value.

Men's gender performances can be identified as valid experiences which assess the masculine nature. Men offer varied masculine experiences which strategically determine the fact behind their gender existence. Effectively, these experiences can be based on valuable gender traits or simply developed with reference to renewed gender insertions. The masculine experiences are not equally shared by all men, but are differently re-generated. By that, all men experience masculinity differently. As being already clarified by Connell (1995), men (due to their ethnic and racial background) construct different masculinities. These varied masculinities determine their gender selections, experiences and preferences. These masculinities offer valid understandings about men and their gender selections. Some masculinities are more privileged than others. Indeed, some masculine types are more prestigious due to men's gender selections and power insertions. For Beynon (2002), masculinities offer valid understandings about men's experiences. The masculine types are collectively set whereas the masculine experiences are individually explored. Beynon goes

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[71] If the masculine practice is interrupted, imitated, or competed, men have to re-direct their masculine interests towards more personalized gender experiences.

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further to explain that some men may have similar experiences. Similarly shared experiences develop the ideology of masculinity bricolage. [72]

Evidently, this newly coined term demonstrates that men's varied masculine experiences will be easily imitated. In this sense, the masculine experience will be truly imitated by different men. Indeed, men will not make efforts to perform new masculine experiences. Those men will simply imitate other men's experiences. Consequently, men's masculine experiences will be negatively evaluated. Such negative experiences seem to be meaningless and less effective. Men who imitate other masculine experiences could create fallacious interpretations about masculinity itself. In fact, if men do not correctly develop new masculine experiences, their gender identities will be misinterpreted.

Beynon has already clarified that masculinities, which are not correctly developed, will lose their traditional value. He also adds that masculinity should be experienced via different gender performances and relational interactions. Different masculine experiences urge men to maintain power by developing valid relational interactions and performances as well. For Beynon, well-developed masculine experiences will be positively evaluated and classified in the circle of masculinity relations. Those men have the capacity to develop hybridized masculine styles. Hybridised masculinities help men to develop new experiences that are differently classified and assessed.[73] He said, "the outcome is that many men are now upholders of a hybridized masculinity that is experienced and displayed differently at different times in different situations" (p.6).

Furthermore, Beynon made clear connections between men's experiences and masculinity nature. For him, understanding the masculine nature depends largely on men's experiences. The link between masculinity nature and masculine experience urges men to develop new experiences that are valid in different contexts. These newly developed masculine experiences can be more personalized. Men, who personalize their masculine

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[72] By such concept, Beynon explains that men with marginalized or subordinate masculinities prefer to apply other men's masculine experiences. Those men do not make efforts to develop their own identities. In general, men's shared experiences do not progressively develop the masculine value.

[73] Men with hybridized masculinities have the capacity to offer multiple masculine experiences. These experiences qualify men with accurate power features which help them to assert their masculine value. By that, the masculine value will be differently asserted. Indeed, dominant, subordinate, or marginlized men can differently represent their masculinities. For instance, subordinate men, who imitate more powerful masculine experiences, will be negatively evaluated.

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experiences in different social contexts, will correctly empower their masculinity nature. Those men feel competent to reach different power features which accurately mark their masculine purity. Accordingly, the proper masculine nature is prestiguously developed with reference to accurate power features. This nature purifies men and their masculine experiences.

For Beynon, well-developed masculine experiences fortify the traditional masculine nature. Effectively, these experiences perpetuate the traditional masculine value. According to Connell (1995), masculinity is the traditional experience being internally reserved in men's minds. These original experiences can be more developed in different circumstances. She also confirms that the true masculine nature is not imitated, but rather developed to effectuate collective gender interests. By this, Connell means that men are, by their experiences, classified into different masculinity types which effectively develop the interests of different men within the circle of masculinity relations. Indeed, dominant, subordinate, or marginalized men develop valid masculine experiences that perfectly serve their masculine nature.

1.4.3.   Masculinity as enactment:

According to Clatterbaugh (1990), masculinity reflects men's language, behaviours, performances, and interactions in specific social locations. These aspects are clearly associated to men and their significant masculine type. Clatterbaugh also argues that men who do not properly perform clear masculine performances, their masculinity type will be revisited. The practice of masculinity is enacted with reference to men's appropriate masculine roles. Men should be equipped with accurate masculine traits. In fact, all men from different masculinity types have to perform well-designed masculine roles. According to Beynon, the proper masculine act is regulated and enacted as valuable gender performance which characterizes men's identities.

The process of masculinity enactment provides fruitful insights about men and their relational interactions within the system of power relations. According to Joseph Pleck (1995), the centrality of men's power is distributed through various dominant structures which help them to improve their masculine value. All masculinity types are prestigious by their frequent power features. The solid interaction between men and their power structures is regulated by rules which organize the masculine practice. For the sociologists Whitehead and

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Barrett (2001), masculinity is actualized and determined by varied power structures. These structures contribute to the general practice of diverse masculinities. Cornwall and Lindisfarne (1994) say:

> Not only 'being a male', but 'being male' can be interpreted differently in different circumstances… masculinities are performed or enacted in specific settings… ethnographic descriptions of masculinity need to be located squarely with respect to contested interpretations of power. (pp.37-8)

Therefore, power structures are considered as significant factors which determine the masculine value. These structures are legitimate forces that differentiate between different masculinities. More or less powerful men do not have the same masculine force which deeply evaluates their enacted performances. The masculine power categorizes men into different types. This power is set to classify men's masculine performances within the circle of masculinity relations. For Whitehead and Barrett (2001), the masculine power sets possibilities for improving men's practices. In other words, power structures are important strategies which progressively develop different forms of masculinity practice.

Men enact different masculinities which reflect the possibility for maintaining power structures. According to Kaufman (2003), men's maintained power should reflect the basic value of traditional masculinity. The traditional power should be developed to assert the original masculine value. This power includes features of dominance, superiority and control. More powerful men are those who dominate other men/women. Masculine power structures urge men to impose dominance and control over other gender types. In this vein, power privileges men who purposefully apply strict masculine structures which assert their capacity for constructing well-designed identities.

Grogan and Richards (2002) further clarified that men's ideal masculinity is stimulated from the system of gender power relations. This masculinity is characterized with accurate power structures which elevate it value in the system of gender relations. Men are expected to perform adequate masculine roles which prestigiously identify them. Most men do intentionally extend their power structures to more internalize their masculine capacities. Less powerful men struggle to validate their power structures. Easthope (1990) argues that men could not understand their masculine value until they truly enact more powerful gender

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practices. Men (throughout their power) try to situate themselves as relevant figures within the context of power relations.

Men's bodies are characterized with proper masculine qualities which facilitate the evaluation of their needs and interests within acceptable social frames. Hereby, the social masculine norms set rules for men to better ameliorate their performed practices. These rules determine the masculine value behind men's powerful gender roles. Men's power structures can be more personalized to appropriately achieve particular masculine interests. According to Beynon, men's power structures can clearly determine their masculine capacity. Effectively, the masculine capacity of men is strictly based on well-asserted power features. Wetherell (1996) explains:

> Men have dominated over women, by and large, because they have managed to gain a stranglehold on meaning. What it means to be a man, what it means to be a woman; what jobs constitute men's work and what jobs constitute women's work. It is through the ability to control the ways in which society thinks about these things that have provided men with the basis of their power. (p.107)

Masculinity is revealed by certain stereotypes which demonstrate men's struggle to improve the social power for ruling. For Beynon, men's abilities to assimilate the masculine power are determined by the common qualities of homogeneous structures. The homogeneous state of being could be simply threatened by other similar structures which reinforce new modes for the social power. It should be stated that not all men can be secured by one unified masculine power. Indeed, some men are inspired to exercise power in their families and over women to more reflect the dominant force which ensures their authoritative mode of masculinity. Other men, in response, do intentionally and consciously oppose such social structures of power ruling. By that, masculinity may be viewed as a collective set of personalized features rather than a unified set of socialized features. In this respect, the masculine individuality is widely characterized with personalized traits that are selected by men and not as being expected by society. This newly described masculinity creates serious challenges to men and their different masculinities.

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What concerns the social enactment of masculinity; there are various factors that influence men's performances. These factors offer varied opportunities for men to construct well-improved masculine identities. Factors such as history, culture, society, age, and sex are set to develop diverse masculinities. Therefore, men enact different masculinities which clearly reflect their socialized sense. Men's collective masculine sense urges them to perform more relational roles. These interactive relations situate men with reference to their power positions. Similarly, men's individualistic masculine sense urges them to impose more power structures. To some extent, the social masculine power contradicts with men's individualistic interests. Such power can create serious sensibilities between men themselves. As being clarified by Connell, Breines, and Eide (2000):

> …too much power makes many men uncertain and cynical. Admitting such an attitude to power will cause an upheaval in the traditional masculine hierarchy of values, where to have the greatest possible power and control has been seen as a good and a goal in itself. (p.148)

As being already mentioned, there are various factors which influence the masculine act. These factors offer varied possibilities to enhance the masculine value. According to Beynon, the process of masculinity enactment delivers important realities about men and their masculinities. The diagram below best explains this idea:
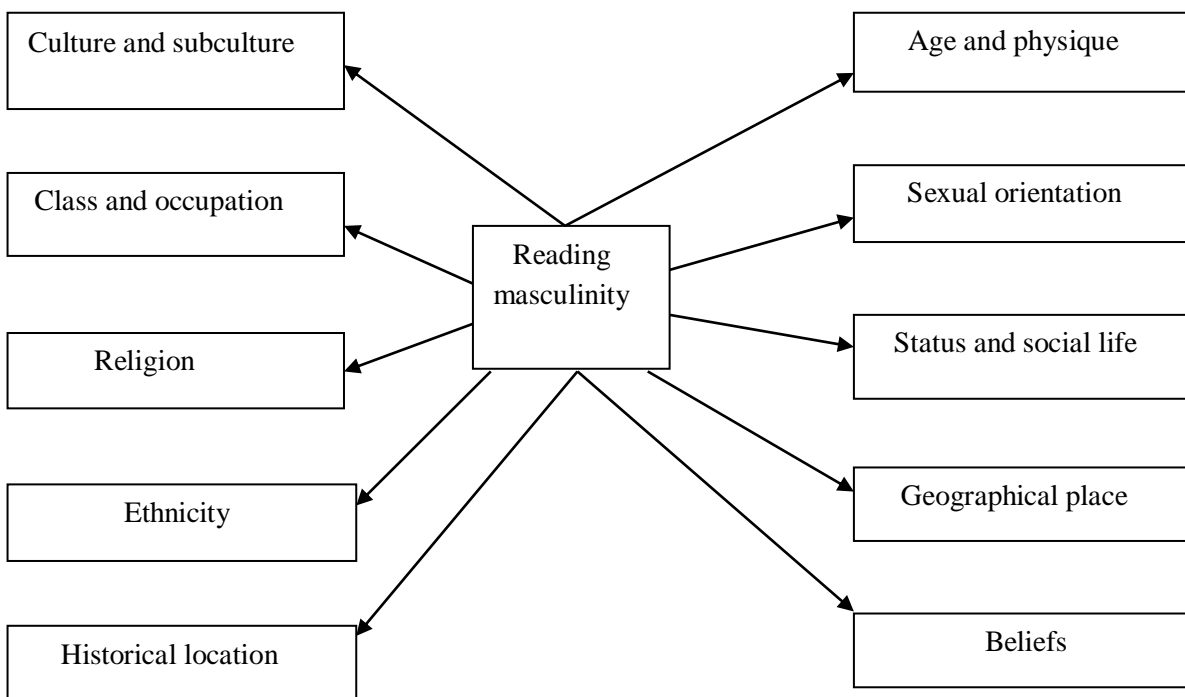
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Figure 1.4. Key factors that shape masculinity enactment [74]

This diagram shows how masculinity is internalized by different features which characterize its enactment. According to Coleman (1990), the process of masculinity enactment is organized by systematic combinations of dramaturgical accomplishment.[75] Within the same context, Butler (1990) argued that these systematic accomplishments are considered as "performative acts". It should be clarified that men, who do not perform their masculine roles skillfully and competently, will encounter serious cultural difficulties. This means that masculinity seems to be displayed by men in different places and different times. So, masculinity is an analytical tool which describes men's behavioural acts. Indeed, it reflects their intentions for improving the masculine behaviour through systematic and analytical methods. Tillner (1997) proves that the masculine identity is differently represented, enacted, and experienced by men. He also adds that men still encounter some considerable difficulties especially when they have to cope with particular situations for asserting their masculine characteristics. He says:

> The whole diversity of lived masculinities can be understood as specific
> realizations of a vague set of ideas and demands, images and stories that are
> defined as masculine, adapted to the concrete situation an individual or
> group has to cope with...............(p.2)

 Conclusion:

It could be understood that masculinity as a particular gender identity is constructed, built up, or designed with reference to various socio-cultural factors. Such factors interpret aspects of masculinity through valid investigations of men's' participation and engagement in different fields. For Maclnness (1998), men's performed roles are no more than redundant practices which ensure the re-newed masculine values. He further adds that the traditional masculine practice has been seriously exposed to complex social realities that assert its radical value. To some extent, men's reversed masculine values are clearly tied to the resulting effects of that modern power. This power seeks to resolve the masculine practice from its

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[74] Beynon's model of masculinity enactment, "Masculinities and Culture", 2002: p. 10

[75] By such conceptualization, Coleman reinforces the different factors (as being mentioned by Beynon) which influence the process of masculinity enactment. So, age, social class, religion, history and many other factors do lead to accomplish masculinity.

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classical framework. The masculine identity has been acknowledged, expressed, or simply disintegrated from its traditional values to achieve the new ideology of "new man-ism". Such concept can not only extend, enlarge, or modernize the masculine performance, but also stigmatizes it due to those newly inserted modern values. Accordingly, the second chapter will illustrate how the modern man struggles to defend himself from such challenging threats which, by a way or another, have negatively affected his original masculine identity.

CHAPTER TWO

Part One: A Quest for Selfhood: The Diverse Construction of Male/Female Sexualities in Virginia Woolf's Fiction

Introduction:

This section investigates the sexual fusion between males'/females' gender traits and how these fusions re-shape their masculine/feminine identities. More particularly, it sheds light on different sexualities being developed in Woolf's novel. These sexual fusions construct various gender identities with ambiguous sex realities. In general, this section highlights four main issues. First of all, it tackles Woolf's feminist traditions, ideologies, and other philosophies which deeply characterize her mode of writing. In addition, it investigates her sexual selections for liberating males' minds and females' bodies from the pre-conceived gender assumptions. It also focuses on diverse literary perspectives behind Woolf's sexual diversity. The main aim behind this section is to provide a detailed description about males'/females' newly asserted sexualities. It further analyses Orlando's sexual force and its capacity in re-directing his traditional gender identity.

1. Woolf's Feminist Literary Traditions:

Virginia Woolf is considered as one of the most important English writers. During the 20th C, she has made great contributions to literature by developing issues related to sex, gender, and identity. In her time, such topics were quite new to speak about. Indeed, Woolf started to produce literary texts with modern issues by exploring topics related to particular sexualities. Woolf has been glorified for her feminist literary achievements. C. B. Cox (1963) argues in "The Free Spirit" that Woolf "spent all her life experimenting with new form, never setting into one distinctive narrative method" (P.105). He adds that "Woolf's purpose is to describe a form of awareness, not to draw dogmatic conclusions" (P.109).

From these perspectives, it could be argued that Woolf tends to explore a new literary trend by investigating modern issues related to gender and sex awareness. In most of her novels, Woolf clearly expresses her literary views by developing new philosophies about gender identities and sex liberation. Her gender identities are qualified to promote new sexual orientations. These new sexualities are based on mixed gender features. In general, Woolf's feminist tendency drives her to develop new literary forms with distinctive modes of narration. This literary tendency and philosophical thought set the basic ground for Woolf's feminine writing.

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1.1. The Feminine writing "écriture Feminine":

Most French feminists believe that Western thought is based on repressive modes which restrict women's experiences. Such repressions often diminish women's literary thought. In her article: "The Laugh of the Medusa" Hélène Cixous (1976) tackled issues related to females and their modes of literary expression[76]. By her "écriture feminine", Cixous clarified that women should react against the masculine power which dominates literature and art in general. Cixous further illustrates that women have to break free from those masculine repressions by constituting their own modes of expression. She writes that: "Woman must write herself: must write about women and bring women to writing, from which they have been driven away as violently as from their bodies...Woman must put herself into the text-as into the world and into history-by her own movement" (P. 875). In this vein, the feminine writing is designed to create the literary change for most females. Those females need to clarify their existence via expressive literary modes. These modes reflect the positive value behind their feminine role and participation. Thus, females' modes of thought are set to reflect the literary value behind their expressive writings. Cixous illustrates:

> ...where the repression of women has been perpetuated...where woman has never her turn to speak-this being all the more serious and unpardonable in that writing is precisely the very possibility of change, the space that can serve as a springboard for subversive thought, the precursory movement of a transformation of social and cultural structures. (p.879)

Accordingly, the feminine thought can possibly change women's literary perceptions. For Cixous, female authors mostly prefer to elevate women's social value by emphasizing particular sex/gender issues. The feminist literary structure is glorified by its textual and sexual politics[77]. These feminist politics maintain the sexual aspects of different gender

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[76] Hélène Cixous is well-known French feminist writer. She was born in Oran, Algeria in 1937. Cixous has clearly established her feminist ideological views bout femininity and sexual differences. In addition, she critically acknowledged women's struggle for self-designation, dignity, and liberation from the masculine structure.

[77] In her "The Laugh of the Medusa" (1976), Hélène Cixous clarified that women's mode of writing has to be fulfilled with certain aspects of liberation. Women should be culturally, ideologically, and sexually liberated from any aspect of sex exploitation or gender segregation. Women should liberate themselves by employing vivid literary selections which liberate their feminine desires, needs, and interests.

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categories by highlighting females' textual features. Hence, the philosophical combination between textual and sexual aspects serves to codify the feminist writing with valid females' assumptions, thoughts and desires. Woolf (as a feminist author) was clearly inspired by the novelist Dorothy Richardson and her innovative mode of writing. After reviewing her book "The Tunnel" in (1919)[78], Woolf praised Richardson's mode of writing. The feminist writing represents the literary conviction between the free mind and the liberated body. The feminist thought provides meaningful interpretations about females' inspirations, perceptions, and reflections as well. Female writers are more conscious about the language which expresses their feminist demands.

Respectively, female authors' language encompasses women's experiences, needs, and desires. Cixous clarifies that Woolf mostly focuses on exploring women's consciousness by validating their feminine roles. This practice generally reports Woolf's feminist ideologies which defend for the rights of women and their social positions. Cixous also illustrates that the literary tendency of "écriture feminine" do not necessarily focus on women's consciousness. In so many occasions, this tendency of "écriture feminine" highlights the needs of different sex categories.

By that, women's consciousness and "écriture feminine" can be predominantly linked to various gender issues which theorize the functional difference between gender groups. More clearly, females' "écriture feminine" can report issues related to certain masculine interests. Similarly, males' literary tendency can report issues related to the female body. In this vein, the feminine writing can wisely defend for issues related to different gender categories. So, the feminist tendency portrays diverse issues of gender categories. This kind of writing does essentially focus on interests of less powerful gender categories by designing suitable philosophical positions for them. In her article: "Castration or Decapitation? (1981), Cixous says:

> Great care must be taken in working on feminine writing not to get
> trapped by names: to be signed with a woman's name doesn't

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[78] "The Tunnel" (1919) is the fourth volume of Dorothy Richardson's novel series Pilgrimage. It portrays the life of Miriam Henderson, a "New Woman" who rejects the Victorian ideals of femininity. The new woman Miriam is clearly attracted to the previliged modern life. All women, for the protagonist, have to be naturally modernized by the revolutionary qualities and purified aspects of freedom and independence.

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necessarily make a piece of writing feminine. It could quite well be masculine writing, and conversely, the fact that a piece of writing is signed by a man's name does not in itself exclude femininity. (p.52)

Throughout her feminist philosophy, Cixous clarifies that the feminine process of writing seems to be creatively fulfilled with various linguistic aspects and discursive features which break away all the dominant masculine structures. Cixous often demonstrates that most feminist writers represent vivid images about female protagonists and their feminine inspirations. This feminist portrayal can widely eliminate all the structural forces which empower the masculine body.

In so many literary products, the masculine power is characterized with illusive representations about male roles. This illusive representation about masculine bodies is supported by different feminist writers who deeply deny any binary opposition between gender categories. Indeed, most female-authored texts exhibit gender roles that are beyond the stereotypical binary traditions. For Cixous, those authors apply solid feminist traditions which successfully fortify the female presence. The feminine writing is understood as a methodological framework through which all aspects of power, monopoly, and dominance are directed to empower the female discourse.

Such feminine discourse is empowered by accurate gender characteristics which clearly evaluate females' presence. Hence, the feminine writing develops equal power features between males and females. In some female-authored novels, the traditional masculine role seems to be fulfilled with illusive power features. This masculine image is characterized with passive power features. By contrast, the feminine image is empowered by active power features which essentially fortify the female role. By such feminist comparison, it could be noted that males'/females' gender roles are purposefully re-oriented.

This feminist tendency is understood as a systematic capacity which integrates and disintegrates power features from traditional gender categories. Evidently, the masculine power of particular male characters seems to be gradually disintegrated or simply added to female or androgynous characters. This process of re-directing power capacities could lead to distort the masculine identity of different males. In fact, the masculine power of particular

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male characters can be interpreted as an additional capacity which fortifies different female protagonists.

In this regard, gender power features are equally added to males/female characters. Some male characters are clearly disintegrated from these power features. Males, who are gradually disintegrated from power balances, are evaluated as passive gender participants. Those male participants are considered as powerless masculine characters. As a result to this, the feminine writing serves to re-direct power features by giving more privileges to female protagonists. Indeed, the feminine mind is organized to accept all the dominant structures which mark its development.

Cixous further illustrates that the literary language of different female authors signifies the creative capacity of feminine minds. The feminine mind is empowered by diverse forces of imagination. Females' field of imagination is asserted by solid determinations about their existence. Thus, the feminine mind is generally reinforced by valid inspirations which demonstrate its accurate functioning. By that, the feminine writing validates the female image throughout acceptable rules of self-affirmation. Cixous says:

> It is by writing, from and toward women, and by taking up the challenge of speech which has been governed by the phallus, that women will confirm women in a place other than that which is reserved in and by the symbolic, that is, in a place other than silence. Women should break out of the snare of silence. They shouldn't be conned into accepting a domain which is the margin or the harem. (p.881)

In particular, Woolf's feminine writing is prestigiously glorified by its rebellious characteristics which work against the systematic repression of women's experiences. She mostly aims to reflect the reality behind women by structuralizing their conscious thought. For Cixous, women's thought combines evidence with truthfulness[79]. This evidence celebrates females' attractive bodies and conscious minds. Hence, the feminine reality is codified by some sexual elements which theorize women's liberated modes.

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[79] By these words, Cixous illustrates that women are definitely aware of their desires which consciously estimate their expressive inspirations. The feminine evidence is logically combined with females' truthful senses which all together constitute the realistic value behind their femaleness.

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As being stated, these modes of liberation are mixed with aspects of sexual attraction and conscious thought. Such fusion between the conscious mind and the liberated body is definitely exploited by different feminist critics. This critical consumption elevates gender power behind females' appearance. Hence, the feminine sexuality is configured by attractive characteristics about females' bodies. This femininity is extremely emphasized to clarify the prestigious existence behind females. Such feminist tendency purposefully fuses aspects of sexuality with females' external characteristics (physical appearance) to better theorize the human value behind the feminine quality.

Accordingly, attractive feminine bodies are extremely emphasized to re-direct gender power balances. The solid link between females' bodies and sexuality fortifies or simply elevates the feminine power. This power combines different sexual features within one specific gender body. For Cixous, the feminine power designs its structural unity by correlating various sex traits within autonomous female bodies. This means that the feminine body re-organizes its physical appearance by applying various sexual traits. By that, the feminine appearance can be easily combined with other sexual aspects just to ensure and constitute its gender power. In addition, the diversity of the feminine power is influenced by dynamic collaborations of various sexual traits. Hereby, aspects of femininity and sexuality are relatively combined together to ensure prestigious gender attractions. Indeed, the feminine body is widely recognized as an effective tool which asserts gender attraction. In this vein, the feminine writing reflects the strategic fusion between various sexual capacities and attractive body shapes. This fusion purifies the solid power behind women's existence.

Stressing this particular issue, Cixous confirms that women must keep free from the masculine order. Women have to dissolve their feminine power from the masculine one by applying valid strategies which ensure their independent gender practice. She further adds that the modern woman must insert her image in literature, history, and the world where she lives in. By such feminine insertion, females' gender power will be fulfilled by essential aspects which demonstrate their confidence, legibility, and fidelity. Woolf's feminine writing is codified by logical gender conditions which elevate females' degree of confidence and awareness as well. Indeed, her protagonists look more confident and conscious about their feminine existence. Sometimes, illusive gender representations oblige female protagonists to struggle for their feminine identities. Within Woolf's literary productions, women seem to be

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more conscious about their gender and sexual determinations. It is obvious that Woolf's writing is pondering ideas about females by ensuring their progressive feminine improvement.

Therefore, the feminine mode of writing transcends females' inspirations. For Heath (1982), male authors, who explore androgyny and gender issues, can develop fallacious understandings about women and their feminine experiences. To some extent, some male authors are seriously inspired by modern feminist tendencies. In some male-authored texts, the feminine man can clearly fortify the sexual power behind his identity by providing ambiguous gender explorations. In Yann Martel's "Self" (1996), the narrator undergoes various sexual transformations by appearing as a boy, then as a woman, and later as a man. Such sexual change can develop fallacious gender realities about femaleness. Indeed, femaleness could be understood as flexible sexual power which helps the narrator to organize his gender transformation towards maleness. By that, the feminine image being portrayed by some male authors is impeded by various sexual changes. In a related vein, Catherine Belsey and Jane Moore (1989) clarify that the feminine writing is identified by its expressive literary modes which fortify females' gender experiences. They further say:

> To insist that men should not be involved 'in' feminism maintains a crucial political distinction: feminism is a politics of struggle by women on behalf of women. But it also carries essentialist implications: only women can theorize their oppression because only women experience it. (p.13)

Woolf's feminist thought served to develop several theoretical fields. Different literary theories are basing their critical assumptions on feminist structures of gender reconstruction[80]. Her feminist ideologies are critically evaluated as significant theoretical assumptions. According to Woolf and many other feminist historians, females' expressive language devalues their social sense. This language makes them treated differently. It further reinforces females' subordination. Males' language does completely differ from that of females in determining power relations and gender qualifications. This distinction between males'/females' language is tied to their separated gender inspirations and sexual orientations.

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[80] Different literary theories are influenced by the feminist ideology. Feminist ideologies call for equal gender balances and power relations.

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For Cixous, the feminine value behind women's writing is validated by diverse gender challenges. Such gender issues could simply determine the feminine force behind female writers. From feminist perspectives, the feminine writing is essentially differentiated by its purified inspirations, emotions, and perceptions as well[81].

Stressing this particular point, some female writers can be clearly influenced by the feminist structure whereas others can be convinced by other philosophical ideologies. Those female authors produce literary products which are highly feminized or purified by diverse feminist ideologies. Male authors, in return, can be widely attracted by different feminist traditions. They generally develop themes that are related to masculinity, femininity, and gender relations.

For Alcoff (1988), men's literature has been largely influenced by diverse critical assumptions of "Cultural Feminism" which practically call for appropriate re-constructions of femaleness[82]. Cultural Feminism develops equal gender balances between masculine/feminine identities by re-constituting the rights and opportunities behind their gender type. Some male/female authors are largely influenced by this type of feminism which advocates gender equalities between men and women. Modern male writers seem to be more influenced by these theoretical principles of cultural feminism. Those male writers aim to purify the feminine sense via acceptable and canonized cultural manners. Such authors could be simply recognized as feminist authors who appropriately establish the culture of feminism.

According to Cixous, the feminine writing offers direct combinations between the female body, the text, and the type of language being expressed. For her, "women must write through their bodies, they must invent the impregnable language that will wreck partitions, classes, and rhetorics, regulations and codes, they must submerge, cut through, get beyond the ultimate reserve-discourse" (P.886). In this respect, the feminine writing offers opportunities for women to express their desires, needs, and interests. Such type of writing often creates a sense of autonomous desires which redirect females' perceptual understandings about the

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[81] According to Cixous, some female authors are essentially influenced or inspired by the feminist philosophy whereas others are attracted by other literary philosophies. By that, the feminine writing is basically regulated by wide feministic ideologies which defend for females' renewed gender constructions.

[82] This theory explains how some male writers do intentionally defend for females' social rights and gender liberation via realistic cultural manners. Those writers are ideologically oriented to certain feminist philosophies of gender re-construction. In general, this theory distinguishes between males' gender power and females' gender value.

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material world. This autonomy helps women to gain power, confidence, and responsibility by restoring what have been taken for them.

Cixous further clarifies "by writing herself, woman will return to the body which has been more than confiscated from her...Censor the body and you censor breath and speech at the same time" (P.880). Therefore, the philosophical struggle between the feminine body and the masculine mind is moderated by clear feminist discourses. These discourses classify females as "new gender bodies" whose feminine style is sexually empowered. Males, in return, are classified as "other gender bodies" whose masculine mind is powerfully promoted.

1.2. The "other" male/the "new" female:

Over the centuries, females were struggling for their social independence, liberation, and equality. This feminine struggle aims to elevate females' positions by breaking out the stereotypical images behind their existence. Feminist critics have seriously debated the feminine identity which has been trapped within enclosed discourses of gender inequalities. Different feminists work to re-free the feminine body from different gender traditions which essentially eliminate females' participation in various fields.

In this respect, the feminist discourse serves to reinforce the feminine value by developing adequate gender structures which vividly refresh the thematic field of femaleness. This feminist development highlights females' gender capacities which positively integrate them in the system of power relations. To large extent, gender equality between males/females helps to re-direct the stereotypical gender assumptions being traditionally promoted. Therefore, the feminist discourse serves to eliminate any kind of discrimination between gender groups. This discourse advocates females' previliges by giving them the chance to express their minds freely and confidently. Cixous (1976) says:

> If woman has always functioned "within" the discourse of man, a signifier that
> has always referred back to the opposite signifier which annihilates its specific
> energy and diminishes or stifles its very different sounds, it is time for her to
> dislocate this "within", to explode it, turn it around, and seize it; to make it
> hers, containing it, taking it in her own mouth, biting that tongue with her very
> own teeth to invent for herself a language to get inside of. (p.887)

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For Allen (2011), most literary products being written by men are influenced by the dominant capacity of masculinity. Men's literary productions are depicting the masculine thought being prestigiously promoted in different societies. Such depiction can truthfully portray males' consciousness with clear reference to their gender power and social dominance. Throughout these literary productions, males are recognized as "true" or "real" men who take the risk in different situations[83]. In women's writing, males are portrayed with falsified gender images. Those males seem to be disintegrated from their valuable masculine power. Males are mostly recognized as "others" whose gender power threatens females[84]. These feminist assumptions are set to express the distinctive feminine consciousness. The feminist discourse does not theorize males' dominance over females. Rather, it develops females' conscious intentions for enhancing their own desires. In her work: "The Majority Finds its Past", Gerda Lerner (1981) clarifies that women have to rectify their feminine sense whenever it is possible for them. She states:

> Women live their social existence within the general culture and, whenever they are confined by patriarchal restraint or segregation into separateness (which always has subordination as its purpose), they transform this restraint into complementarity (asserting the importance of woman's function, even its "superiority") and redefine it. Thus women live a duality-as members of the general culture and as partakers of women's culture. (p.52)

From feminist perspectives, women have been culturally defined as passive social participants. Women's subordination to men can be gradually rejected due to their newly recognized rights and opportunities. This recognition serves to liberate the feminine identity from different forms of subordination. Indeed, women can easily re-shape their structural feminine capacities by inserting other powerful qualities. Women's newly structuralized

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[83] In different literary productions, males are portrayed with pure masculine traits. This masculinity represents males' responsibilities and capacities for defending their properties, lands, families and so on. Such depiction often reflects the traditional practice of most males who are truly enriched with valuable masculine senses.

[84] With the rise of different feminist movements, the stereotypical distinction between men/women is seriously falsified. The traditional gender power seems to be misdirected. From feminist perspectives, women's writing style does completely differ from men's writing style. The feminine writing style elevates and fortifies females' roles and positions by modernizing or renewing their gender practices. This renewed feminine practice identifies males as "others" whose gender power is clearly restricted.

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gender qualities are critically reinforced by valid feminist ideologies. Such ideologies classify women as "new social participants" whose gender power is strictly defined[85]. Those newly feminized women often deny the masculine purity behind males. Certainly, the "new" women are more liberated, qualified, and powerful. These feminine qualities do structurally reinforce their gender monopoly. Males, in response, are mostly recognized as "other social participants" whose gender power is restricted. These distinct gender structures are supported by various feminist ideologies which clearly constitute adequate power balances. For Woolf, men are considered as "other bodies" whose social dominance marks their gender power. Males' gender dominance is traditionally empowered by biological, social, and cultural differences. Gender differences are also advocated by various philosophical assumptions being stereotypically promoted. In her "Women and Writing" (2003), Woolf explains:

> The burden and the complexity of womanhood were not enough. She must reach beyond the sanctuary and pluck for herself the strange bright fruits of art and knowledge. Clasping them as few women have never clasped them, she would not renounce her own inheritance-the difference of view, the difference of standard. (p.56)

Likewise, most female authors promote gender differences by depicting men with negative qualifications (due to their oppressive roles) and women with positive identifications (due to their emotional senses). According to Morris (1993), this feminist tendency is reinforced by diverse gender forces. Gender power structures are ideologically set to differentiate men from women. From feminist perspectives, women have the power to consciously re-direct their gender positions. Those women can easily activate their conscious reflections and perceptions to appropriately manage their gender selections[86]. Evidently, women's active consciousness helps them to gain power and control their gender selections. The feminine thought is advocated by valid feminist structures which systematically aim to empower the sense of femaleness.

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[85] With the rise of "second-wave feminism", the feminine thought has been purposefully re-directed to empower females' roles. Traditional gender balances are ideologically re-directed towards females and their socialized positions. Females are recognized as new gender participants who are powerfully promoting their feminine interests.

[86] Females' conscious thought is activated to liberate their gender selections. This conscious mind facilitates the process of gender liberation. Throughout this process, women can easily gain power structures which prestigiously elevate their feminine value.

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Women's conscious selections are codified by acceptable gender structures which validate their feminine senses. Females' gender abilities are ideologically promoted by well-defined feminine qualities. Feminine gender qualities work against the masculine gender structure. By that, women are widely recognized as "new" females whose feminine abilities contradict with males' gender forces. Such feminine abilities lead to liberate woman from any gender force which restrict, eliminate, or distort their valuable sense of femaleness. Cixous clarifies:

> It is time to liberate the New Woman from the old by coming to know her-by loving her for getting by, for getting beyond the Old without delay, by going out ahead of what the New Woman will be, as an arrow quits the bow with a movement that gathers and separates the vibrations musically, in order to be more than herself. (p.878)

Stressing the feminist ideology, women's newly activated feminine senses urge them to improve and empower their gender identities via legitimate power structures. Powerful feminine structures can be reinforced by varied gender forces which properly elevate the female sense. That is to say, the "new" females can gain and possess power by challenging different binary forces which strictly perpetuate the masculine gender. For different feminist critics, those females can properly empower their feminine bodies by inserting extra gender traits. More clearly, the new feminine body can be covered by some power traits which strategically elevate its gender value. Such power insertions do not degrade females' gender identities. By contrast, these insertions lead to progressively transcend their feminine value. In fact, powerful females do not sexualize their gender bodies, but rather elevate these bodies by inserting adequate power features.

Power insertions help to extend the feminine capacity of different females. Females' identities can be covered by different power features which ensure their gender equality. To large extent, the feminist tendency serves to modernize the female body by implementing renewed gender insertions. Such gender insertions do not necessarily disturb the "other" male type. Males' masculine attributes are traditionally evaluated with reference to their original power features. These power features are set to evaluate males and females by applying equal gender balances. Ultimately, the newly designed feminine force is promoted to qualify the

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female body with appropriate power features. Such features do not sexualize the female body, but rather transcend its gender value by offering valid power insertions.

To large extent, the feminist discourse promotes females' social rights by advocating equal power balances. Balanced power structures elevate the feminine value. The "new" females are generally represented with valid powerful structures which properly classify them in the system of gender relations. Undeniably, females' "newly" inserted power structures are set to reinforce their feminine capacities. From critical perspectives, females can be as powerful as males. The feminine force is emotionally asserted by purified human sensations and qualifications as well. The masculine force, in return, is fortified by external physical abilities which assert males' dominance and superiority. Equal power structures are critically advocated to widen the gap between the "new" female and the "other" male. The feminine power of the "new" female urges her to reject any imposed form of dominance. The masculine power of the "other" male looks absurd and empty inside. This analogy between males'/females' power structures canonizes dominance and superiority as valid features for both gender categories.

For Kreisky (2004), the new females are more attracted by the masculine power of dominant males. Those females mostly prefer to take off power features from males. Kreisky further clarified that males' power features are gradually dislocated from them as a strategic need to degrade their gender value. Some males started to dissolve their masculine power by inserting re-newed gender traits. Those males seem to be less attracted by traditional masculine values. Ultimately, less powerful males may fail in sustaining their masculinities simply because their gender capacities do not fit with their physical qualifications.

This widely means that females consider males as "others" whose masculine power deviates from traditional gender practices. Deviant masculine practices are characterized with violent gender performances. These performances can negatively affect their humanistic attributes[87]. In fact, males' exaggerated masculine traits are evaluated as violent performances which illusively represent their humanistic value. Males' gender power threatens females' feminine values. As a result to this, females feel obliged to resist against males' hegemonic

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[87] In some literary products, males perform aggressive gender acts which negatively affect their relation with females. These violent acts can clearly degrade their gender value. In fact, violent males are characterized with devalued humanstic traits. Those males perform arggesive gender roles which clearly ensure their social power, dominance, and superiority.

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power structures. Males'/females' gender relations are based on threatening conditions. Males' gender power, dominance and oppression contradict with females' pure feminine values. Those females often refuse the masculine harshness of dominant males. This refusal reflects the hidden feminine force. Such force is empowered by valid humanistic qualities. In fact, females' tolerance, loyalty, and fidelity are set to define their humanistic inspirations and gender qualifications. The feminine force does systematically contradict with males' masculine force. Respectively, females' humanistic qualities are developed as strategic gender structures which impose their feminine value. Males' powerful gender structures urge them to exercise violence against females. Those males mostly aim to weaken females' gender force. In general, males'/females' gender contradiction widens the social gap between feminine sensations and masculine oppressions. So, males cannot easily reach females' sensations due to their oppressive gender roles.

From critical viewpoints, the feminist discourse aims to empower the feminine identity of different females. Feminist critics developed new gender philosophies which contradict with traditional power balances. Gender traditions are based on stereotypical distinctions which forcibly separate males from females. Males'/females' distinct gender roles are traditionally set to create power differences. Males are more powerful than females due to their distinct gender capacities. The feminist tendency aims to create equal power balances between both genders. Such feminist tendency of "taking power from those who have it" is developed to assert equal gender balances between males and females. (Dworkin & Mackinnon, 1988, p. 22). Males/females can equally gain power structures which strategically develop their gender identities. In fact, they have the chance to enact varied gender practices which empower their masculine/feminine performances. From critical perspectives, equal power balances can clearly restrict males' oppressive gender acts. Those males may feel competed by females whose gender interest is to empower self-identities.

In addition, males can feel free to perform extra feminine roles and females, in response, may feel urged to perform extra masculine roles. These extra insertions can clearly extend gender possibilities for males/females to more liberate their gender roles. Males can have the desire to re-direct their masculinities towards less powerful gender roles. Similarly, females can re-direct their femininities towards more powerful gender roles. Connell (2005) often

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illustrates that males'/females' intentions to dissolve their gender roles are advocated by different feminists to develop equal power balances.

Such feminist assumptions, for Connell, do not constitute balanced gender equalities, but rather construct fragile identities that are based on primitive perspectives[88]. She further adds that the feminist thought fortifies the progressive development of femaleness. Such development of varied feminine qualities can largely improve the female role by structuralizing its modernized value. The modernized feminine sense equips females with newly-identified bodies and identities as well. In relation to this, females' "newly" asserted bodies reject "other" males' bodies.

From particular feminist views, males' bodies are characterized with powerful masculine traits. These powerful masculine bodies do clearly impose females' subordination. Accordingly, the masculine oppression to females should be eliminated. By eliminating the masculine power, aspects of femaleness can be deliberately re-organized by appropriate gender reconfigurations. Undeniably, the feminist intention to restrict the masculine power reinforces the negative presence behind males. Those males are mostly rejected due to their traditional masculine power. Indeed, those males are conceived and perceived as "others" whose power features do illusively develop their masculine identities.

In one hand, this literary tendency of mixing gender identities leads to distort all the qualities which determine the masculine/feminine originality. In the other hand, this gender mixture falsifies aspects behind both gender identities. Stressing Woolf's feminine writing, her selected protagonists are introduced with mixed gender traits in order to hide their original identities. More clearly, her protagonists are purposefully portrayed with indefinite gender attributes to falsify the reality behind their gender identities. Woolf's feminine writing is enriched with various gender realities which clearly lead to deconstruct traditional identities. Throughout her writing, readers can consider males as "other gender participants" who represent the masculine threat for women. Woolf clearly demonstrated that women encounter some difficulties in identifying themselves due to males' masculine menace. Thus, females are socially and psychologically threatened by various oppressive forces being exercised by

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[88] In her "Gender Order Theory", Connell explains that balanced power features between males/females can deeply eliminate the hegemonic practice behind masculinity. For her, different feminist ideologies about power balances and gender equality can develop fallacious understandings about the system of gender relations.

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males. According to Woolf, those males represent the "other" mind which is completely different from the feminine mind.

Therefore, the "other" mind often represents serious threats for females. This mind is pre-established by various masculine powers which assert males' dominance in society. Thus, the masculine mind does clearly assign its control and dominance over the feminine body. This alliance between the masculine mind and the feminine body is not supported by the new feminist tendency. This alliance is eliminated by particular gender/sex capacities which clearly enrich or evaluate the feminine power. Hence, females' newly asserted presence is widely reinforced with different sex qualities which empower the feminine value. By that, the feminine sexuality is emphasised by diverse power elements simply to make the new woman more independent by her self-referential thought. In general, most female writers have directly announced their intentions to liberate women by elevating their social positions. Those liberated women are introduced or exposed to readers with clear sexual qualifications which profoundly feminize her body. Indeed, the new women are more feminized by varied sexual attributes which reflect their desires for ensuring self-independence.

In literature, women's liberating modes are effectively portrayed to criticize traditional gender stereotypes. According to Thompson (1999), females' roles should not be limited to marriage, motherhood or other responsibilities which degrade their feminine value. Their roles have to be rectified or simply overloaded with re-newed feminine desires. From these perspectives, many female protagonists within women's literature regarded marriage as oppressive institution which threatens their progressive process of self-development. The consequences behind marriage often make females feel victimized due to their inferior positions. Hereby, the feminine writing focuses on males' oppressive roles in society by highlighting their threatening forces and dominant rules. This type of writing investigates issues related to gender dominance and role conflicts. These conflicts lead to assert the feminine inferiority behind females' roles. In their collected essays: "The New Woman in Fiction and in Fact: Fin-de-siècle Feminisms", Richardson and Willis (2001) clarify:

> The New Woman was by turns: a mannish amazon and a Womanly
> woman; she was oversexed, undersexed, or same sex identified; she was
> anti-maternal, or a racial supermother; she was male-identified, or
> manhating and/or man-eating or self-appointed saviour of benighted

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> masculinity; she was anti-domestic or she sought to make domestic values prevail; she was radical, socialist or revolutionary, or she was reactionary and conservative; she was the agent of social and/or racial regeneration, or symptom and agent of decline. (p.xii)

To sum up, the feminist tendency for promoting females' feminine value is evaluated by accurate gender fusions. These fusions are based on various transformations which urge females to more empower their gender performances. Such feminine process of identity empowerment is ideologically advocated for its overlapping gender changes. Thus, females are directed to perform powerful roles which can widely elevate their feminine value into higher gender positions. Females' newly asserted gender power is set to challenge males' masculine identities. To large extent, females' intentions to imitate the masculine power can largely lead to create massive conflicts between both gender identities. In literature, this gender conflict enhances the distortion of traditional power balances[89]. Unsurprisingly, this conflict between the "new" female and the "other" male is characterized with re-newed gender selections which support the sexual liberation of various identities. Such liberation offers more chances for males/females to more re-free their gender identities. By that, Woolf's gender selections help her in liberating males'/females' bodies by applying diverse sexual transformations.

2. Authorial Selections for body/mind Liberation:

As being already noted, the feminist tendency to liberate the female body is based on diverse sexual realities. In Woolf's fiction, the "new" female is forcefully liberated from social and psychological conflicts which impede her feminine promotion. Indeed, the "new" female is sexually librated from any gender force which restricts her role. This process of liberating the female body has clearly affected the masculine mind. Males started to understand the new sexual modifications being designed by females. By that, males and females started to accept the new sexual re-configuration by changing their traditional attitudes and perceptions. Males/females started to change their gender roles by depending on their liberated sexual modes. These modes serve to elevate men's/women's bodies into

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[89] In different literary works, the struggle between males/females is supported by valid gender selections. These selections offer valuable choices to effectuate sex/gender transformation. Males/females have the possibility to liberate their gender identities by depending on diverse sex choices being clearly offered.

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unconceivable sex mixture. This mixture fortifies the sexual duality by denying the pre-conceived gender unity. As a consequence, men/women seem to be mentally convinced by their sexual bodies which liberate them from any restricted gender performance. In this vein, Woolf's gender strategies for liberating the human mind/body reflect her sexual promotion. Her sexual diversity is illustrated below:

2.1. Androgyny as dual gender design:

Marcus (1987) clarifies that Woolf employs androgyny to effectuate protagonists' sexual transformation. Androgyny is evaluated as extra gender capacity which supports the sexual shift towards femininity. Femininity and androgyny are fused together by most female authors to portray women's consciousness to improve their gender roles[90]. Hence, the new women have drawn their positions within society by relating their feminine attributes to diverse gender qualifications which properly ensure their valuable sense of consciousness.

Marcus further illustrates that most female authors have been historically identified as conscious writers who defend for the rights of women. Recently, those authors started to highlight women's gender value by reinforcing their valuable feminine presence via well-clarified literary practices. The modern literary image is enriched by dynamic gender forces which make the feminine value appropriately depicted. Females' renewed gender roles are developed to erase or simply eliminate the classical viewpoint about women and their gendered capacities.

In this respect, female characters are represented with mixed gender qualities which purposefully liberate their feminine identities from restricted gender traditions. Hence, females' bodies are privileged by various gender attributes which actively refresh their feminine sense. These bodies are equipped with different gender capacities to prestigiously elevate their sexual value. Woolf's literary depiction highlights various sexual elements to ensure the co-mixture between diverse gender traits. In her Orlando: A Biography, the protagonist Orlando is characterized with mixed gender attributes. These mixed attributes are developed to subvert the masculine value of Orlando the male.

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[90] According to the feminist literary scholar Jane Marcus, most female authors such as Virginia Woolf, Rebecca West, and Nancy Cunard work to liberate women's identities by activating their gender consciousness. Women's consciousness is practically advocated to re-free their minds by applying well-developed sex strategies and gender mixtures.

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The protagonist Orlando has mixed gender qualifications. His/her androgynous appearance is based on fused gender qualities which elevate one gender identity at the expense of the other. In fact, androgyny qualifies Orlando's gender identity with confused sex determinations. The sexual force of androgyny is developed to offer balanced gender traits. In the case of Orlando, the sexual force of androgyny is implemented to glorify the feminine identity. Indeed, this capacity urged Orlando to effectuate the sexual transformation from masculinity towards femininity. This shift from masculinity towards femininity is not based on balanced gender traits. Androgyny was delivered to subvert the masculine identity of Orlando the male at the expense of the newly asserted feminine identity. In general, androgyny is implemented to fuse masculine/feminine traits within one unified sexual body.

Androgyny provides various gender selections. These selections could be related to masculine traits or feminine traits. Females-authored literature is established to reinforce the feminine attributes with reference to mixed gender qualities. This literary strategy of gender mixture is overemphasized to improve the feminine identity. In other words, the feminist tendency advocates various gender mixtures to facilitate the sexual transformation of different characters. Androgyny is selected to liberate men/women from their stereotypical gender traditions. The liberating mode of androgyny is set to offer valid choices for protagonists who feel ready to transform their gender identities. Carolyn Heilbrun and Nancy Topping Bazin (1973) have largely celebrated the literary implementation of androgyny. For them, the force of androgyny is selected to support women's liberation from sex limitations and gender stereotypes. According to Lisa Rado (2000) androgyny is offered to support characters' sexual shift. She further argues:

> To understand why androgyny becomes a pervasive artistic trope in the first few decades of the twentieth century, we must first get a sense of the specific cultural models that inspire it. A brief look at the leading theories about the "intermediate" sex at the turn of the twentieth century will demonstrate the degree to which the idea of a third-sexed imagination offered a solution to male modernists searching for a means to restore their artistic prerogative while it provided female modernists with a way to transform their position from aesthetic objects to active creators. (p.13)

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In this vein, androgyny is supported as valid sexual force for constructing diverse gender identities. This sexual force helps to liberate men/women from traditional gender classifications. In their analysis of Woolf's Orlando, Heilbrun, Bazin, and Showalter (1975) considered androgyny as valuable sex characteristic which elevates the feminine identity throughout well-identified gender mixtures. Orlando's sexual transformation is successfully achieved throughout the powerful mode of androgyny. The feminine force is empowered by liberated gender combinations. For Showalter, the sexual empowerment of the feminine body is prestigiously asserted by accurate gender qualifications. Androgyny is featured by diverse sex combinations which qualify the feminine/masculine body with indefinite gender traits. Orlando covered his masculine identity with androgynous traits to gradually effectuate his sexual shift towards femininity. Such sexual force is activated to achieve Orlando's gender change. By that, androgyny is regarded as effective sex quality which facilitates the sexual liberation of diverse identities. According to Jane Marcus (1987), androgyny is developed to offer valid gender combinations. These combinations urge men/women to effectuate their gender shift by implementing balanced sex mixtures which positively evaluate their androgynous qualifications.

In Woolf's literary works, the masculine identity does not truly attract men/women to perform it. Her protagonists are characterized with prestigious feminine bodies. This characterization eliminates the reinforcement of masculinity and other male traits. Thus, the feminine appearance of those protagonists reflects their sexual capacity to transform their gender identities. More precisely, Woolf's Orlando has been enriched with well-defined androgynous qualities which facilitate his sexual transformation towards femininity. By that shift in gender qualities, the force of androgyny is evaluated for its supportive sex traits which effectuate the process of feminine identity refreshment[91].

It could be clarified that Orlando has perfectly enriched and refreshed her feminine identity throughout various sexual reinforcements. Accordingly, Orlando's sexual attraction to femininity is based on accurate gender qualifications. Indeed, Orlando has been sexually attracted to diverse sex features which deliberately developed her feminine sense. In relation, his original masculine value is gradually dissolved by applied feminine performances. These

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[91] Woolf's protagonist Orlando is equipped with clear androgynous qualities which help to effectuate the sexual change from masculinity to femininity. Orlando's masculinity has been clearly dissolved or simply eliminated by her newly asserted feminine identity. This change is acheived by well-selected androgynous choices.

performances are fortified with different androgynous forces which effectively elevate Orlando's feminine value. To large extent, the sexual shift towards femininity can clearly ensure the masculine emptiness of Orlando the male.

Likewise, Jane Marcus (1987) further clarifies that most literary works being produced by male authors carry strong masculine values. For her, male-authored literature is promoted to enhance valuable male qualifications which strategically elevate the masculine identity of different males. Hence, the masculine value of males reflects their meaningful gender roles. These roles are based on acceptable masculine features which internally advocate courage, bravery and wisdom. The masculine reality behind males is measured with reference to their profound humanistic qualifications. Such qualifications serve to positively develop the masculine identity of males.

Some male protagonists are depicted with well-defined masculine qualifications which correctly reinforce their humanistic value. These humanistic virtues are designed to prestigiously rank the masculine identity. Males with absurd masculine traits cannot appropriately ensure their human value and gender power as well. Those males seem to be less attracted to masculinity. The masculine loss of males leads to ensure their gender vulnerability. According to Marcus, the masculine reality should be correctly ensured by males themselves. This reality should contradict with the feminine reality. In fact, gender reality behind masculine/feminine identities is advocated by males'/females' distinct traits and capacities. The masculine realty should be qualified with appropriate male features which prestigiously classify them in the system of gender relations[92].

According to Susan Squier (1985), the perfect androgynous mind is the one which is neither masculine nor feminine. For Woolf, masculine and feminine minds are characterized with aspects that represent distinction and difference. Hence, each gender category is fulfilled with some characteristics which clearly denote its superiority. The force of androgyny is essentially characterized with mixed sex characteristics which eliminate any kind of gender superiority. The androgynous mind is often reinforced with sexual determinations and gender

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[92] The masculine reality behind males/females is strongly advocated by distinct gender traits. These traits are set to differentiate males from females. The masculine reality is developed with reference to males'appropriate gender performances. Such performances should be based on valuable masculine traits which correctly dignify males in the system of gender relations.

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capacities which set equal combinations between masculinity and femininity. This gender fusion between different sexual capacities is fortified to ameliorate, enhance, and motivate males/females for enacting appropriate roles and performances. To some extent, this androgynous harmony between different gender capacities cannot be easily accepted. For instance, Woolf's androgynous protagonists are depicted as mixed gender performers who have liberated minds. This literary description of androgyny is developed to theorize the basic sex rules for accepting mixed gender categories[93].

Meanwhile, Woolf's employed qualities of androgyny serve to introduce new determinations about gender and sexuality. This feminist writer often supports protagonists' androgynous mixture and gender illusion. Caughie (1991) illustrates that Woolf's Orlando was equipped with diverse sex choices to perfectly effectuate his/her androgynous shift. His/her sexual transformation from male to female characteristics denotes how gender norms can be easily converted, re-produced, and re-generated. This transformation from masculinity to femininity is set to re-direct the traditional employment of gender features.

Caughie also clarifies that Woolf's applied androgyny is fulfilled with accurate aspects of transformation. This sexual accurateness reflects the writer's feminist ideological tendencies about gender role enactment. More clearly, Orlando was prepared to move from maleness to femaleness by asserting his/her gender capacity for creating the suitable gender change. This widely means that the capacity of sex transformation is activated with reference to equal gender traits of both masculinity and femininity. Equal sex attributes lead to eliminate gender distinction, separation, and difference. By this equal distribution of gender qualities, the protagonist Orlando can easily assert his/her re-newed sex capacities and androgynous qualifications.

Caughie further explored the relation between Woolf's androgynous selections and narrative discourse. As she argued, "In Orlando, androgyny, transsexualism, and transvestism call into question not just conventional assumptions about sexuality but, more importantly, conventional assumptions about language itself" (p.79). Woolf's language is expressively characterized with clear sexual mixtures. Such mixtures are designed to liberate the human

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[93] Androgyny is designed to offer a new gender identity. This identity is characterized with diverse sex qualities. These qualities are not clearly based on equal gender balances. Rather, it fortifies some gender aspects by depending on multiple androgenous combinations. This widely means that Woolf's androgyny is designed to elevate the feminine identity with reference to mixed gender qualities.

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body from restricted gender forms. Androgyny and other transsexual features serve to reinforce the language of sexuality. Evidently, Woolf's language offers critical understandings about gender and other sexual mixtures which effectively liberate the human body. Throughout her writing, readers may feel confused "whether there are two sexes in the mind corresponding to the two sexes in the body, and whether they also require to be united in order to get complete satisfaction and happiness?" The language of sex seeks "to sketch a plan of the soul so that in each of us two powers preside, one male, one female; and in the man's brain the man predominates over the woman, and in the woman's brain the woman predominates over the man." [94]

In her essay "Virginia Woolf and Androgyny", Farwell (1975) clarified that androgyny is established to create different sexual identities. It is offered to effectuate the change from one gender identity to another. Farwell further explained that androgyny carries multiple understandings. Most authors employ androgyny to create equal gender balances between male and female characteristics. These gender characteristics are equally distributed to ensure the balanced design between masculine and feminine qualities. By that, androgyny is the sexual mixture which determines the liberation of the human body.

For Farwell, the sexual force of androgyny does not only liberate the human body, but also re-free the mind from traditional gender assumptions. The androgynous mind analyses the sexual capacity of males and females to perform diverse gender roles. Farwell also explained that androgyny is used to determine the sexual support of particular gender characteristics. It provides males/females with multiple sex options which prestigiously elevate one gender identity at the expense of other gender identities. Such sexual insertion is advocated to empower any gender identity. Effectively, this strategic fusion between male and female characteristics is developed to empower any gender identity by elevating its sexual traits and characteristics.

Therefore, most feminist novelists seek to transcend the feminine value by inserting extra sex traits which perfectly support this value. Female protagonists' androgynous minds are refreshed with pure feminine qualifications. These qualifications attract other male/female characters to more feminize their gender bodies. Stressing Woolf's Orlando, androgyny is purposefully inserted to empower and support the progressive femininity of this fe/male.

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[94] Virginia Woolf, A Room of One's Own (1929; London: Hogarth Press, 1974) 147.

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Orlando is characterized with prestigious feminine virtues that are sexually enhanced by her androgynous qualifications. Indeed, Orlando's feminine value is developed at the expense of the masculine value. It could be argued that the protagonist made successful transformations from masculinity to femininity to moderate her androgynous presence. Hence, this shift from masculine identity to feminine identity is charged with mixed sexual insertions. These insertions are not equally balanced. In fact, Orlando's androgyny was delivered to effectuate the sexual shift from maleness to femaleness. This androgynous force does not offer balanced sex traits within one unified gender body. From critical perspectives, Orlando's gender fusion is not based on balanced androgynous qualifications. Androgyny is promoted to facilitate the sexual shift towards femininity.

2.2. Queerness as Sexual Orientation:

According to Ruth (2001), feminist authors mostly aim to constitute new gender identities that contradict with traditional ones. Traditional gender identities classify males and females to diverse discriminatory forces. Traditional gender balances are based on distinct sex traits which deeply reinforce the gap between masculine/feminine categories. For Ruth, the feminist movement seeks to develop re-newed gender classifications. These classifications offer multiple choices for males/females to liberate their gender identities. The feminist process of gender liberation can practically distort traditional gender categories. Therefore, the distortion of traditional gender classifications serves to create new identities that are systematically regulated by mixed sex determinations.

Lingard and Douglas (1999) clarify that feminism offers new modes of thinking which progressively develop self-regulated gender identities[95]. Self-regulated identities are based on different gender forms. These gender forms classify males/females into mixed sex categories. In fact, they can be classified into bisexual, transgender, or bisexual categories. Such sexual forms do essentially classify males/females with reference to their self-regulated gender identities. In this vein, males/females are distinctively categorized due to their sexual insertions and preferences which properly ensure their self-regulated gender identities.

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[95] Different feminist theorists assume that men/women are classified with reference to their self-regulated sexual selections. These sexual selections or variations facilitate the process of designing varied gender categories. Such categories are characterized with multiple sex insertions. From these feminist perspectives, men as well as women have self-regulared gender identities that are sexually diversified.

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According to Bierema (2009), gender queerness reflects the "diversity" and "inclusion" that have been troubling and confusing patterns of gender "exclusion". The diverse inclusions of variant sexualities may exclude particular gender elements or traits. Such exclusions are forcibly designed to eliminate gender power relations. As Numer and Gahagan (2009) have explained: "Feminist, poststructuralist and queer theories 'deconstruct' power relations by dismantling the norm and promote a politics of change" (P.155). Queerness as a particular sexual quality is regulated by its legible force of power elimination. It is considered as a standard practice which resists against all types of standard identities, structures, and values within society. For Butler (1993), the term queer has been employed to suppress all the practices that are located outside the perceived social boundaries. She further clarifies that the term queerness is recently reinforced to transform the oppressive gender natures into validated gender mixtures. By that, queerness is the resistance to re-direct the socialized gender attitudes towards individualized gender behaviours.

Pinar (2005) illustrates that the queer theory is deployed to move beyond the definite gender categories being historically and traditionally constituted. The term queerness "conveys a double emphasis on the conceptual and speculative work involved in discourse production and on the necessary critical work of deconstructing our own discourses and their constructed silence" (De Lauretis, 1991,p.iv). This further means that the queer theory investigates fixed and stable identity-categories which include masculinity/femininity by deploying or inserting other aspects of gender plurality and fluidity in discourse production. This theory aims to overload these identity-categories with other heterosexual/homosexual qualities simply to deconstruct the traditional gender binaries and other stereotypical classifications. De Lauretis (1991) adds that the queerness theory widely attempts to break down the systematic order of categories which stereotypically affects various instituted sexualities. This theory represents, for her, a fused design which combines gender and sexuality together for enhancing various understandings about the human diversity[96].

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[96] Teresa de Lauretis is an Italian writer. She was the first to coin the term "queerness". She was influenced by Lauren Berlant, Leo Bersani, Judith Butler, Lee Edelman and Jack Halberstam. According to her, gender is the inner nature. It analyses and examines the construction of social identities and sexual acts. De Lauretis further clarifies that men and women can constitute various gender categories beyond their traditional identities. The newly designed categories can be typically based on multiple sex choices which help in re-directing the human body into varied and diverse sexual identities.

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Gender queer theory deals with the classification of male/female categories with reference to sexual and biological capacities. It investigates the fused connection between individuals' sexual determinations and biological qualities. Hence, gender queerness theory often explores how sexualities are distinguished by gender categories. Indeed, such categories do represent individuals with various sexual identifications. Sex traits are generally considered as "normal" or "abnormal" biological features. For Butler, individuals are well-equipped with various sexual traits which essentially reflect or represent their liberated gender identities. This widely means that males as well as females can regenerate different gender acts, roles, or performances due to their featured sexualities. Thus, individuals' biological categories and sexual identifications are fused together to represent their liberated identities. According to Meyers (1977), the sexual mode is accepted as a standard identity which integrates normal and abnormal gender categories. As a result, the sexual design combines and classifies various gender categories such as maleness, femaleness, homosexuality or heterosexuality as "normal" sex constructions.

More particularly, Orlando's queerness is organized by different sexual attractions which do not reflect his/her standard gender identity. By that, Orlando is confronted with multiple sex choices which mostly contradict with traditional gender binaries. Orlando's sexual qualifications assert his/her androgynous gender mixture. This sexual mixture is determined with reference to diverse sex acts and performances which accurately reflect the queer identification of the protagonist. According to Sedgwick (1990), the queer gender design is "about trying to understand different kinds of social desire and how the culture defines them" (p.8). This sexual strangeness is intentionally constituted via multiple sex acts which essentially clarify the social construction of gender and desire. For Foucault (1990), different literary queer classifications are based on fears and anxieties which made the sexual identity separately classified beyond the ethical traditions and social determinations. These words have been also reinforced by Sedgwick who proclaimed that the ethical issues are re-organized to express the sexual discrimination. She says:

> I think it is ridiculous to say that queer theory is not about ethical responsibility. There is an ethical urgency about queer theory that is directed at the damage that sexual prohibitions and discrimination, do to people. (p.9)

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Stressing another issue, various queer theorists have explored issues of sexuality, gender, and power relations within literature. Those theorists are critically interested in the breakdown of male/female binary aspects and other identities being raised in between. Due to this binary separation, other minor sex-groups have been developed or constituted with particular gender reinforcements. Sedgwick (1990) often indicates that the sexual power is culturally maintained. She adds that the cultural definition of sexuality and differentiations between males'/females' activities, performances and behaviours are constantly changing. Many queer theorists do essentially break the traditional rules of gender distinction. Those theorists pay more attention to marginalized sex groups and the social reality behind them. Queer literature does practically break down the traditional gender binaries by supporting various sexual representations. Such literary representation reveals the power of voice repression that is involved in silencing queer identities and other alternative types of sexuality. In this vein, the sexual diversity is achieved through such exposure of queer and marginal identities.

It could be clarified that individuals with unclear sex characteristics are categorized beyond the traditional gender norms. Those individuals are simply identified as "non-normative" sex groups which often distort the binary classification of gender. For Harper White and Cerullo (1993), queer minorities have special gender characteristics which contradict with traditional gender traits. They further add that those queer minorities represent well-constructed sexual identities which need to be culturally re-configured and re-settled. According to them, queer identities and other sex minorities generally reflect the differentiated set of identities which perpetuate traditional gender categories beyond their classified binaries. They further explain that the queer category "includes within it a necessarily expansive impulse that allows us to think about potential difference within that rubric" (p.50). In this respect, queer minorities do essentially validate the sexual plurality within different societies. This view has been reinforced by Beemyn and Eliason (1996) who clarified that the queerness mode "allows us to view the world from the perspectives other than those which are generally validated by the dominant society" (p.165).

Woolf's sexual selections offer extra sex/gender qualities that are beyond the traditional binary categories. Indeed, she went beyond these binary gender traditions just to fortify queer identities. Throughout her sexual selections, different queer aspects such as homo/hetero

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sexuality, bisexuality and androgyny are identified as extra sex qualities which are accepted and classified as essential sex categories. This sexual diversity, for her, does not distort the traditional binaries. By contrast, it develops the sexual description of those traditional gender binaries via "strange" queer forces. Hence, the queerness of her protagonists especially Orlando does not deny the fact behind their natural sex design. Protagonists' sexual strangeness is qualified with solid queer forces which definitely ensure their sex/gender presence. Respectively, the delivered force of sexuality does not perpetuate the traditional gender binaries, but rather asserts the development of new gender identities that have "strange" combinations. In his "Cultural politics - Queer Reading", Alan Sinfield (1994) illustrates:

> The aggression and ambition in the readoption of 'queer' are directly proportionate to the degree to which its use proposes to overturn the historic, hostile meaning. It plays for much higher stakes than if we tried to reinstate, say, the third sex … 'Queer' says, defiantly that we don't care what they call us. Also it keeps faith with generation of people before us, who lived their oppression and resistance in its initial terms. (p.204)

Stressing Butler's viewpoints, different queer characteristics are deliberately reinforced to "shame" individuals who are subjected to particular sex practices. She also declared that queer sex-minorities hold specific gender behaviours which do not conform to traditional gender performances. This contradiction in gender practices does widely express the diverse probabilities of sex determination and application as well. For Butler, different sex-minorities are exposed to varied sexualities. These sexualities can be either accepted as normal gender practices or simply stigmatized.

Thus, individuals, who are sexually attracted to mixed and varied gender behaviours, do intentionally reflect this attraction through clear qualities of queerness. Such queerness cannot be necessarily considered as devalued sexual force that negatively evaluates individuals' performances. Those individuals, for Butler, should not feel "shamed" or "degraded" due to their favored sex-desires. Accordingly, the traditional evaluation of gender queerness has to be re-considered due to its multiple sex mixtures. By that, queerness:

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> Derives its force precisely through the repeated invocation by which it has become linked to accusation, pathologization insult. This is an invocation by which a social bond among communities is formed through time and the contemporary redeployment enacts a prohibition and degradation against itself spawning a different order of values, a political affirmation through the very term, which, in a prior usage had its final aim, the eradication precisely of such an affirmation. (p.22)

3. Literary Perspectives behind Woolf's Sexual Diversity:

Considering the body as a site of pleasure and liberation, its attractive force is still represented by the re-configured human sexuality. More clearly, the liberated human body combines gender traits with large sexual configurations. This fusion can be understood as an effective capacity which liberates the human desire. By that, gender liberation can be related to that empowered aspect of sexuality. Woolf has clearly combined various aspects of sexuality with other liberated gender forces. Indeed, Orlando the woman seems to be more confident and relaxed by her liberated body. This feminine body reinforces women's expressive sexuality. Such expressive sexuality does largely offer varied possibilities to more liberate the male body too. In this respect, Orlando the fe/male is free to design his/her gender identity by inserting multiple sex choices. By Orlando, Woolf aims to fortify the sexual diversity of the human body. This body can re-direct its gender power throughout diverse sexualities. Hereby, individuals can clearly ensure their sexual consciousness about varied gender identities. In general, Woolf's sexual diversity is effectuated to achieve different objectives. These objectives are:

3.1. Ensuring Sex-consciousness:

In Marry Ellman's "Thinking about Women" (1968), the modern woman seems to be more conscious about her feminine role within society. This role does not reflect the traditional practice of women as householders or child keepers. By contrast, this modern role liberates them from any imposed power. By eliminating or limiting women's house-works and responsibilities, the traditional binary force seems to be gradually dissolved. For Ellman, female writers are no more obliged to prove the legitimate gender practice of traditional women. Those writers have to depict women's conscious desires about their sex nature and

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gender reality. Throughout this depiction, the feminine passion will be more developed with reference to women's degree of consciousness. Such consciousness is strategically asserted to prove women's renewed gender forces. In her "Sexual Politics" (1969), Kate Millet illustrates that women's conscious desires are recommended by the strategic sex forces. This widely means that most women are conscious about their sex/gender selections. By that, women will be more respected due to their newly inserted gender values. These values are consciously set to empower their feminine identity.

In some literary productions, female writers fuse gender, body, and sexuality all together to build up solid feminine identities. These identities are reinforced by the powerful reality behind women's attractive sex qualifications. Woolf, in particular, fortifies women's feminine realities, desires, and attractions in her writings. The feminine reality is enriched with valuable gender qualifications which accurately describe women's elevated degree of consciousness. Woolf's feminine style offers varied sexual mixtures which perpetuate the female body. The new female body is equipped with re-newed gender qualities which properly effectuate the sexual liberation.

From traditional perspectives, women were classified into inferior gender positions. This traditional classification had seriously deepened their state of subordination. Such representation was based on strict gender conventions of the patriarchal culture. As Mary Agleton (1988) argued, "Women of the 20th century are roles, disconnected, and half belonging to themselves; ... because of fabricated faults, men all can go out to work, but women cannot" (p. 94). Hereby, women's consciousness has gradually developed their feminine sense. This development can prestigiously elevate their gender value within the system of gender relations.

In a related issue, Savin-Williams (2006) clarifies that the sexual identity is described by varied sex characteristics that are equally distributed in one unified body. For Bailey (2016), individuals' sexual identities are based on three main characteristics: sexual orientation, sexual attraction and sexual behaviour[97]. These characteristics do shape the sexual

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[97] Bailey (2016) made great contributions to the field of gender studies. Androgenous and queer identities are qualified with diverse gender qualities which indicate individuals' sexual desires and attractions as well. Sometimes, individuals' sexual attractions do clearly affect their gender forces. These attractions create extra gender forces which pregressively empower homosexual, heterosexual, queer, and bisexual categories.

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design of various gendered categories. Individuals are socially identified due to their behaviours, capacities, and attractions that are sexually oriented. Such sexual orientation creates a great sense of sex consciousness. Individuals, by their sexual traits and activities, are highly qualified with conscious desires. These desires are gradually evaluated by the force of sex awareness. More clearly, individuals are sexually charged with varied desires, attractions and perceptions. All these capacities do not determine their sex quality, but rather reflect their elevated sense of sex control. This can clearly denote that individuals are well-equipped with different sexual forces that are consciously regulated. Thus, sex-conscious reflections are regulated to determine individuals' capacity to effectuate self-control.

Moreover, the American critic Sandra Gilbert (2007) argued that Woolf's literary style is characterized with different aspects which relate identity and sexuality together. For her, these aspects are successfully employed to describe her protagonist's conscious selections. The protagonist Orlando performs mixed gender roles which reflect his/her androgynous state of being. This androgyny is deeply recognized, organized, and reinforced by those aspects of truth, reality, and imagination. According to Gilbert, these aspects are purposefully employed to illustrate Woolf's sexual consciousness. The writer's androgynous perception can be clearly reflected throughout her main character Orlando.

In fact, her sexual perception is asserted throughout the protagonist's androgynous selections. Woolf qualified her protagonist with varied sex options which facilitate his/her gender shift. In A Room of One's Own (1929), Woolf clarified that characters' androgynous minds are more privileged than "womanly minds" or "manly minds". This mind has the capacity to fuse different gender qualities with profound sex desires. These desires are cooperatively organized to constitute the intended human satisfaction. For Regan and Berscheid (1999), the human desire is:

> A psychological state subjectively experienced by the individual as awareness that he or she wants or wishes to attain a (presumably pleasurable) sexual goal that is currently unattainable. (p.15)

For Linder (2009), Orlando's sexual awareness makes him/her face serious struggles whether to represent his deep male identity or effectuate her new female presence. Mixed

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gender qualities make the protagonist encounter serious sexual ambiguities[98]. This ambiguity does not necessarily theorize the sexual consciousness, but tends to ensure the heterosexual confusion being refreshed in Orlando's mind. Such heterosexual confusion makes him/her move from one gender identity to another by depending on those aspects of liberated sexuality. By that, the sexual awareness obliges the protagonist to play with his/her gender. To some extent, the sexual confusion can create accurate gender connections. In fact, Woolf's Orlando is depicted with fused and confused gender qualities just to assert his/her sexual equality. This equality in sex qualities seeks to liberate all gender groups from their traditional practices. Woolf's mixed sex selections do not only aim to fuse different sex traits within one unified body, but further aim to eliminate traditional power balances of different gender groups.

For Rodrigo Borba and Ana Cristina Ostermann (2009), the individual whose sex is at odd with his gender has essentially effectuated significant changes which assign his/her transgender characteristics. Transgender individuals are considered as males or females who have the desire to re-orient their sexual assignment. By such transgender characteristic, it is possible for most individuals to re-assign new sex qualities which re-organize their gender behaviours. More clearly, individuals with transgender characteristics are always identified as male-bodied women or female-bodied men.

These mixed gender qualities can deliver new understandings about sex changing. Men/women can be clearly convinced to construct new sexual identities that are based on mixed gender qualifications. According to Jason Cromwell (1999), individuals with clear sex characteristics cannot be biologically considered as distinct men/women. In addition, transgender men cannot be truly considered as biological males. Similarly, transgender women cannot be truly considered as biological females. So, the sexual reality behind these bodies is determined by various forces of gender liberation.

According to Elaine Showalter (1977), women's writing seems to be more discursive. Women often stand to offer practical realities behind females' values and behaviours. They mostly theorize for gender acceptance and sex variation with reference to realistic conditions.

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[98] The protagonist Orlando is depicted with mixed sex qualities. These qualities help him/her to disguise the original gender identity. Readers may encounter some difficulties in identifying the sexual orientation of the protagonist due to his/her ambiguous sex/gender fusions.

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Hence, the reality behind gender practice and sex consciousness is asserted by the logical separation between males'/females' values and principles. For Showalter, the separation between different gender categories is ideologically determined by the sexual consciousness which constitutes males'/females' distinctiveness. As a result, women's writing is influenced by females' conscious thought which directly shapes or designs their discursive attitudes. Indeed, the feminine discourse is enriched with valuable inspirations and emotional attributes that result from females' conscious perceptions. These feminine perceptions are considered as revolutionary actions which ensure females' power and independence. For Lisa Rado (2003), modernist female authors attempt to constitute a new gender power which stands independently and separately from other gender modes. She adds:

> Female modernists construct a model of creativity in which their imaginations are partly "male"; these writers represent inspiration not as the incorporation of "masculine" qualities but rather as generated by precarious coexistence of a female consciousness. (p.13)

3.2. Issuing Bi-sexualities/Double-identities:

As being already explained, Orlando's bisexual characteristics are asserted by mixed sexual selections which enhance his/her dual gender design. This aspect of bisexuality is characterized with indefinite sex selections. Eadie (1993) argues that the experience of having mixed gender identities does naturally refresh the delivered force of bisexuality. Such force deeply reflects the dual design of Orlando's gender identity which is constituted or based on fused sexualities. Thus, Orlando's gender identity is ensured by his/her bisexual determinations. Indeed, his/her bisexual force is effectuated by the dual fusion of two-sex qualities. For Eadie, bisexuality is tied to two separated gender categories which are sexually different. This widely means that bisexuality does not neither define the same-sex activity (homosexuality), nor reflects the opposite-sex activity (heterosexuality). This category, for him, mediates between various sex-qualities simply to define the sexual attitudes of different groups. By that, it could be understood that aspects of bisexuality are developed on behalf of diverse sex categories which all together express individuals' sexual freedom.

According to Callis (2012), bisexuality is not recognized as a standard gender category due to its ambiguous sex fusions. This ambiguity is rectified by some insertions of the "same"

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or "different" sex capacities which hide or disguise the "natural" gender features. This view is strictly acknowledged by the inclusion of bisexuality within different sex groups and categories as well. Hence, every sex category includes bisexual aspects within it either through valid gender mixtures or invalid sex combinations. These aspects reinforce the connection between diverse sexualities.

For Burrill (2009), bisexuality is an "effective" gender identity which totally eliminates the uniqueness of original categories. He clarifies that each gender identity can stand separately due to its sex mixtures. By this mixture, all sex categories are essentially recognized as valid identities. These identities are sexually fortified to more reflect the desirability of various sex minorities. Gender identities should not be fortified for their uniqueness or separation from other categories, but should be elevated due to their sex mixture, duality, and bisexuality as well.

Stressing the same issue, bisexuality, for Bowie (1992), is the logical combination of male/female biological sexes. These sexes represent distinct gender forces. Storr (1997) also illustrates that bisexuality is the fusion of male/female characteristics within one unified gender body. For storr, the sexual behaviour is based on biological aspects which describe the sexual attraction of males towards their female partners and females towards their male partners too. In this sense, bisexuality covers males'/females' sexual desires and attractions towards their opposing sex category.

According to the sexologist Kraft-Ebing (1965), bisexuality is the basic unit for the development of mono-sexuality. By mono-sexuality, individuals develop their sexual evolution via organized psychological modes. Bisexuals often depend on their sexual desires to develop new gender identities with reference to appropriate psychological modes. According to Fox (1995), bisexuality has become popularly used to describe mono-sexual individuals who regulate their gender capacities through "developmental paradigms". These paradigms do situate bisexuality "at the threshold of the process of speciation itself, serving as the theoretical link between sex/gender and sexuality" (p.38).

In his "Three Essays on the Theory of Sexuality", Freud described bisexuality as the sexual combination which fuses the human body through mixed male and female characteristics. For Freud, individuals' "bisexual predispositions" do develop their deeper

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aspects of heterosexuality and homosexuality. He refers to bisexuality as a mixture of masculinity and femininity. He explains that the sexual identification of bisexuality is developed beyond the dominant binary categories. The mixture of bisexuality is derived from the dual force of sexuality.

From these perspectives, Woolf's protagonist Orlando is sexually qualified to overlap the traditional binaries. His/her bisexual identity is based on mixed androgynous characteristics which purely combine masculinity with femininity. By such bisexual combination, male/female gender traits are mixed with reference to psychological characteristics. Orlando's bisexual identity is achieved through mixed gender qualities which diminish his/her powerful masculine capacity. By that, Orlando's masculinity, which has been designed as powerful gender category, seems to be sexually de-constructed.

Indeed, this masculinity seems to be fused with femininity via unbalanced gender structures. The protagonist's bisexual combination is not organized via balanced power features, but rather developed through dual sex mixtures which support Orlando's psychological awareness. By that, Woolf aims to deconstruct the binary gender force of masculinity by developing another "qualified" set of sexuality. This sexuality reflects the protagonist's gender attraction to different sex qualities. For Woolf, these qualities should not be reinforced by clear power structures, but simply tolerated by diverse sexualities.

According to Angelides (2001), the force of bisexuality is deeply inserted within the psyche of individuals. It is created or reinforced by the dual acceptance of both masculinity and femininity. George (1993) clarifies that the psyche of individuals is characterized with different sexual combinations. This mainly indicates that bisexuality reflects the androgynous mixture which significantly describes the dual sexual practice. Hereby, the human sexuality represents the fluid continuation of different sex capacities which reflect individuals' desires, qualifications, and inspirations as well.

Bisexual individuals can either depend on one sex category (masculinity or femininity) or dual sex category (androgynous or transgender). According to Kinsey (1948), bisexuality does internally combine heterosexuality and homosexuality together due to their qualities of sexual attraction. For him, homosexual and heterosexual individuals are bisexually attracted to the "same" or "different" sex category. This attraction empowers the bisexual design of different

sex categories. Kinsey further clarifies that bisexual individuals have mixed gender qualities which accurately assert their sexual attraction.

More clearly, bisexuals have certain attractions towards the sex of their partners. Those bisexuals do not necessarily have dual sex capacities, but can simply have one gender identity which represents multiple sex attractions. In fact, mono-sexual individuals can be sexually attracted to other sex qualities which all together constitute their bisexualities. Storr (1999) has clearly mentioned that bisexual individuals have varied sex combinations (mixed sexualities). Such combinations make them look sexually strange and confused.

Respectively, Orlando's sexual identity is characterized with multiple sex traits. This mixture makes him/her look strange with indefinite gender performances. Mixed sex qualities often assert Orlando's bisexual freedom. Bisexuality describes the sexual orientation being characterized with mixed gender attractions. These attractions are directed towards other characters of the same or different sex characteristics. The hybrid connection of bisexual characters does not only reflect their mixed sexual behaviours, but also asserts their consciousness about their self-identities. Such connection between the sexual behaviour and gender consciousness is rather validated by appropriate features of bisexuality. Therefore, the duality of gender identity does not deny the fact behind characters' bisexual performances. These performances perpetuate different gender identities that are based on sexist characteristics. In addition, it eliminates every type of sexuality which is practically based on mono-sexualities or one-sex identities. Dual sex identities mostly contradict with traditional gender identities. The traditional gender politics are derived from the systematic binaries which canonize the sexual separation between male/female categories.

These categories are biologically and socially separated by their distinctive sex features. For Rado (2000), such sexual distinction between diverse gender groups is not chaotically set, but rather developed through personalized gender determinations. By that, traditional gender identities are organized through rigid gender structures which, unsurprisingly; express the validity behind one-sex practice. Individuals, by their biological nature, need to be connected to others via diverse sex interests. Such closeness between individuals widely indicates their degree of social connectedness and sexual openness. As a result, individuals are not forced to perform particular sex roles, but are free to direct their gender selections. Individuals' sexual choices serve to determine their gender orientations.

Part One: A Quest for Selfhood: The Diverse Construction of Male/Female Sexualities in Virginia Woolf's Fiction

Sexual identities seem to be overloaded with multiple sex choices which directly assert individuals' bisexual orientations. To large extent, bisexual individuals are recognized as flexible gender performers who profoundly prefer to be close to different sex groups. Throughout this closeness, bisexuals will develop and extend their sexual force which typically reflects their gender duality.

To sum up, bisexuality can seriously create complex gender realities. Some sexologists consider bisexuality as "normal' sex identity whereas others classify it as "deviant" gender reality. Kessler (1992) clarifies that the human sexual behaviour is affected by diverse psychological sequences. These sequences make males/females design multiple sexualities. In addition, the human behaviour is sexually diversified with valid or invalid sex/gender options and combinations. Thus, the bisexual man/woman can develop his/her gender identity with reference to mixed sex attractions. In this respect, bisexuals, for Kessler, should not be judged for their sexual selections or gender combinations. Hereby, bisexuality is understood as "an attempt to better demarcate and understand the complexities of human sexual attitudes, emotions and behaviours" (Klein, 1985, p.35). As a consequence, bisexuality (as any other kind of sexuality) stands as an independent identity. For Hemmings (2002), bisexuality is:

> The physical or psychical hermaphroditism (Freud), psychical androgyny (Hirschfeld, Weininger), or as the ground from which heterosexual or homosexual adult sexual orientation evolves (Ebing and Ellis)..... (p.16)

Conclusion:

It could be argued that Woolf's feminine style highlights issues related to sexuality and gender identity. This feminine style creates different realities about men's/women's gender identities. Woolf's tendency to liberate gender bodies created serious complexities between traditional identities and renewed ones. Throughout her writing, she severely challenged the traditional gender stereotypes which theorize the distinction between gender categories. For her, these traditional assumptions can seriously impede males/females from performing more liberated gender roles.

Woolf's characters are equipped with various sexual selections which strategically assert their gender mixture. This mixture eliminates any gender force which strictly fortifies the traditional binary classifications. Thus, characters with mixed gender qualifications have the

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sexual force to perform different roles. From critical perspectives, renewed gender roles can create illusive gender realities about characters' identities. As being already explained, Woolf's Orlando is depicted with mixed sex traits. Such illusive depiction may make readers encounter some difficulties whether to accept Orlando's gender mixture or simply reject it. This illusive gender identity will be deeply analyzed in the next section.

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Part Two: Re-gendering Identities: A Linguistic Approach to Gender Narratives: An Analysis of Woolf's Orlando: A Biography (Case Study: Orlando)

Introduction:

This section investigates gender construction within Woolf's Orlando: A Biography. It traces Orlando's sexual shift from masculinity to femininity. Firstly, it introduces brief analysis about characters and their gender identities. In relation, it highlights Orlando's temporal journey from one historical period to another. It further investigates Woolf's literary conventions about "time" and "contextualization". Then, it analyses gender forms and the process of identity formation by focusing on Orlando's performances. Furthermore, it analyses the literary classification of gender by highlighting the distribution of masculine/feminine words and other features distinguishing Orlando's fe/maleness. This section further examines Orlando's covering costumes and external body shape. Finally, it illustrates Orlando's struggles for improving self-existence. This struggle reflects the protagonist's desires for constructing the proper gender identity. The main objective behind this section is to depict Orlando's resistive power for constructing the feminine identity. This sexual shift towards femininity will be clearly illustrated in this section.

1. Orlando: A Biography:

Orlando: A Biography (1928) offers a challenging account of a life lived across 400 years, across two sexes/genders and across different countries and cultures. This experience was established by the feminist writer Woolf to illustrate the sexual freedom of Orlando the fe/male. Woolf attempts to negotiate gender identities by expressing her ideologies which contradict with traditional binary distinctions. This contradiction is clearly asserted throughout her protagonist Orlando. This protagonist and many other characters are portrayed with mixed gender identities. In particular, the protagonist is equipped with mixed sex traits which explicitly ensure his/her gender duality. Orlando's sexual shift from one gender identity to another is set to deliver his/her ability to perform diverse sexualities. By Orlando, Woolf attempts to interrogate the traditional norms of gender distinction. Orlando's mixed gender identity is developed to illustrate that individuals have different sexual forces which urge them to impose the new gender change. In this respect, Orlando's sexual design marks his/her gender invisibility. The sexual force of Orlando helps him/her to express different performative acts. From feminist perspectives, these performative acts are delivered to reflect the sexual force that liberates traditional gender identities. In general the sexual freedom of Woolf classifies her as a rebellious author within the field of literature and gender studies.

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1.1. Virginia Woolf:

Virginia Woolf (1882-1941) is an English essayist, biographer and writer. During her entire life, Woolf has been suffering from serious mental illnesses. She experienced severe depressions which made her mentally-ill. Woolf was severely abused by her brothers. The writer's psychological sufferance urged her to express pain, violence and aggression through writing. The struggle between internal thought and external world can produce significant complexities. In fact, Woolf's literary products are characterized with ambiguous significances and complex realities. The literary mystery which Woolf creates does clearly reflect her inner struggles and deep chaos. As a result to such chaos, Woolf's characters do encounter serious mental problems, fears and depressions. In addition to these problems, their personal identities are characterized with mixed gender qualifications which make them hardly identified.

Woolf as many other feminist writers started to defend for the rights of women and their positions within society. Those women, for Woolf, have to be equally treated and prestigiously classified in the system of gender relations. Women have pure feminine virtues, emotional values and spiritual inspirations which make them highly elevated. Some influential works such as Simon De Beauvoir's The Second Sex (1950), Betty Friedan's Feminine Mystique (1963) and Marry Elman's Thinking about Woman (1968) were seriously addressing women's issues and interests. This feminist thought has truly affected different works of art. Various literary works started to constitute the deep rhetorical sense behind women and their feminine perspectives. Some female authors produced significant autobiographies, memoirs and essays which reflect their defensive feminist thought. Female authored texts do critically reflect the pure feminist voice which aims to properly re-place women in the modern world. Butler (1990) illustrates that these feminist tendencies aim to challenge the binary opposition between males and females. For her, the new feminist ideology offers valid gender structures which equally support power balances between males and females.

1.2. Characters:

Within the novel, different characters are selected with ambiguous sex traits. This ambiguity is set to determine the confused reality behind their gender. Characters' sexual

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experiences have seriously affected their gender characteristics. Marmaduke Bonthrop Shelmerdine (Shel) was the first man to meet Orlando the woman. Orlando and Shel fall in love and get engaged almost immediately. When Shel discovered that Orlando was a man, he confessed that he was not a man but a woman. Both of Orlando and Shel were characterized with ambiguous sexualities. Such ambiguity made them recognized as fe/males with conflicting gender realities. The friend Nelly, for instance, has been seriously confused about Orlando's gender. When she confirmed that Orlando is a woman, Nelly easily accepted Orlando's friendship. Pope is another influencing character within Orlando's life. "Pope" represents the British writer Alexander Pope whose literary inspirations refreshed Orlando's poetic sense. Both of Orlando and Pope have been inspired by the beauty of nature, life, and love. These spiritual feelings made the Russian princess "Sasha" deeply attracted to Orlando. This close friendship between Orlando and Sasha has been dramatically dissolved especially when Sasha run away with another man.

Orlando's emotional relations with other characters urged him/her to effectuate the sexual shift from one gender identity to another. S/he undergoes different sexual transformations just to cope with the newly experienced emotional relation. These relational experiences have inspired "Nick Green" to write a parody based on Orlando's character. This parody has critically advocated Orlando's conscious desires. By that, Orlando's poetic sense stands to be empowered by different spiritual inspirations. These inspirations helped Orlando to redirect his/her gender-relational experiences and emotional contact.

As being already mentioned, Orlando the fe/male is qualified with indefinite sex qualities which seriously affected his/her original gender identity. This shifting sexuality is developed to improve Orlando's gender consciousness. Orlando's renewed gender identity urged him/her to marry "Euphrosyne" the woman whom Orlando met when he was at the court. Orlando's relation with Euphrosyne often illustrates his/her sexual liberation and gender consciousness. In addition to those mentioned characters, there are others whose emotional effect is noticeable within Orlando's life. Characters such as: Rosina Pepita and Captain Nicholas Benedict Bartolus have special relations with Orlando. In general, Woolf's

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characters are equipped with mixed sex qualities that allow them to experience the world from different gender perspectives[99].

1.3. Aspects of Time and Contextualization:

The novel begun in the sixteenth century when Queen Elizabeth came to visit Orlando's home. Two years after the visit, Orlando was summoned to the court to become "treasurer and stewart". Later, within the court of King James the First, Orlando met the Russian Princess Sasha and fall madly in her love. The Princess betrayed Orlando and exiled him from the court to live alone in his country house. After years of solitude, Orlando left England and became "Ambassador" in Constantinople. During the Turkish revolution, he slept for a week and woke up to find himself woman. Orlando the woman lived with gypsies for a while and finally returned to England at the beginning of the eighteenth century. In the nineteenth century, she married with Shelmerdine and became a mother and also a celebrated poet. After all these experiences, Orlando the fe/male found himself/herself moving from one historical context to another without much difficulties. Orlando's living experiences were seriously combined with different periods of time. These temporal experiences made him/her gradually effectuate the sexual shift. This shift in sexuality is generally alerted by the changing conditions of each historical period. Orlando's temporal journey supported the sex change that has been organized from the 16th C till the 19th C.

In relation to Orlando's sexual shift from one historical period to another, Woolf's conception of "time" is meant to stress out other issues related to the modernist literature. For Woolf, the modern time is designed to create a new fiction which is totally different from what has been done before. According to Stephen Kern (2003), Woolf's modern literary philosophy urges her to concentrate on three main oppositions: "whether time was homogenous or heterogeneous, atomistic or a flux, reversible or irreversible" (p.11). These issues are highlighted by Woolf to effectuate the change in the human nature. This nature is consumed by the traditional assumptions which mis-evaluate its sexual validity. Kern clarifies that Woolf's aspect of time theorizes a new fictional style which develops the human sexuality via resistive literary perspectives. He also adds that Woolf debated the homogeneity

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[99]Woolf, by her sexual integrations, aims to give characters different opportunities to experience the surrounding world. Her characters can easily change their sexualities and gender performance in accordance to their relational modes with others. Such shift in sexualities can constitute generalized views about gender relations.

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of time to strengthen or re-new the modern discourse about sexuality and gender issues. Kern further explained that "the modern age embraced universal time and punctuality because these served its larger needs" (p.15). Such needs serve to develop the human value by extending the valid qualities behind it. In addition to this, Woolf started to elaborate her own personal sense of time to break with the previous literary traditions.

Therefore, Woolf's literary value extends the perception about the human sex, gender and desire by depending largely on the functional process of the mind. This mind monitors the human behaviour and performance by relating consciousness to diverse gender selections. In other words, aspects of gender and sexuality are progressively developed within the human mind. That mind organizes desires, sex determinations and gender selections with reference to aspects of the modern time. According to Woolf, the modern time exists only within individuals' minds and constantly flows through less interrupted events. Hereby, individuals' temporal experiences reflect the modern fact behind their gender existence. Thus, the modern sequence of time is individually experienced. The human reality is actively constituted within the mind. The modernist time is demonstrated by the challenging desires which create or ensure the reality behind self-existence. Respectively, the human mind combines gender desires with consciousness. Definitely, Woolf's literary reality fuses the conscious mind with self- structured desires.

Woolf's modernist techniques are employed to extrapolate the human desire throughout experimental modes of analysis. These techniques are designed to introduce new understandings about time, gender and identity. Hence, Woolf´s time perception creates new challenges about characters and their identities. Orlando, for instance, plays with his/her gender by challenging various events of past and present time. Unsurprisingly, Orlando's temporal journey urges him/her to transcend gender by effectuating the adequate sexual change. Such change is organized with reference to particular chronological sequences. By moving from one identity to another, Woolf aims to equip her protagonist with mixed gender qualities. These qualities guarantee the successful shift in gender. In each period of time, Orlando prepares himself/herself for effectuating the sexual shift. Indeed, s/he removes time barriers simply to ensure his/her gender existence. Woolf says:

Time shall be utterly obliterated; future shall somehow blossom out of the past. One incident-say the fall of a flower-might contain it. My theory being that the actual

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event practically does not exist- nor time either.   (Cited in Viviane Forrester, 2009:47)

Likewise, Woolf's notion of time is one of the motifs that build up the modernist novel. Her novel is based on advanced narratives which describe the protagonist's temporal journey. For Woolf, "passing through time" embodies the self by achieving its proper desires, feelings and inspirations. Aspects of "time" and "contextualization" help to refresh the explored sense of the human nature. The human nature is progressively developed by external and internal capacities which all together constitute its gender design. Orlando's gender nature is personalized by diverse capacities of self-representation.

In other words, his/her personalized gender identity is gradually transformed through time. Orlando's desires for effectuating the sexual change are achieved by organized sequences of time. The past events are tied with present moments to properly achieve future expectations. Orlando who lived for about three centuries seems to be inspired by different living experiences. These experiences urge him/her to develop a particular identity which copes with the current events of each century. In this regard, Orlando's gender is constructed in accordance to the sequential order of time which designs his/her diversified identity[100].

Consequently, Woolf described Orlando's gender by referring to external and internal capacities. These capacities are prescribed to reflect the progressive development of Orlando's self-identity. Internal capacities are reinforced by the deployed techniques of consciousness whereas external capacities are illustrated throughout organized sequences of time. Thus, Orlando often expresses his/her inner self by depending on those capacities which organize the conscious mind. This consciousness reflects the conflicting desires within Orlando's mind. In fact, s/he mostly organizes his/her inner desires to properly construct valid gender realities. By that, the inner-self seems to be progressively achieved across centuries of existence. In addition, Orlando's inner-self floats aspects of time and context to properly ensure its progressive development. Accordingly, Orlando's gender identity is constituted with reference to diverse capacities of self-development. Effectively, his/her gender is

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[100] Orlando lived across three centuries. In each century, s/he encounters various experiences which urgently altered his/her gender expectations. As a result to these experiences, Orlando has undergone different sexual transformations moving from maleness to femaleness as an expected need to diversify his/her gender existence and identity as well. Orlando's sexual change and gender duality have been rectified and diversified by organized sequences of "time".

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developed under combined conditions of external and internal realizations (capacities). Such combination is properly offered to elevate Orlando's existence. In general, Woolf's external and internal combinations do essentially offer:

> A sense of transcience, of the deficiencies of human life in time, pervades her writing and, with no belief in a supernatural agency, any possibility of transcending the horizon of time must be rooted in actual experience. (Hussey, 1986, p. 116)

From these perspectives, Orlando's conscious mind is organized by internal and external capacities of self-development. These capacities offer diverse opportunities to extend the human mind. Orlando's gender design is developed with reference to different experiences and capacities. Such capacities have significant impact on exploring gender identities. By exploring these identities, the extended human mind tends to combine the inner desire with diverse gender realities. Orlando's desires, needs and interests are connected together to reflect the human experience that is externally and internally developed. Orlando's temporal experiences are developed to evaluate the human capacity of gender development.

The reality behind Orlando's gender identity is constituted across time and centuries. The novel's temporal organization promotes the extended development of Orlando's gender and sexuality. Indeed, the protagonist's gender reality seems to be organized, constituted or simply developed across centuries of existence. Orlando passed through all these centuries just to assert the human value behind his/her gender identity. This identity clarifies "how different contexts, including spatial as well as temporal contexts, require different selves." (Goldman, 2006,p. 68)

2. **Narrative Gender: The Literary Construction of Gender:**

Within the novel, issues of sex, gender and identity are mostly debated. These issues often reflect Woolf's critical feminist thought. From these feminist perspectives, language constructs sexuality and this sexuality, in return, affects language. This effect is directed to determine the sexual fact behind different gender groups. Those groups are mostly interested in re-insuring particular sex/gender choices. Woolf's narrative design reinforces the qualified features, modes and attitudes behind the construction of gender. The protagonist Orlando, in particular, seems to be deeply struggling with his/her inner self for approving the "intended"

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gender identity. This "preferred" identity is characterized with diverse sexual traits that reflect the multi-behavioural attitudes of Orlando. To some extent, Orlando's identity is characterized with ambiguous gender traits. On the one hand, this identity is regulated by organized binary gender characteristics. On the other hand, it is characterized with subversive gender structures. Woolf's narrative style offers clear understandings about gender binary norms and gender subversive forms. These distinctive gender forces are illustrated below:

2. 1. Gender as Binary Norm:

It cannot be denied that Orlando's gender is characterized with ambiguous sex qualities. In the first chapter of the novel, Orlando was introduced as a male with well-defined masculine qualifications. Through time sequences, Orlando the male has gradually become Orlando the female. Different critics clarified that Orlando the fe/male has "intermixed" sex qualifications. Such mixture between male/female characteristics has been directly announced by the novel's narrator. For Woolf, gender is the hidden force which qualifies males/females with different capacities for asserting the shift from one sexual reality to another.

This force develops the sexual capacity for effectuating the shift from one identity to another. Orlando's mixed sex qualifications are set to diversify his/her gender "performative acts". Woolf moved beyond traditional gender binaries to create Orlando's androgynous mixture. This androgyny fuses the power of maleness with femaleness with reference to accurate sex transformations[101]. Indeed, Orlando's androgynous capacity is developed to fuse different sexual qualities. Some critics claim that Woolf's androgynous characters are identified as valid fe/males who strictly perform strange gender roles. Such strangeness offers the chance to create re-newed gender categories[102].

In his article "What Phantasmagoria the Mind Is? Reading Virginia Woolf's Parody of Gender", Gonzalez (2004) illustrates that Woolf's intermixed characters are recognized as "man-womanly" or "woman-manly" (p.77) who successfully effectuate the sexual shift from

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[101] Woolf employs androgyny to fuse masculine/feminine traits together within one unified gender body. Androgyny combines diverse sexualities together just to create characters with ambigious and strange gender identities.

[102] For some critics, Woolf employs androgyny as "mixed sex quality" to subvert traditional gender binaries. This subversion can negatively devalue the traditional identities. These identities seem to be gradually deconstructed or simply replaced by re-newed sex categories.

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one gender capacity to another. He adds that characters' coherent gender identities are broken down by various sex combinations. Orlando, in particular, does not construct his/her gender identity throughout well-regulated sex structures. Instead, she fortifies her feminine behaviour with reference to particular sex mixtures. By that, the masculine identity seems to be deformed by those fortified feminine behaviours. In other words, the traditional masculine values are gradually de-constructed by Orlando's privileged feminine qualities. According to Kennard (1996), Woolf's employed gender mixture (androgyny) does not constitute balanced sex structures. He further explains that androgyny is effectively employed "as a mean of undermining the hegemonic order of British society" (Kennard, 1996,p. 150). Ultimately, Orlando's re-newed gender identity is constructed with reference to available sex mixtures which clearly determine the shift from masculinity to femininity.

In addition to this, androgyny is deliberately implemented to devalue the traditional binary forms. This viewpoint has been already emphasized by Melanie Taylor (1998) who clarified that the traditional representation of binary gender identities leads to devalue femininity and masculinity as well. Throughout these assumptions, the liberated gender identities tend to assert the positive values behind masculine and feminine identities. In other words, masculinity and femininity can be prestigiously elevated by those re-newed processes of gender liberation. Additionally, the process of eliminating traditional gender binaries may lead to re-generate diverse sexualities. These sexualities are developed at the expense of traditional gender identities. Such process of re-generating new sex categories urges men/women to select other gender traits which properly reflect their desires and interests. Taylor further adds that men's/women's gender selections are set to offer new opportunities which improve their performances and behaviours as well. So, the valuable gender design seems to be encoded by diverse sexual selections being directly enhanced by men/women.

Furthermore, the solid connection between gender and identity is implicitly reflected throughout Orlando's "performative acts". Such connection is set to re-direct the traditional gender classification. In fact, this connection offers new possibilities for inserting extra gender/sex qualities. Woolf's sexual combinations are offered to develop new gender identities which help to liberate characters' performances. Indeed, the sexual choices lead to determine the great desire for constructing self-identities. As being already explained in the first section of this chapter, Orlando's sexual mixture is installed to develop new modes of

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gender liberation. Such mixture is widely supported and implemented by different characters to re-free their traditional identities. Effectively, different characters have mixed sexual forces which reflect their inner desire to create the change and liberate self-identities. Thus, the feminist tendency of gender liberation is based on diverse sex choices. This widely means that sex and gender can be modified to construct new identities[103]. These re-newed gender identities help to liberate the masculine/feminine performance. In this vein, Woolf's Orlando is sexually equipped with diverse choices and options which perfectly effectuate his/her gender liberation.

Therefore, Orlando's gender identity is characterized with dual sex qualities. These qualities are not equally employed, but rather distributed to privilege one sexual design at the expense of the other. By that, neither masculinity nor femininity seems to be unified. Both of these qualities are restricted by Orlando's shifting sexuality. Such qualities are selected to unify the sexual fusion of Orlando's androgynous identity. As being already explained, this sexual unity is not equally delivered. In relation to that, the masculine force is seriously degraded to more empower the feminine identity. In fact, the masculine power has been gradually added to femininity. This shift in gender power can lead to deconstruct masculinity and its valuable force. Orlando's masculine ambiguity helps in creating the sexual shift towards femininity. By moving beyond the traditional binary system, the newly developed gender design leads to distort any unified identity. Hereby, the newly designed sex categories facilitate the process of gender de-construction. Orlando the female has easily accepted the sexual shift towards femininity. Indeed, she does not show any intention to re-construct masculinity. She says:

> ... 'Praise God that I'm a woman!' she cried, and was about to run into extreme
> folly–than which none is more distressing in woman or man either–of being proud
> of her sex... (*Orlando,* 257)

As being already noted, Orlando's sexual change is reinforced by multiple gender structures. The shift from masculinity to femininity is effectuated to determine the rejection of traditional gender categories. Woolf moved beyond these traditional gender identities simply

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[103] Woolf's sexual mixture offers new approtunities for constructing more liberated gender identities. Orlando's re-newed gender identity is liberated from any strict gender practice. This fe/male is qualified with mixed gender qualities which strategically enrich his/her androgenous identity.

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to introduce new sexualities that are based on diverse modes of liberation. These sexualities mix masculine traits with feminine traits under well-determined androgynous forces. By that, Orlando's masculine identity seems to be easily dissolved by that gradual shift towards femininity. This femininity has been empowered by valid androgynous forces. In this regard, traditional gender identities are successfully replaced by re-newed sex mixtures. These identities are fused with multiple sexualities which practically extend their gender value. In the case of Orlando, the masculine qualifications are set to unify his/her sexual identity. This identity looks more feminized. In fact, Orlando's unified sexual identity fuses androgyny with femininity at the expense of the eliminated force of masculinity. The masculine power has been intentionally subverted by Woolf to better extend the feminine value. This value is sexually developed to enrich Orlando's androgynous design.

To large extent, the shift from masculinity to femininity does clearly indicate that Orlando's gender identity is empowered by varied sexual forces. These forces are offered to effectuate the shift from one gender identity to another. At the beginning of the novel, Orlando was introduced as "a male" whose masculine qualifications are explicitly declared. The narrator says: "HE–FOR THERE COULD be no doubt of his sex..." (*Orlando*, 6). The specific-gender pronoun "He" indicates that Orlando is purely masculine. This male does appropriately perform adequate masculine roles which prestigiously distinguish him and his ancestors. Orlando has been qualified with pure masculine qualifications. Despite these masculine qualifications, Orlando has gradually re-directed his gender identity towards femininity.

So, Orlando the male seems to be spiritually inspired by femininity. These gender inspirations urged Orlando to transform his identity from masculinity towards femininity. In fact, this male looks more equipped with different sexual qualifications which strategically assert his gender shift. This sexual change is effectuated to liberate Orlando's gender identity. Such liberation eliminates any traditional gender force which restricts Orlando's performances. Hereby, the masculine identity is diversified with mixed sex forces. These sexual forces are set to eliminate any unified gender category. Orlando's coherent masculine identity is progressively re-directed towards multiple sexualities which eliminate its gender value.

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In general, Orlando's sexual identity offers multiple choices for expressing the inner self. This identity helps Orlando to diversify his/her "performative gender acts". These acts are based on multiple sex choices which accurately reflect his/her dual gender design. Orlando's androgynous design is liberated from restricted gender traditions. The sexual reality behind androgyny is delivered to express the liberated force of gender performance. As being already noted, Orlando's liberated gender identity provides him/her with multiple sex selections. These selections are offered to refresh his/her dual gender identity.

In addition, Orlando's re-newed gender identity is fortified by pure feminine characteristics. This femininity is developed at the expense of the subverted masculine identity. In this vein, Orlando's liberated gender identity is set to devalue the traditional masculine identity. It is further developed to elevate the feminine qualities. Femininity has been inserted to prestigiously construct Orlando's androgyny. Effectively, the dual design of androgyny is supported by solid feminine traits. When the Archduke Harry is revealed to be a man, he and Orlando have freely "acted the part of man and woman for ten minutes with great vigour and then fell into natural discourse." (*Orlando*, 126)

2.2. Gender as Subversive Form:

Within the novel, the narrator employed different words to refer to Orlando's gender. There are some words and pronouns which refer to Orlando's femaleness. Similarly, there are other words and pronouns which refer to Orlando's maleness. The pronoun "he" indicates that Orlando has been introduced as a man. This man has gradually transformed his gender towards femaleness. Orlando's sexual shift from masculinity into femininity is reported throughout the use of gender pronouns (he-she). The narrative reality about gender transformation helps readers to understand the sexual shift being undergone by Orlando. The narrator highlighted Orlando's moments of gender transformation in details. By that, the narrative reality focuses on the unity of gender transformation. This transformation is effectuated with reference to diverse gender capacities. Hereby, gender is the process which determines the cohesive unity behind Orlando's identity. This unity can be easily deformed by diverse forms of gender subversion. Orlando's gender unity seems to be gradually subverted by different sexual insertions. So, gender represents the cohesive reality behind Orlando's identity. Such coherence can be easily dissolved by various sexual forces which strictly falsify the reality behind Orlando's gender.

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Therefore, the literary construction of gender is reinforced by varied words and pronouns which separately distinguish between maleness and femaleness. Narrative gender represents different facts about characters' identities. In the case of Orlando, there are pronouns which particularly distinguish his maleness. In addition to this, the masculine force behind his identity is organized throughout the use of male-gender pronouns. Evidently, these pronouns are employed to express Orlando's masculinity. "Orlando was a man till the age of thirty; when he became a woman and has remained so ever since" (*Orlando*, 221).

From these words, it appears evident that Orlando's gender shift is organized by strategic forces of maleness and femaleness as well. Orlando the man became Orlando the woman and remained woman for his entire life. So, Orlando's gender experience is unified and empowered by accurate sex qualifications. Mixed sex qualifications urged Orlando to properly assert her prestigious feminine identity. This feminine identity is clearly developed and extended at the expense of masculinity. Hence, Orlando's androgyny gives his/her the power to subvert masculinity and elevate femininity. Such sexual power is set to effectuate the shift towards femininity.

Likewise, Orlando is given the chance to implement all the possibilities of sex transformation. This transformation is clearly directed towards femininity. In fact, such sexual transformation is not equally balanced by unified gender qualifications. Orlando's sexual shift is based on subversive gender forms. The sexual force of androgyny is developed to fortify the feminine value. Orlando's androgynous identity is diversified with more feminine traits. This androgyny has clearly eliminated masculinity. Unsurprisingly, Orlando's masculinity has been gradually subverted to more empower the feminine value. The sexual deviation towards femininity is based on subversive gender forms which clearly eliminate the masculine force. Orlando's feminine behaviours are more sexually empowered. This femininity is characterized with valuable gender traits. This widely means that Orlando the female feel more relaxed and comfortable with her newly asserted feminine look. From narrative perspectives, female gender pronouns (she-her) are more employed than male gender pronouns (he-his). Such employment indicates that Orlando the female is more prestigious than Orlando the male. In this regard, femininity is more privileged and empowered by diverse sexual forces. This femininity has been covered by androgyny to more extend its valuable gender design.

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For different feminist critics, Orlando's androgynous identity fuses maleness and femaleness together. Orlando remained the same person whether being male or female. Her feminine voice is refreshed with different gender qualifications which directly assert his/her sexual duality. Orlando's femininity does implicitly enrich his original masculine value. This value is preserved within Orlando's mind. The masculine mind of Orlando is activated to purify the pre-determined gender fusion. This mind further accepts the sexual fusion which deliberately designs her feminine body. So, the change of sex does not necessarily distort the masculine purity of Orlando the male. This purity is preserved to more enrich his masculine identity. By that, masculinity has not been subverted, but rather preserved and sustained by that offered design of sexual duality. This subversion is successfully ensured by that distortive force of androgyny. Consequently, Orlando's gender subversion is encoded by valid sexual forces which deeply preserve his pure masculine identity.

Accordingly, Orlando's gender identity is qualified with mixed sex characteristics which deeply fuse his masculine soul with her female body. Such sexual fusion between masculine/feminine traits enriches the human body with diverse modes of liberation. Thus, Orlando's gender is liberated by dual sexual elements which facilitate the shift from masculinity to femininity. In this respect, Orlando's mixed sex qualifications do clearly reflect the diversified mode of gender performativity. Indeed, this performativity is characterized with varied sex roles that truly assert the mixture of gender identities. The biological sex characteristics are naturally set to reinforce the construction of gender identities.

These identities are regulated by well-unified sex traits. In the case of Orlando, his masculine identity is not regulated by unified sex traits. In fact, his masculinity is decisively reinforced by mixed sex traits which develop his androgynous design. Orlando's masculinity is feminized by well-defined female attributes. By that, the sexual inspiration of Orlando the male urged him to extend his masculine force by inserting more feminine traits. Such sexual insertion leads to distort the powerful design of masculinity. Orlando's gender identity operates to reflect the androgynous sense of liberation.[104] The strange application of dual sexualities does not necessarily ensure gender unity, but rather guarantees the specific elevation of one gender force at the expense of the other.

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[104] Orlando is portrayed with mixed sex qualifications which directly assert his/her androgenous identity. This identity is developed to re-free Orlando's masculinity from strict gender traditions which forcibly restrict its sexual liberation.

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It could be asserted that the sexual shift which is not based on balanced gender qualities could create serious gender subversions. Gender subversive forms often support and fortify one gender identity at the expense of the other. For Jane Marcus (1987), Orlando's sexual shift is effectuated to achieve particular heterosexual exceptions. Marcus further adds that the pre-determined shift is elaborated by well-defined qualities of androgyny which aim to diversify Orlando's identity. Throughout this subversive force of androgyny, the female Orlando and her gender experiences are strategically empowered by diverse "performative acts" which widely enrich her re-newed identity. Orlando's feminine performances are privileged by applied forces of gender subversion. Such subversion is set to effectuate the proper sexual shift towards femininity. Androgyny, as a quality of gender subversion, could be understood as a strategic process which cooperates to cover the identity with diversified gender acts. These acts seem to be more feminized and this may create fallacious understandings about androgyny itself[105].

Ultimately, Orlando does not employ androgyny to improve his masculine existence, but rather to elevate his feminine qualities. By such employment of androgyny, Orlando's masculinity seems to be absurd, empty and less effective in comparison with femininity. By that, androgyny can be clearly understood as a bridge which helps to effectuate gender transformation. For that reason and many others, Woolf perpetuates the feminine presence of Orlando by offering different opportunities which facilitate the change from masculinity to femininity. It could be understood that androgyny was employed to widen the protagonist's chances to better perform femininity. In addition, Orlando's "perfomative acts" are regulated with reference to his/her feminized gender acts. These acts are structurally empowered by androgyny. To some extent, Woolf aims to make a comparison between masculinity and femininity by offering valid sexual forces which assert the difference between them. As a result, Woolf's subversive form of androgyny is set to re-establish the difference between masculine and feminine characteristics. In the same context, Marcus (1987) illustrates:

In trying to deal with the maternal imperative, the definition of the feminine as opposite of the masculine, the imaginary "cooperation of the sexes", Woolf hits on

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[105] The force of androgyny serves to fortify some feminine values. This can be clearly understood throughout her fe/male Orlando who moves directly from masculinity to femininity without ensuring any kind of gender return.

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a temporary solution in the idea of Androgyny: "ought not education to bring out and fortify the differences rather than the similarities? For we have too much likeness as it is." Androgyny means erasure of difference. How can she hold both views at once? Androgyny, it becomes clear, is a good idea for overly masculine writers to try, though the opposite does not hold true. That is, the arguments are not logical. She is biased in favour of women. (p.174)

3. **Linguistic Gender: Classification of Gender Words:**

There are different words which characterize the feminine/masculine traits of Orlando. Some words are employed to express Orlando's masculinity whereas others are employed to express femininity. In addition to these distinguishing words, Woolf's has precisely combined masculinity with femininity by fusing Orlando's gender traits together. In so many occasions, the narrator refers to Orlando as a fe/male without focusing on a particular gender identity. Indeed, the narrator focuses on Orlando's mixed gender qualities to fuse masculinity and femininity together. By that, Orlando is characterized with different gender qualities which clearly determine his/her mixed aspects of fe/maleness.

As being already said, the protagonist's gender identity is identified by diverse distinguishing words. These words are employed to explain the fused sexual mixture behind Orlando's gender. Gender distinguishing words are distributed to facilitate the difference between masculinity and femininity. So, Orlando is a male, a female, or simply a fe/male with mixed gender qualities. Orlando's gender can be easily differentiated by those distributed words. These words are distributed to clarify the true gender value behind Orlando's identity. In general, gender differentiation words are distributed as bellow:

3.1. **Male Specific-gender Words:** The following table classifies **some** words referring to Orlando the male. It further classifies some adjectives that are associated to masculinity:

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Classification of words / Words distribution	Verbs		Adjectives		Nouns		Pronouns		
	Positive	Negative	Positive	Negative	Positive	Negative	Personal S/O	possessive	reflexive
Chapter One	loved flushed stared remembered sighed skirted	hid to hide outraged trembled soaked flung	fluent careful young rich handsome nobleman youthful excited soft immovable	abstract dead tired clumsy absentminded distasteful heavy violent	feet eyes soul hair cheek hand mind arms head		he stood there he clapped he dashed he sought he snatched he revived he murmured	his fathers his head his drama his hand his attic room his words his stirrups his manhood	flinging himself raising himself to recollect himself Orlando himself for himself flung himself
Chapter Two	had worn drew marvelled had earned had worn spent walked paraded felt	could not keep despaired had abandoned	healthy young nobleman	ashamed untruthful alone	child hands leg head eyes soul body mind heart brain		he wrote he ate he looked he said he tore to place him behind him bethink him	his knowledge his movements his servants his fortune his elk his house his race his age his lifetime	he had himself to raise himself find himself appointing himself ask himself
Chapter Three (the first part of it)	woke slept made possessed performed would stand would lie	died was buried was haunted	adored noble gentleman happy	mysterious stag fatigued depressed ill busy	man cheeks heart		he spoke he reflected he wondered they left him robbed him	his cheeks his prayer his ordinary voice his bath his form his coronet	he stretched himself looked himself wrap himself raising himself proudly

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Table 2.1. Categories of words referring to/or describing Orlando the male

3.1.1. Analysis and Discussion:

It can be explained that that there are less positive nouns and adjectives that describe Orlando the male. Orlando's maleness is less identified, described or portrayed due to that effectuated gender shift. Such limited portrayal is restricted to both first chapters. Orlando remains a man for a short period of time before effectuating the feminine shift. In relation to that, gender-specific words which reflect Orlando's masculine identity are fewer in comparison with other words referring to femininity.

In general, the masculine image is portrayed with limited descriptions (Orlando's masculinity is positively fortified but not successfully developed due to that effectuated feminine shift). The majority of words being mentioned are restricting Orlando's masculine value. This value is not developed throughout the whole novel, but it is rather restricted to the two first chapters. Woolf's descriptive language tends to eliminate the masculine virtue by restricting Orlando's male capacities. So, the masculine identity is neither elevated by Orlando nor fortified by the author. Woolf as a feminist author uses more positive words for portraying Orlando's femininity. This femininity is analyzed in the other remaining chapters.

In this respect, most of the words being employed in the first two chapters (and part of chapter three) are not clearly portraying the protagonist's masculine identity. It cannot be denied that Orlando was "courageous", "wise" and "brave" man who can properly fulfill all the masculine duties as his fathers and ancestors did. Such qualifications can truly reinforce Orlando's masculine identity. Indeed, Orlando has positively experienced his masculine value without showing any kind of failure, depression or fear. Unfortunately, this masculine experience started to be gradually dissolved especially when Orlando effectuated the determined sex change.

This change in gender qualities may negatively affect Orlando's masculine existence. Unsurprisingly, it can be understood that Orlando himself was less satisfied with his male role. After effectuating the feminine shift (within the first part of chapter three), Orlando felt relaxed and "looked himself up and down in a long looking-glass, without showing any signs of discomposure" (*Orlando*, 220). From these words, it can be noted that Orlando's

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masculinity was certainly distorted by that effectuated feminine shift. In addition, Orlando the male was not proudly reporting, identifying or expressing his original masculine virtues.

3.2. **Female Specific-gender Words:**

The following table classifies **some** words referring to Orlando the female. It further classifies some adjectives that are associated to femininity:

none**CHAPTER TWO**

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Classification of words / Words Distribution	Verbs		Adjectives		Nouns		Pronouns		
	Positive	Negative	Positive	Negative	Positive	Negative	Personal S/O	possessive	Reflexive
Chapter Three (the second part of it)	herded had washed was forced had woken milked trod filled	stole stripped could not think could not help	young noble beautiful, well-pleased happy cheerful		lady leg eyes		she called she likened she climbed compared she saluted blamed her punished her	her bed her belt her balcony her position her god	Orlando herself dressed herself to find herself she acquitted herself allied herself
Chapter Four	wore have thought gave woke saw	cried cheated deceived	young happy	complicated violent alone hungry hasty	woman lady legs hand knee foot		she felt she realized she returned she felt she heard	her sex her chastity her awning her company her draperies	bought herself stretching herself Orlando herself
Chapter Five	took pulled had reached smiled leapt dipped	cried minced out wept snatched detested	comforted aware conscious	ashamed thin intolerable nervous afraid	arms muscles hands finger cheeks knees		she snatched she explained she hoped	her ankles her watch her fob her country her nature her voice	to mew herself feel herself inclined herself
Chapter Six	revived performed heaved ordered have done had bought	confounded mistook darkened was shocked had suffered shouted	happy beautiful kind faithful aware	anxious doubtful silent disappointed late fat	arms eyes head ears mind		she wrote she read she felt she walked she crossed she drew up	her table her feelings her dress her room her skirt	pitched herself flinging herself Orlando herself

Table 2.2. Categories of words referring to/and describing Orlando the female

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3.2.1. Analysis and Discussion:

It could be evident that Orlando was a great man with valuable masculine traits. These valuable traits are clearly reinforced throughout the use of different descriptive words (male-gender pronouns, nouns and adjectives). Through time, this man has become a woman. The newly represented woman is characterized with pure feminine virtues. Such characterization is widely reinforced throughout the use of different descriptive words (personal pronouns, nouns and adjectives). This shift in gender qualities is not pre-organized or pre-planned but is spontaneously effectuated. Indeed, Orlando wakes up to find himself a woman with clear feminine appearance. This sexual change in gender characteristics could make readers hardly perceive Orlando's identity.

To some extent, the narrative mixture between masculine/feminine pronouns leads to create serious ambiguities. Evidently, readers' perceptions about male/female nouns, pronouns and adjectives can create confused interpretative understandings. In addition, the change from masculine to feminine traits makes readers deeply investigate the progressive development of Orlando's gender identity. This sexual identity is developed to falsify the traditional reality about gender identities. Orlando's feminized masculinity is canonized to re-generate new understandings about bisexual identities[106].

Respectively, Orlando's femininity is fortified through the use of different descriptive words. This feminine description helps to empower Orlando's identity. The feminine value is successfully refreshed by well-defined gender qualities. Orlando the female seems to be more confident, powerful and independent. This powerful woman is portrayed with pure feminine qualifications. In addition to this, her feminine appearance and external physical shape make her look more respectful. Orlando's feminine nobelty and prestige are clearly asserted. The strategic employment of female gender pronouns, nouns and adjectives serves to falsify the reality behind Orlando's masculinity. These pronouns are employed to more reinforce Orlando's feminine value, purity and prestige.

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[106] For Woolf, Orlando's femininity is already organized by clear female gender pronouns. These pronouns facilitate the sexual mixture between masculinity and femininity. So, Orlando the fe/male remains the same person due to his/her mixed gender qualifications. Such mixture is accepted as renewed gender force which fortifies the sexual duality of Orlando.

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From particular perspectives, the sexual shift from masculinity to femininity is directly declared through those selected gender pronouns. These words and pronouns are simultaneously tied to the linguistic capacity of gender determination. Hereby, Orlando's feminine gender force helps to constitute her true femaleness. Indeed, this "courageous", "fashionable" and "decisive" woman seems to be more conscious about her desires and gender interests. Effectively, this woman is "fashionable" in her feminine style and "decisive" in her gender choices.

3.3. **Other Features Distinguishing Orlando's Gender:** the following table represents the distribution of **some** external/internal qualities which characterize Orlando's gender:

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Orlando's gender	Male	Female
External qualities: (physical appearance/description)	-His hand...was instantly coloured red, blue, and yellow like a butterfly's wing. -The shapely legs, the handsome body, and the well-set shoulders were all of them decorated with various tints of heraldic light. -The red of the cheeks was covered with peach down; the down on the lips was only a little thicker than the down on the cheeks. -The lips themselves were short and slightly drawn back over teeth of an exquisite and almond whiteness. -Nothing disturbed the arrowy nose in its short, tense flight; the hair was dark, the ears small, and fitted closely to the head. -He had eyes like drenched violets, so large that the water seemed to have brimmed in them and widened them; and a brow like the swelling of a marble dome pressed between the two blank medallions which were his temples.	-She tossed her foot impatiently, and showed an inch or two of calf. -Her legs were among her chiefest beauties. -She felt the coil of skirts about her legs. -Her skirts collected damp leaves and straw. -The plumed hat tossed on the breeze. The thin shoes were quickly soaked and mud-caked. -Her muscles had lost their pliancy. -Her whole being was pervaded by a seraphic harmony. -Her hands clasped themselves, Her ankle was broken. -My forehead will be cool always. -My hands shall wear no wedding ring.
Internal qualities: (feelings and moral qualifications)	-He was careful. -Feel himself forever and ever and ever alone. -He was excited. -He was the very image of a noble gentleman. -Orlando gave himself up to a life of extreme solitude. -He falls into consumption and sickness.	-She became nervous. -She was aware. -I have sought happiness through many ages and not found it; fame and missed it; love and not known it; life–and behold, death is better. -Orlando now gave a second start, even more violent than the first. -Orlando, it seemed, had a faith of her own.

Table 2.3. External/internal qualities distinguishing Orlando's gender

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3.3.1. Analysis and Discussion:

It appears evident that Orlando is distinctively classified as male and female. This distinction between masculine/feminine gender traits is portrayed throughout the six narrative chapters. Within the first two chapters of the novel, Orlando is characterized as a man with valuable masculine qualities. Obviously, this man is internally and externally equipped with positive male virtues. Orlando is a "handsome" man with "well-set shoulders". This man has an attractive masculine body which makes him socially prestigious. Orlando's physical attraction has, to large extent, designed his masculine existence. This existence is also determined by the characterized internal qualities which purely reflect the positive sense behind Orlando's identity. For Woolf, Orlando's "manhood woke" (*Orlando*, 53) when he found himself "alone" with "extreme solitude".

Through this action of wakening, Orlando's identity started to be re-gendered. Indeed, Orlando the man "was grown a woman" (Orl*ando*, 397) with pure feminine traits. Throughout the other remaining chapters, Orlando is characterized as a beautiful female with prestigious social position. Sometimes, this woman is nervous, violent and depressed. She is also elegant, classy and faithful. In general, Orlando the woman is prestigiously described than Orlando the man. This prestigious image is effectuated by the determined gender shift which perpetuates Orlando's femaleness.

As being stated by the narrator, "we have no choice left but confess–he was a woman" (*Orlando*, 219). Orlando's external/internal qualities do clearly ensure the distinctiveness between maleness and femaleness. In fact, Orlando the wo/man is able to understand his/her sexual shift from one identity to another due to those offered gender options. Orlando's physical/moral aspects are logically separated to more clarify the sexual mixture which shapes or designs his/her androgynous being. As being illustrated in the table, the protagonist's awareness about his/her sex change does not negatively affect his/her inner thought. In fact, Orlando remains the same person even though his/her gender and sexuality are progressively changing. By that, his/her gender performance is diversified to report the flexible change of external physical qualifications. For Woolf, being male or female does not necessarily eliminate the force of gender "performativity". Orlando's sexual awareness fortifies his/her gender identity. This identity is neutralized to accept varied sexualities. So, it can be assumed

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that the sexual variation is perceived to keep the original identity as it has been already designed.

4. **Re-dressing Fe/male Bodies: Cross-gender Costumes:**

According to Georg Simmel (1971), Woolf's protagonists have special physical appearance. The feminine look of her protagonists is effectuated throughout their fashionable costumes and clothing style. Simmel also clarifies that sartorial fashion and apparel have significant importance in Woolf's major novels. As he argued, "fashion is the imitation of a given example and satisfies the demand for social adaptation" (p.296). Orlando's feminine look has been effectively achieved throughout her clothing style. For Woolf, those "Clothes are but a symbol of something hid deep beneath. It was a change in Orlando herself that dictated her choice of a woman's dress and of a woman's sex" (*Orlando*, 304) Orlando the female covered her body with fashionable clothing items which reflect or satisfies her feminine desires. By that, Orlando's feminine appearance can clearly assert her female gender. Clothes and costumes help to create the change from one gender identity to another. Simmel further argues that body covering costumes work to satisfy one's "desire for individual differentiation and change" (p.296)

In "clothes: From the Novelist's Point of View", Deliverance Dingle (1886) illustrates that most modernist authors have "a genius of taste, and can express a character or indicate a mood by the very colour and texture of a garment, by the play of folds and the sweep of the train of a robe" (p.266). From these words, Dingle attempts to clarify that characters' costumes help to express their state of being, mood and desire. Costumes of the body are emphasized to deliver important realities about characters' gender identities and sexual identification. Woolf, in particular, creates ambiguous gender realities about her characters by emphasizing their cross-gender dressings. As being already stressed, Woolf's protagonists are characterized with indefinite sex traits and ambiguous gender identities simply to disguise the reality behind their gender and sexuality. This fallacious gender design is reinforced with reference to characters' covering costumes and clothes. In this respect, characters' costumes can either deliver significant realities about their gender identities or simply express fallacious realities about these identities.

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In her article "Costumes of the Mind: Transvestitism as Metaphor in Modern Literature", Sandra Gilbert (1980) explains that most modernist authors employ clothes and costumes to hide their characters' true gender identities. Authors prefer to re-dress their characters with cross-gender costumes to more liberate their gender identities. Authors' intentions to liberate the body can vividly reflect their philosophical tendency to create different sexual identities. By covering the human body with cross-gender costumes, males and females may feel liberated to perform different roles just to disguise their original identities. Effectively, male/female protagonists often wear costumes which clearly hide their true gender identities. Male/female bodies seem to be externally covered with cross-gender costumes that represent their sexual mixture. To more clarify this point, female characters may appear with males' costumes and males, in return, may appear with females' costumes. Mixed body-costumes offer the power to construct multiple sexualities. The power behind body costumes is supported by the dual design of mixed gender identities.

According to some literary critics, Woolf's Orlando is represented with mixed gender costumes just to hide and disguise his original masculine identity. These costumes can clearly eliminate his masculine value. Orlando the man seems to be externally covered with feminine costumes which directly ensure his cross-gender identity. The duality of Orlando's gender identity is activated throughout his/her mixed body design. This design is set to liberate the true gender identity. It further gives the chance to construct multiple identities. The protagonist is given the power to play with his/her gender. Orlando's mixed body costumes develop ambiguous sex/gender identification. This ambiguity is fortified by Woolf to eliminate the traditional gender binaries. By that, Orlando is characterized with mixed gender traits that liberate his/her identity. This liberated identity is covered with mixed gender costumes. As being already clarified, Orlando's costumes give him/her the power to effectuate the sexual shift from masculinity to femininity. When Orlando the female boards the "Enamoured Lady" and dressed "a complete outfit of clothes as women then wore", she undergoes a notable transformation into "a young Englishwoman of rank" (*Orlando*, 108). Christy Burns (1994) says:

> Her [Orlando's] gender cannot be affected until clothing-that external social
> trapping- pressures her to conform to social expectations of gendered behaviour.
> (p. 351)

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It cannot be denied that Orlando's costumes have perfectly helped him/her to achieve the sexual transformation. At the beginning, Orlando the male has been covered with clear masculine costumes. These costumes helped to extrapolate his masculine value. Orlando's body costumes help to achieve his/her gender experiences and expectations as well. The narrator clarifies that Orlando was a man and "there could be no doubt of his sex, though the fashion of the time did something to disguise it" (*Orlando*, 3).

Orlando's fashionable masculine style helped to assert his prestigious social position. In addition, the opening "HE" is considered as a shout or a command to indicate Orlando's masculine gender. Woolf's Orlando has been portrayed as a man with clear masculine characteristics. At the mid-point of the novel, Orlando gradually started to effectuate the sexual shift towards femininity. This sexual shift is directed to refresh the feminine identity. The gradual shift is activated to empower womanly-characterized traits. According to Showalter (1977), Orlando's sexual shift "was the myth that helped (Woolf) evades confrontation with her own painful femaleness and enabled her to choke and repress her anger and ambition" (p. 262).

Definitely, Orlando's sexual mixture seems to be based on fused gender combinations. These combinations are connected together to effectuate the dual design of Orlando's identity. Mixed gender characteristics are developed to assert Orlando's androgyny. This sexual mixture is empowered by selected body costumes which accurately transcend Orlando's androgynous identity. Throughout Orlando, Woolf aims "to give bodies different meanings and values" (Elizabeth Grosz, 1994, p.17). The protagonist effectuated the feminine shift by violating his original masculine qualifications. Orlando the male was qualified with appropriate masculine traits.

In addition to these traits, his body was covered with well-identified masculine costumes Orlando's masculine appearance started to be gradually disguised by his re-newed fashionable style. Indeed, Orlando's fashionable style "did something to disguise" his masculine appearance. Such technique of disguising the masculine identity is reinforced by bodily designed costumes. As being already noted, Orlando has the sexual power to play with his gender. This power is supported with well-selected bodily designed costumes. According to Hermione Lee (1977), Orlando remains "the same whether she is a man or a woman" (p.149). Orlando lived for about 400 year having a fe/male body. Instead of viewing maleness

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and femaleness as diametrically opposed, Woolf attentively perpetuates the body and its intrinsic power for purifying the sense of self.

According to Caughie (1989), Orlando's costumes help to effectuate his gender shift. This shift is developed with reference to mixed gender combinations. Orlando's body is partly masculine and partly feminine. Body costumes are employed to subvert, deform or simply deconstruct the masculine gender identity. In addition, they are offered to hide or disguise Orlando's sex/gender reality. This fe/male is characterized with diverse sex traits which vividly effectuate his/her dual gender design. S/he can easily organize the shift in gender by covering the body with mixed-gender costumes that indicate his/her cross-gender identity.

Orlando's cross-dressing can deeply ensure his/her dual gender fusion or simply assert his/her androgynous nature. In fact, s/he wears mixed gender costumes just to effectuate her "preferred" feminine presence and disguise his "true" masculine identity. S/he can also prove his/her dual fe/maleness by eliminating any unified gender identity. By that, Orlando's cross-gender costumes help him/her to construct well-balanced bisexual identity that is based on mixed sex traits. Unsurprisingly, s/he can easily perform any gender role by depending on his/her designed body costumes. By such costumes, the fe/male Orlando can correctly establish his/her dual gender identity. Caughie (1989) adds:

> In Orlando, clothing, identity, and rhetoric are not an ornamentation of something prior, but an orientation to something else. What matters is not what they mask or mark, but what they enable the protagonist or the writer to accomplish. That is, what matters is not the nature of the sign, the transsexual, but its position and function within a. particular discursive situation. (p.46)

Therefore, Woolf considers Orlando's costumes as necessary elements for disguising his/her identity. These costumes help Orlando to disguise, change and transform his original gender identity. Dressing the body with costumes which do not reflect the original identity is directed to re-free the protagonist's mind from strict gender traditions. This process of liberating Orlando's mind leads to qualify his/her gender identity with mixed sex traits that fuse masculinity and femininity together. Effectively, mixing masculine/feminine traits together can clearly create new sexual identities that are based on liberated gender modes. Different sexual identities are developed to re-affirm the liberated capacity of the human

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mind/body. According to Caughie (1989), the sexual body helps in re-directing the traditional gender assumptions. This body has the capacity to re-generate multiple sexualities. She further adds that the human mind and body can coordinate together for the sake of unifying the human desire. This desire can widely ensure the cohesiveness of any gender identity. By that, Orlando's gender desires may qualify him/her to mark the suitable gender mode (identity). This mode can be directly declared or implicitly disguised. Caughie says:

Orlando continually wavers between beliefs, changes or disguises her sex, moves in harmony with and at odds with the times. So too Woolf's novel offers support for differing positions without arguing for anyone. (p.44)

5. The Turn of the Body: Crises of Self-identification:

To large extent, Orlando's gender seems to be ambiguous. This ambiguity is related to his/her body, covering costumes and mixed sex qualifications. As being already analyzed, Orlando is qualified with multiple sex traits which clearly ensure his/her dual gender design. This dual gender design is set to reinforce Orlando's gender awareness. The sexual liberation of Orlando is pre-determined with reference to mixed gender capacities. Orlando the fe/male is equipped with indefinite sex traits which ensure his/her androgynous capacity. This androgyny is unified to effectuate the duality of gender performance.

The strategic use of gender pronouns "he/she", in addition to other words distinguishing the masculine/feminine gender leads to extend the diversity of Orlando's sexual identities. Hereby, Orlando's masculine mind and feminine body are fused together to ensure his/her dual gender design. This duality makes readers feel confused whether to accept the feminine turn or the masculine turn of the body. Indeed, readers may fail in identifying Orlando's identity. In general, the dual gender design of Orlando makes him/her distinctively classified. This classification is illustrated below:

5.1. Orlando as a Male:

When reading the first chapter of the novel, it becomes obvious that the true masculine sense has been clearly tied to Orlando's fathers. His fathers were fighting and struggling with a great humanistic sense. This sense served to mark their true masculine value. The narrator has clearly glorified this true masculine value. He says: "Orlando's fathers had ridden in fields

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of asphodel, and stony fields, and fields watered by strange rivers, and they had struck many heads of many colours off many shoulders, and brought them back to hang from the rafters" (*Orlando*, 07). Orlando's fathers and ancestors were qualified with pure masculine values. These values have prestigiously elevated their social positions. Orlando's masculinity has been vividly enriched with adequate male qualifications. These qualifications reflect the pure masculine value of Orlando's ancestors. Evidently, the masculine value seems to be restricted to Orlando's ancestors. Indeed, the narrator has purposefully described Orlando's fathers with prestigious male capacities which cannot be re-generated again. Orlando's "fathers had been noble since they had been at all" (*Orlando*, 08). The nobelty of Orlando's fathers is prestigiously marked. It widely reflects the original masculine nature being deeply asserted by Orlando's ancestors.

From particular perspectives, the male Orlando seems to be characterized with less masculine qualifications. This male looks less interested with such masculine nobelty. This nobelty does not attract Orlando's attentions at all. This male has gradually re-directed his masculine power towards other gender interests. In fact, Orlando has different gender interests. Those interests urged him to re-direct his masculine value towards more sexualized intentions. Orlando's masculine nature was purified with valuable gender qualities which clearly ensure his traditional male qualifications[107]. These valuable male qualifications seem to be gradually dissolved due to Orlando's re-newed gender interests.

The new Orlando is different from his fathers and ancestors. This new male is profoundly inspired by different sexual attributes. In addition, he is spiritually qualified with naturalistic inspirations. Thus, "Orlando naturally loved solitary places, vast views, and to feel himself forever and ever and ever alone" (*Orlando*, 14). Orlando has given himself the chance to discover the world inside. This spiritual journey refreshes the deep self and qualifies Orlando with pure naturalistic virtues. Unsurprisingly, Orlando's self-desires may clearly contradict with his original masculine value. Such desires can further devalue it.

According to Karen Lawrence (1992), Orlando's desires often oblige him to construct a new identity which goes in contradiction with his traditional gender identity. Those desires

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[107] Within the first chapter of Woolf's novel, Orlando seems to be glorified with pure masculine values. Orlando was proud of his fathers' achievements, capacities and contributions. Through time, Orlando has been spiritually attracted to other naturalistic inspirations. These inspirations gave him the chance to discover the deep soul.

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are reinforced by spiritual inspirations and purified imaginations. Orlando the male was planning to become "a poet". This poet is inspired by certain romantic desires which are developed via pure feminine perspectives. Orlando's poetic desires have been activated as valid virtues which re-direct his gender attention, identity and existence as well. Such combination between femininity and desire may exist to stress out the masculine elimination.

Orlando had the desire to extend his masculine identity by inserting extra feminine traits. These gender insertions reflect his sexual inspirations. The narrator often fortifies Orlando's conscious desires for creating gender change and improving "self-existence" as well. Orlando's gender insertions are set to ensure his shift from "aristocratic male adventurer" to "twentieth-century female poet". Hereby, the greatness of Orlando's gender inspirations and desires are forcibly related to his devotional aspects which reside "just outside of any congealed and solemn definition of what society is, or what the sexes are, or what a self is." (Judy Little, 1983, p.74)

Therefore, Orlando's poetic desires and spiritual inspirations contradict with his masculine identity. According to Bloom (1994), this identity does not satisfy his spiritual inspirations. In this regard, "It is the female Orlando whose aestheticism becomes wonderfully aggressive" (p.444). To critical perspectives, Orlando's masculine appearance made him spiritually insecure, strange and threatened. Such feelings oblige him to re-think about this masculine identity. Indeed, Orlando the male started to re-consider his gender desires by eliminating all the obstacles which threaten his spiritual values.

Stressing Bloom's assumptions, these gender desires are not clearly organized by clear masculine structures. Thus, Orlando's romantic devotions and poetic inspirations are negatively connected to his masculine gender. The narrator illustrated that Orlando was aware of such desires which have been trapped within his masculine soul. As a result, Orlando started to think about new solutions which make him disintegrated from this masculinity. For Orlando, this masculine appearance has deeply designed his sexual failure. In addition to this failure, his spiritual destiny is progressively affected by different misfortunes. As a consequence to such challenging conditions, Orlando's masculinity seems to be absurd and empty inside.

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As being already stated, Orlando the man started to negotiate his masculine identity by inserting other feminine traits. This fusion between masculinity and femininity urged him/her to make special inspections about that newly designed sexuality. Hence, Orlando the man does not show any direct intention to re-construct his masculine identity. By contrast, he looks prepared to replace his masculine misfortunes by other feminine opportunities. This shift from masculinity to femininity could be negatively interpreted by various readers. Those readers cannot clearly understand Orlando's sexual fusion. Undeniably, Orlando's masculinity seems to be fulfilled with particular gender features which design its absurdity and emptiness. Hereby, Woolf has purposefully designed this shift from masculinity to femininity just to perpetuate the new developed gender identity (femininity). This could mean that Orlando's bisexual presence is not based on balanced gender features. Orlando's femininity seems to be more fortified and elevated at the expense of masculinity. As a result to this, Orlando's femininity does positively assert her prestigious social position.

Meanwhile, the true masculine man is the one who sacrifices for his dignity, values and virtues. These aspects reflect the pure origin of his masculinity. In the case of Orlando, the traditional masculine virtues have been clearly dissolved. This man does not show any direct intentions to restore his identity. Orlando's masculinity changed from time to time. In fact, different circumstances have seriously affected his masculine identity. Orlando felt less comfortable with his traditional masculine presence. Stressing the same issue, the process of masculinity improvement depends largely on the prevailing expectations and realties of the traditional man. As a result, Orlando has not truly tolerated his masculine values.

Indeed, he was psycologically prepared to effectuate the sexual shift towards femininity. This shift indicates that Orlando himself did not defend for his masculine existence. The new female seems to be more attracted to femininity and its gender qualities. This female preferred to equip his masculine identity with more feminized qualifications just to extend his gender inspirations. Orlando was "a real woman" whose feminine qualifications were gradually developed and extended at the expense of masculinity. This woman has the ability to struggle for her newly asserted feminine existence. Indeed, she looks ready to defend for her dignity, purity and virtues as well.

In general, Woolf's feminist thought urged her to equip the human body with diverse modes of gender liberation which eliminate the traditional binary forces. The liberated mind

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of Orlando helped him to re-free his body. This body has the rebellious force which effectuates the sexual shift from one identity to another. As a result to this, Orlando the male started to declare his feminine purity at the expense of his limited or restricted masculinity. The new Orlando fortifies her feminine identity by stressing out diverse gender qualities. In addition to these feminine qualities, her female body seems to be covered with fashionable costumes which forcibly empower her sense of womanism. During the seventeenth century, Orlando easily accepted the magical transition from maleness to femaleness without showing any sign of discomfort. By that, Orlando "wound about her person several strings of pearls of the finest orient" (*Orlando*, 103-04). These pearls "had formed part of her Ambassadorial wardrobe" (*Orlando,* 104). By such feminine appearance, Orlando's gender shift is exclusively developed to enrich the female desirability. Orlando the woman has significantly effectuated her gender shift to prestigiously integrate herself within society.

5.2. Orlando as a female:

Throughout the novel, it is obvious that Orlando started wondering about her gender after the process of sex change. Orlando slept and woke up to find herself with a female body. This transformation from masculine to feminine appearance made the female Orlando wondering about her sexual identity. This identity has been qualified for its liberated sex characteristics. The liberated sex qualities are set to reinforce the modernized acceptance of transgender and transsexual bodies. So, the liberated body does not change the protagonist's perceptions about gender regularities. Evidently, Orlando seems to be aware of his/her sex qualities and gender traits being offered to effectuate the sexual change. By that, he/she effectively played with his/her gender to more widen the perception about self being. Perceiving the self with feminine virtues can widely create the sexual ambiguity inside readers' minds. Indeed, Orlando seems to be aware of her feminine capacities and these capacities, in response, may make readers encounter certain problems which impede their understanding about that shift in identities. Helt Brenda (2010) has critically analysed Orlando's gender shift towards femininity. She says:

> Orlando is gendered feminine gradually, through a complex social interaction whereby she alters her behaviours and self-perception according to her experience of the reactions of others to her perceived biological sex, while

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> still maintaining an essential subjectivity unaffected by that social interpellation. (pp.144-45)

By such sexual shift and gender transformation, Orlando's self perception about her identity is enriched and refreshed by various gender characteristics. This means that Woolf's Orlando performed different roles simply to convince herself about the rectified identity. Orlando's sexual identity seeks to determine her re-newed gender existence. This existence is largely perceived to mean androgyny[108]. In this respect, the protagonist's androgynous identity is expected to be gradually achieved especially after her return to England. When Orlando left Turkey, after working as an Ambassador in Constantinople and living with the gypsies, she started to think about the change she has already gone through. Woolf describes this sex change as "a strange fact, but a true one, that up to this moment she had scarcely given her sex a thought" (*Orlando*, 244- 45). Woolf further ensures that the female Orlando knows what she feels about this sexual fact. Ultimately, the protagonist's prolonged reflection about her own body often suggests that she has easily consolidated, accepted and enjoyed this sexual change. This shift in gender has given the female Orlando a new chance to re-organize her deep self.

The feminine identity of Orlando is characterized with mixed gender qualities which deeply ensure the sexual ambiguity behind her performed roles. Hence, Orlando the female is elevated with positive feminine capacities. These capacities are highlighted by Woolf to defend for the deformed gender identity of the protagonist. Such process of identity deformation is typically acknowledged by Orlando's applied gender transformations. The protagonist undergoes the sexual transformation from masculinity to femininity as an urgent need for re-developing the female position. In this case, Orlando "is becoming acutely aware of her sex as she faces a legal challenge to her property rights" (Caughie, 1989, p. 45).

In fact, Orlando's awareness is positively elevated, accepted and ensured by that sexual development. This awareness is totally perpetuated by Woolf who intentionally prepared the protagonist for gender change. In so many occasions, Orlando's gender identity tends to reflect her organized desires for creating the change. Such desires urge her to select particular qualities that perfectly constitute the true gender identity. By that, Orlando's feminine reality

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[108] Such organized shift in gender helps to prove the protagonist's androgynous identity. By that, androgyny is the "valid mode for liberating the self".

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is practically ensured by her costumes and body shape. Such reality is diversified with different sexual features to properly assert the validity of Orlando's femaleness.

Therefore, the reality behind Orlando's femininity is fulfilled with appropriate and acceptable gender selections. This reality is pre-determined by adequate gender forces which clearly assert the protagonist's sexual choice. The nature of Orlando's femininity is tied to ideologies of power, authority and self-control rather than aspects of motherhood, child-care and home responsibility. In fact, Orlando the female is self-responsible, powerful and authoritarian. She seriously defends for her dignity, body and identity via well-determined strategies. The fact of being powerful woman does clearly eliminate the authority of men. This powerful woman seems to be disintegrated from the masculine soul. By such disintegration, Orlando the female is seriously prepared to defend for her femininity via appropriate gender strategies. Such fact of defending the feminine purity tends to reinforce females' abilities for creating the appropriate gender change. By that, femininity is not acquired but rather selected for presenting the proper gender reality. In comparison to Orlando the male, Orlando the female is described as "strong and independent woman" who positively supports the feminine value, purity and originality.

As a result, the female Orlando has been struggling for her dignity, purity and self-existence via well-determined capacities. This femininity is re-generated by qualified values of gender development. Orlando the female had the intention to create gender change and development. By relating these aspects of change, progress and development with femininity, the sexual force of Orlando will be connected to womanly-desired capacities[109]. Hereby, Orlando's feminine role, body and desire are prestigious aspects for asserting the true existence. For Forrester (2010), Woolf's gender politics are reflected throughout her protagonist Orlando who profoundly works to stabilize her own identity. This identity provides valuable insights for situating the feminine value. This widely means that the feminine quality is critically overemphasized by significant gender forces. Hence, Woolf has gradually developed Orlando's femininity by referring to the strange aspects of his masculine

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[109] It could be understood that Woolf relates power and gender development with accurate feminine qualities. This powerful connection between gender power and femininity can reflect the positive progress of Orlando's womanly-constructed sense.

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identity. By that, Orlando's androgyny is assessed and evaluated with reference to specific sexual elements which do not ensure any kind of "unified gender mixture"[110].

Orlando the female is covered by adequate feminine costumes which declare her feminine existence. This existence helps to determine the purity of the protagonist. Orlando's pure feminine elements are set to design her gender attraction. Femininity "was a change in Orlando herself that dictated her choice of a woman's dress and of a woman's sex. And perhaps in this she was only expressing rather more openly than usual…something that happens to most people without being thus plainly expressed" *(Orlando*, 188-9). From critical perspectives, Woolf's feminine change does not ensure her traditional gender identity[111]. Such change suspends or simply eliminates the strict power behind masculinity. The protagonist reinforces her femininity through costumes, fashionable clothes and body shape. Such reinforcement of femininity is obviously reported in different chapters of the novel. In a wide sense, Orlando's feminine role urges her to re-define the traditional gender norms behind her identity. Her identity is strategically feminized to guarantee the valuable sense of femaleness. Respectively, femininity is positively re-defined through valuable body features. This body is shaped to properly reflect the true female identity.

Ultimately, Orlando the female has properly asserted her solid feminine presence. This presence is ensured by the physical change being achieved during the Victorian period. In this period, Orlando performed diverse roles with a great degree of efficiency just to justify her femininity. By that: "it was not until she felt the coil of skirts about her legs and the Captain offered, with the greatest politeness, to have an awning spread for her on the dock that she realized, with a start the penalties and the privileges of her position" (*Orlando*, 153). Orlando was greatly privileged due to her feminine appearance. For some critics, Orlando's feminine presence does not deny the fact behind his masculine existence. Orlando's identity remains fused to mixed characteristics of both gender capacities. Such fusion between masculine and

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[110] For Woolf, androgyny is prescribed to create the proper sex change. This sexual capacity fuses male and female traits within one unified gender soul. Such unity does not determine the strict order of androgyny, but rather reflects the power of creating the sexual separation within the deep soul.

[111] Orlando's masculinity seems to be replaced by privileged feminine forms. Such masculine elimination is progressively asserted by valuable characterizations of the female body. Orlando's feminine body applies appropriate forms of gender practice.

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feminine traits does clearly ensure the mixed gender combination within Orlando's mind. Woolf herself noted that Orlando is a fe/male whose gender performances reflect his/her dual sexual design. This duality does necessarily ensure Orlando's fe/maleness especially in readers' minds. The narrator has critically focused on this fused fe/maleness. He says:

> Orlando had become a woman there is no denying it. But in every other respect, Orlando remained precisely as he had been. The change of sex, though it altered their future, did nothing whatever to alter their identity. (*Orlando*, 67)

5.3. Orlando's Fe/maleness:

To large extent, Orlando's feminine appearance (body) is basically tied to his masculine mind. Such nuance between the masculine mind and the feminine body cannot be denied. Orlando the man started to wear female fashion clothes just to change his physical appearance. Her clothes were elegant and fashionable. Within her mind, Orlando the woman was deeply discussing the advantages and disadvantages of having mixed gender identity. She recognized that no gender can be more privileged than the other. For her, both of masculinity and femininity are important aspects to create the physical change.

This means that aspects of maleness and femaleness are interchangeably employed to reflect the state of being. Woolf clarifies that the protagonist's androgynous being helps him/her to move from one identity to another. This viewpoint can create fallacious understandings about Orlando's identity. This fe/male does not clearly mix masculinity with femininity, but rather moves from one gender to another. Indeed, Orlando's mixed sexuality urged him/her to move from masculinity to femininity. This sexual mixture could mean that Orlando is not qualified enough to perform both genders at once. The protagonist's androgynous state can not necessarily lead to determine his/his ability to apply "gender performativity". In this vein, Orlando the woman has convinced herself that:

> She belonged to neither; and indeed, for the time being, she seemed to vacillate; she was man; she was woman; she knew the secrets, shared the weaknesses of each. (*Orlando*, 253-54)

It could be evident that neither masculinity nor femininity can satisfy Orlando. This fe/male is equipped with clear androgynous qualities that facilitate his/her gender shift.

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Androgyny, for Woolf, is no more than a quality for freeing the self. Indeed, "Woolf offers her famous androgynous statement, not as a metaphysical or feminist theory, not as a resolution to or a synthesis of contrarieties, but as a way to remain suspended between opposed beliefs" (Pamela Caughie, 1989, p. 44). From this critical viewpoint, Orlando's androgynous capacities urge him/her to apply the appropriate gender transformation. Such capacities often make him/her live in between gender categories.

Caughie further argues that "androgyny embodies this oscillation between positions. It figures a basic ambiguity, not only a sexual ambiguity but a textual one as well. Androgyny is a refusal to choose" (p.44). The fe/male Orlando has deliberately subverted his/her gender identity in order to prove the powerless dimension behind any gender category. Such powerlessness remains valid for both gender capacities (masculinity/femininity). Effectively, both gender categories have powerless dimensions that clearly restrict Orlando's performance. This restricted performance urges him/her to effectuate the change from one gender category to another.

Therefore, Orlando the fe/male can easily move from masculinity to femininity by applying certain forms of gender shift. The sexual design of Orlando's identity is characterized with indefinite gender traits. These traits help to liberate his/her identity from any restricted gender performance. This identity is diversified with multiple sex qualities which practically ensure its renewed abilities of gender transformation. In fact, the protagonist often asserts his/her gender unity or sex separation by depending on such sexual design of gender transformation.

According to Treichler and Frank (1989), androgynous characters mostly design their sexual fusions by depending on diverse capacities of gender transformation. Such fusion liberates sex/gender from traditional gender politics. Orlando who is recognized as a fe/male can easily subvert the traditional gender classification by neutralizing his/her gender capacities[112]. Unsurprisingly, gender liberation forces are critically emphasised as necessary aspects to limit or eliminate the traditional binaries. So, the literary subversion of gender

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[112] Orlando as a fe/male mostly neutralizes his/her gender capacities. Neutral gender capacities may lead to create diverse sexual forces. By depending on such diverse sexualities, the true gender identity tends to be ambiguous, confused or simply identified by indefinite sex capacities.

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binaries can categorize ambiguous sex types as renewed gender identities. In Caughie's (1989) viewpoint:

> Orlando and Woolf neither reject past aesthetic standards nor prescribe new ones. They take from the literary past what is useful to them, use up standards, dispose of them, and thus expose them as provisional and changeable, disclose their dependence on certain contexts. (p.49)

Additionally, characters' identities are highly characterized with different sex mixtures. Mixed sex identities are set to offer multiple gender choices. The sexual fusion leads to re-direct, re-assess or simply re-orient the most adequate gender performance. In the case of Orlando, his/her sexual capacities tend to regulate the behavioural act with reference to particular gender features. That is to say, gender capacities are fortified by solid sex characteristics. For Butler (1990), these characteristics are generally related to the diverse gender qualifications. Such qualifications help to liberate any gender performance. By that, Orlando has multiple sex choices which liberate his/her identity. Throughout these sexual choices, s/he can easily activate masculinity, femininity or simply mix them. Indeed, s/he can orient his/her sexual capabilities towards masculine, feminine or androgyny. The protagonist's sexual diversity fortifies his/her gender awareness. To large extent, Orlando seems to be qualified with multiple sexualities which strictly subvert his original gender identity.

The dual design of Orlando's identity does clearly assert his/her sexual strangeness. This fe/male looks more aware of such sexual strangeness. His/her gender desires are based on diverse sex choices which directly ensure the strangeness of identity. From critical perspectives, Woolf has purposefully portrayed Orlando with strange and ambiguous gender qualities as a strategic need to disguise his/her identity. Despite the fact that Orlando's gender awareness is highly raised and elevated, his/her sexual strangeness remains indefinite. Such strangeness is set to diversify the sexual selections of Orlando's performances. These diversified performances are regulated by organized aspects of androgyny, transsexuality and queerness. All these sexual qualifications are delivered to ensure Orlando's liberated gender modes. The protagonist's gender liberation modes do largely help him/her to select, design or apply the preferred sexual category. This category is classified beyond the binary gender forces. Hereby, Woolf's gender liberation strategies are developed to ameliorate Orlando's

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performances. Through these strategies, Orlando can easily diversify his/her gender performances by depending of multiple sex choices.

These choices often indicate that gender identities are differently constructed. Gender is the capacity to perform diverse sex roles. Such sexual roles could be tied to one or more gender categories. These roles reflect the performer's intentions, desires and preferences about specific gender identity or multiple gender identities. In the case of Orlando, his/her gender behaviours are tied to different sexualities. These behaviours enrich his/her sexual freedom and gender liberation.

More clearly, Orlando can be a male, a female or simply a fe/male with diverse sexual inspirations. Throughout this gender mixture, the traditional system of gender binaries can be limited or eliminated. Unsurprisingly, Woolf went beyond these traditional binaries to freely impose more liberated gender modes[113]. These liberated modes serve to connect varied sex categories all together by eliminating any distinct gender identity. As a result to this connection, the traditional power behind masculinity or femininity will be eliminated or fused with other sexual forces. These forces would necessarily disguise Orlando's identity. This identity will look sexually strange and ambiguous. Lisa Rado (2000) illustrates:

> The aestheticization of Orlando's affair with Sasha points to the hidden cost of Woolf's adaptation of an androgynous, or third-sexed, imagination: the need to repress the telltale features of the writer-narrator's sexual body. It is not insignificant that of all Orlando's physical attributes, the only ones that the narrator describes are his/her face and legs, and nothing in between. Instead, throughout the novel we are presented with an elaborate series of veils that serve to distract and deflect our attention from Orlando's biological sex in order to preserve his/her androgynous subject-position from the imposition of patriarchal norms. Even from the first page of the novel, Orlando appears draped in clothes which "did something to disguise" the definitiveness of his sexual body. (p.162)

Ultimately, Orlando's fused fe/maleness can clearly identify his/her dual gender design. Orlando is given different chances to connect his masculine mind with her feminine body. In

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[113] By moving beyond the traditional gender binaries, characters' performances, behaviours and capacities are based on re-newed gender categories. These categories are not unified, but rather diversified with multiple sex traits.

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fact, s/he has the power to eliminate his masculine identity by moving towards femininity. This gender shift is effectuated to determine the liberated force of identity construction. Such construction may clearly indicate that gender resides between different sex-qualities. These qualities are connected with reference to multiple gender selections. In this regard, Orlando's fe/maleness is widely affirmed by his/her conscious gender connections. These connections are based on re-newed sexual forces which strategically eliminate traditional gender identities. Bowlby (1988) argues that Woolf's Orlando moves towards unknown gender destination simply to prove his/her "endless becoming". Despite the fact behind his/her dual gender identity, Orlando is still wondering about his/her "true self". Bowlby adds that: "Woolf is engaged in questioning the very notion of straightforward directions and known destinations; it is not clear what those lines will be, or where they will go" (pp.15-6). By that, Orlando's gender destination remains unknown due to his/her fused gender aspects.

Conclusion:

After analyzing Orlando's gender performances, it appears evident that he does not have the intention to restore his masculine identity. By contrast, he preferred to liberate his body/mind by refreshing her deep feminine capacities. Orlando felt the need to actualize his/her dual gender capacities to perfectly eliminate the masculine power and construct the new feminine one. Indeed, Orlando has been portrayed with clear androgynous qualities in order to re-free his/her restricted gender identity. Orlando's indefinite gender identity has been properly reflected throughout his/her androgynous combinations. These combinations are not explicitly set to fuse masculinity with femininity, but are implicitly offered to distort the masculine force at the expense of femininity. In general, Orlando's gender interests are chaotically fused to distort the traditional masculine value. These interests remain valid for de-constructing Orlando's masculinity. In the case of Benjy, his mental/physical disabilities do largely impede him from constructing appropriate masculine presence. This disabled man has the intention to improve his masculine identity, but this intention can be hardly complemented. Benjy's process of identity construction will be investigated in the next chapter.

CHAPTER THREE

Part One: Disabling Characters: Issues on Disability and Identity in Modernist American Literature

Introduction:

This section introduces a brief critical investigation about disability in modernist American literature. It aims to shed lights on the study of disability by introducing some key concepts which characterize its practice. First of all, it provides clear illustrations about disability, its types and modes of representation. Disability (mental/physical/sensory) reflects the stressful experiences of disabled individuals. These experiences are set to define their pain, sufferance, and frustrations. The stereotypical social image about disability is tied to the deficient manner of self-expression. This section aims to analyse these deficient manners which negatively affect individuals with severe disabilities. In literature, characters with deficient acts, roles, and performances are seriously stigmatized. Aspects of stigma often challenge characters' social identities and existence as well. Respectively, this section examines characters' stigmatized social image. Those characters often feel frustrated due to their stigmatized social presence. Evidently, the force of stigmatization may lead to distort characters' identities and threaten their socialized sense of existence. All these aspects will be deeply analyzed in this section.

1. Disability Studies:

For the last twenty years, scholars within the field of disability studies discussed the nature of disability. This field of study investigates the different psychological problems which impede disabled individuals. In literature, the representation of characters with mental and physical disabilities reflects the distorted image behind their existence. Disabled characters often look "strange", "timid", or "innocent" in comparison with other ordinary characters. Such aspects of strangeness, timidity and innocence are characterized to denote the complex human nature behind their severe disabilities. Hence, those characters mostly prefer to be socially isolated due to their mental or physical disabilities. This isolation reflects their complex psychological modes. The hard conditions, which disabled characters encounter during their interactions, may negatively affect their personal state of being. In fact, their interactions are less acceptable due to specific social barriers[114]. In other words, disabled characters may look strange and confused this can deeply affect their social contact.

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[114] In most fictional works, disabled characters do encounter serious difficulties that are related to their communicative interactions. Disabled characters are less skilful and less competent due to their deficient form of

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More precisely, disability studies focus on the representation of disabled bodies as objects which mark the external deficiency. According to Tobin Siebers (2008), the human body is characterized with complex biological features which clearly denote the severe physical illnesses. These illnesses are connected to internal operations which precisely reflect the physically-impaired organ. As a result to such internal processes, the human mind schematically regulates or classifies different forms of deficiency. This kind of classification is related to complex operations which happen at the level of the human body. Thus, the primary issue within disability studies is related to different deficiencies which characterize external bodies. The deficient body, for Siebers, re-generates different types of disability. In this regard, disabled bodies may re-generate other behavioural performances which strictly reflect their deficiency[115]. By that, the disabled body generally affects the whole genetic system by creating other disturbances at the level of its functioning operations. Siebers further adds:

> Disability offers a challenge to the representation of the body-this is often said. Usually it means that the disabled body provides insight into the fact that all bodies are socially constructed…the disabled body changes the process of representation itself…Different bodies require and create new modes of representation. (p.54)

The deficient body may negatively affect the functioning system of the mind. The healthy mind can progressively transmit positive signs to bodily deficient organs to better regulate the physical perturbations. Most medical rehabilitation therapists aim to provide physically impaired patients with positive energy to help them accept their visibly marked disabilities. This kind of medical assistance can greatly develop and enrich the schematic energy of the mind. This healthy mind is cognitively guided to transfer the positive sign for boy acceptance. In this regard, physically impaired patients can greatly recognize the valued

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interaction. Those individuals can be negatively perceived by others despite the efforts which they make to strengthen their communicative modes. Such negative perception can create social barriers between different individuals.

[115] In his book: Disability Theory (2008), Tobin Siebers clarifies that disability is not "an individual defect", but rather "a product of social injustice." He adds that individuals, who suffer from severe physical disabilities, may have other mental illnesses. Bodily designed deficiencies lead to create other mental deformations. These shifting disabilities are mostly related to the monitoring process of the brain. That is to say, physically disabled individuals do seriously think about their external (physical) deficiencies and this leads to create concrete mental disturbances.

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existence behind their external bodies. In so many occasions, individuals with deficient bodies are actively inspired due to their energetic minds. This energy does essentially vary from one person to another due to the implemented structure of body acceptance. Individuals, who are more conscious about their active mind, do perfectly accept their deficient bodies. By contrast, individuals, who are socially stigmatized, may not accept their type of deficiency. So, the type of deficiency reinforces:

> The relationship between disability and society. The current debates about the causes and meanings of disability demonstrate that the realm of ideas and values constitutes an important site of struggle for disabled people and their movements. The way in which disability is defined, for example, will influence the kinds of solutions to problems that are proposed and how resources are allocated. (Patrick McDonnell, 2007, p. 12)

The active mind of disabled individuals is negatively affected by the social stereotypes. These stereotypes do clearly defeat their developmental processes. Stressing Siebers' arguments, the traditional social perceptions may negatively evaluate the valuable role behind disabled persons. Siebers further adds that the deficient social role generally represents fallacious realities about mentally and/or physically impaired people. This fallacy is widely considered as a threatening force in recent disability studies. Scholars within this field often work to theoretically construct the valuable benefits behind disability performances. Those scholars do profoundly aim to change the challenging social representations. The deficient body, for Siebers, has the ability to progressively change this mode of representation. Indeed, this body can easily challenge society's stereotypes by inserting new modes of self-identification. The combination between the healthy mind and the deficient body reflects the employed mode of re-assessment. In disability studies, this assessment mode reinforces the qualifications of disabled persons.

Accordingly, the negative attitudes, feelings, and perceptions behind disabled characters can be rectified by authors whose main intentions are to change the ruling conditions of society. Writers such as Rebecca Butler and Kathy Saunders agree that the state of awareness behind disabled characters is negatively depicted in the works of art. This awareness is important for acknowledging the valuable presence behind disabled characters. In her "A Journal of children's Literature Studies", Butler (2005) explains that the problems of disabled

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characters are logically combined to society's strict norms which critically devalue them. These problems are generally perpetuated by biased social norms. These social norms are set to support the biased ideologies behind disabled individuals. Such norms offer less valid perceptions about disabled individuals. Hereby, literature is projected to regulate the social image behind disability. In "The Journal of Literary and Cultural Disability Studies" Kuusisto and Petra Kuppers (2007) clarify:

> The most radical project of disability studies is not only to show, how deeply disability is woven into our shared cultural fabric, but also to offer ways forward, towards aesthetics that do not merely reproduce any master's voice, but that show the beauty in the irregular, the pied, aesthetics that wilfully play with language's location on the limits of personal embodiment and social construction. (p.74)

Ultimately, disability studies seek to investigate society's norms which restrict the practice of disabled people. Scholars, within the field, do widely argue that many persons with diverse disabilities are classified as "minority groups". This cannot be denied because most disabled persons have similar experiences to those who belong to minority groups. The most common experience being shared by those minority groups is the absence of status and identity which basically make them feel culturally and socially insecure. Disabled persons are "often presumed to differ from the non-disabled people in moral character, social skills and political orientation" (Coleman and Depaulo, 1991, p. 69).

Interestingly, disability studies tend to negotiate the negative social challenges which dramatically urge disabled people to produce deficient communicative performances. According to Braithwaite and Braithwaite (2006), the study of disability serves to ensure the sense of personhood which directly develops the process of identity construction. For them, joining the culture of people with disabilities is considered as a kind of reconciliation between the dominant culture and minority culture. They further explain that "the onset of a physical disability requires learning new ways of thinking and talking about oneself, and developing new ways of communicating with others." (p.188)

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1.1. Types of Disability:

Disability (as a state of deformation) does substantially limit major life activities. It includes any mental or psychological disorder which directly affects the functioning style of the body. Mental or organic illnesses produce severe types of depressions. These depressions can systematically constitute diverse modes of disability. By that, disability is affected by diverse causes which necessarily reflect the depressive mode of individuals. Disabled individuals have "limited" abilities which ensure their cognitive limitations. These restrictions are tied to the degree of deficiency which seriously characterizes the quality of disability. Disability takes different forms. It can be mental, physical, or sensory. All these forms do clearly affect the process of self-development. Unsurprisingly, disabled persons feel unable to produce acceptable performances due to their severe modes of deficiency. Effectively, the deficient system of productivity is affected by deformed body organs. In this regard, mental, physical, or sensory deficiencies are structuralized to indicate diverse types of disability. The most common types of disability are:

1.1.1. Mental:

According to Hurley (1996), children and adolescents with severe mental illnesses and intellectual disabilities may clearly experience a wide range of psychiatric disorders. These psychiatric types of mental disorder include: mood disorder, psychotic disorder, and personality disorder. In addition to these types of mental disorder, children as well as adolescents can experience serious psychological problems related to sequences of anxiety, stress, and depression. Both Hurley (1996) and Masi (1998) argue that children's psychological problems are re-generated from their deficient mental functioning. The psychological problems extend or enlarge the state of mental damage or deficiency. Such aspects of mental deficiency are deeply connected to the inner psyche. In other words, children and adolescents can deliver positive or negative psychological attitudes due to their conscious or unconscious mental capacities. Adolescents' psychological consciousness often organizes their mental processes of filtering and monitoring. In so many occasions, adolescents can hardly assess their mental processes and this is due to their deficient modes of self-control.

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In a related issue, adolescents can easily overcome severe types of depression, hysteria, and suicide. Indeed, the psychological control reflects the valid function of the human mind. This mind correlates various cognitive operations just to ensure the reliability of the conscious recognitions and feedbacks as well. These recognitions and feedbacks are devoted to ensure the systematic design of the human brain. In this regard, the brain produces adequate outputs which directly ensure the proper cognitive productivity. Hereby, the human mind is the productive mechanism which naturally re-generates operational modes of cognitive functionality. It "generates images and thoughts that are displayed in the endogram, together with the proprioception of their genesis. The hybrid character of the human endogram means that the brainstem is also responding to the off-line mechanism's intracortical contribution. This ingenious neural devise enables the brain to modify the nature of its experience and monitor the changes that it itself is in the process of creating. This means that, thanks to the off-line mechanism's contributions, the brainstem's decision making is now qualitatively enriched and the aware state of the brain reflectively conscious" (Torey, 2014, p. 19).

Respectively, the internal systems which regulate diverse cognitive processes help to raise, elevate, or develop the conscious mode of individuals. Those individuals depend largely on their raised consciousness, brain reasoning, and other cognitive functional operations. As being already mentioned, the severe damages which affect the human brain can consequently determine diverse disabilities. According to Lawyer and Liz (2010), disabled individuals are suffering from different mental illnesses. Their disabilities are re-generated from their insufficient, deformed, and deficient cognitive operations. By that, cognitive disability can alter, assess, and modify the whole organic system of the human body. Aspects of cognitive consciousness do seriously reflect the valid capacity of individuals. In cases of psychological, psychiatric, and cognitive deficiency, individuals' brain functioning, behavioural performance, and other developmental processes will be less efficient or simply deformed. In this respect, mental illnesses are set to demonstrate the acquired type of disability. Ultimately, disability (which is mentally marked) seems to be deeply reinforced by the damaged organic functions[116].

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[116] In recent psychological studies, the damaged brain and other organic systems can alter the functioning process of the whole body. As a result, the deficient body will re-generate diverse types of disability. By that, the disabled individual may encounter severe disabilities which are related to the functioning operations of the brain. Psychiatric analysts have largely developed these assumptions by arguing that the deficient functioning of the

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Definitely, mental disability is connected to the functional organic system. This system is characterized with innate capacities of self-reflection. According to Ariew (1999), individuals' innate capacities do largely reflect their accurate organic functioning. This kind of cognitive functioning is naturally and innately tied to the systematic operations of the brain. The deficient mind frequently re-generates other types of cognitive disorder[117]. Recently, doctors, clinicians, and psychiatrists have proved that individuals' mental disability is naturally affected by different psychological problems. These problems can directly affect the human capacities. To large extent, some human skills are highly organized and activated by coherent mental structures. Such coherence can be dissolved, rejected, or eliminated by deformed innate capacities. The biological human organs are connected to accurate mental processes which are naturally organized and re-organized. Accordingly, mentally retarded individuals do not have the innate capacity which properly reflects their mental functioning. Those individuals depend largely on some acquired capacities which help to re-organize their cognitive and intellectual disorder.

Likewise, mental disability is partly combined with diverse genetic elements. These elements are inherited from parents or grandparents to reflect the disturbed stability of genes features. Deficient genes are biologically ordered to demonstrate the deformed state of being. In psychology, the most frequent mental disturbances are related to features of genetic disability[118]. This kind of disability is characterized with inherited aspects of genetic reproduction. This reproduction can be affected by deficient gene combinations. As a result to these combinations, the biological fusion between hormones, genes productions and mental reflections seems to be designed by fallacious descriptions. For Siderius, Hamel, and

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brain (and other organic operations) does strategically affect the systematic design of the whole body. Mentally disabled individuals suffer from diverse organic problems which clearly affect their inner thought.

[117] According to Ariew (1999), intellectual disability is connected to the systematic operations of the human mind. This mind combines well-planned mental operations with damaged organic processes. Individuals' intellectual disabilities are deeply connected to their deficient mental processes. These mental deficiencies are analytically and systematically pre-organized to reinforce the intellectual disability of individuals. By that, the human mind is strictly tied to diverse physiological operations. In case of mental deficiency, various operations will be damaged. Indeed, these mental operations are combined together to achieve appropriate or inappropriate health progression. Consequently, aspects of mental disorder are connected to deficient organic processes which re-generate serious health problems.

[118] In the field of psychology, humans' genetic traits are inherited from parents to children due to the systematic order of genes. Sometimes, this genetic system is affected by deficient processes of some genes, hormones, and chromosomes. Such genetic deficiency creates particular types of disability. In this regard, genetic disability or genetic disorder generally reflects the inherited abnormalities.

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Bokhoven (2000), mental disorders are combined to inherited genetic productions which reflect the deficient functioning of the brain. This kind of inherited disability can directly affect the human mind and its reproductive processes. Individuals with severe mental disorders generally face severe intellectual problems that are biologically inherited. In addition to this, they encounter other difficulties that are related to abstract modes of learning, communicating, and retaining information[119].

Therefore, mental disability is combined to genetic conditions, inherited reflections, and other biological aspects. The solid link between heredity, genetics, and biology is affected by various characteristics of disability. Hence, the hereditary system reinforces the biological traits which design personality features of parents, grandparents, and children as well. In addition, it traces the human abilities of communication, learning, and acquisition. The genetic traits and biological hormones are directly transmitted, acquired, or transformed between individuals by the hereditary system of gene transmission. For Moalli and Vianello (2008), individuals (children in particular) acquire specific behaviours and verbal/non-verbal interactions which define their state of being. Unsurprisingly, the deformed state of being does necessarily reflect the deficient qualities being inherited. Indeed, adequate genetic qualities are positively transmitted or simply inherited by individuals. Similarly, inadequate genetic codes are negatively acquired by individuals. In this regard, mental disability is associated with multifaceted risk factors that are regularly connected to inherited characteristics. These characteristics are set to determine the healthy or the deficient state of mind[120].

In general, mental disability has different forms. These forms create serious problems that are related to the whole organic system. Mentally-challenged individuals feel unable to produce adequate utterances, correct performances, and communicative feedbacks. Such

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[119] Individuals with intellectual disabilities may filter knowledge more slowly than others. They mostly find communication and other related skills hard to lean or acquire. In addition, they have serious difficulties in learning some abstract concepts such as time, money, life, death...

[120] For most psychologists, mental disability is associated with genetic conditions. These conditions include the rapid functioning of "down syndrome, Klinefelter's syndrome, Fragile X syndrome, Neurofibromatosis, congenital hypothyroidism, Williams' syndrome and Prader-Willi syndrome". These genetic operations and biological processes are systematically inherited to reflect the proper transmission of diverse traits and characteristics. Through such transmission, aspects which define mental retardation and other disabilities are connected to diverse codes being genetically distributed.

intellectual deficiency is reinforced by the devalued aspects of disability being inherited or acquired. The natural process of acquisition combines mental processes with re-productive genetic systems. By that, individuals can clearly interact with others due to their efficient modes of acquisition. They can acquire adequate or less adequate behaviours and communicative patterns. Behavioural and intellectual acquisition are developed, effectuated, or achieved via diverse stages of cognitive re-production. Throughout these stages, children will acquire what is adequate for them. Such process of acquisition is affected by various cognitive modes. According to Stephen Krashen (1983), these modes could be cognitive, hereditary, or environmental[121]. Hereby, disability is connected to diverse modes, operations and processes which directly reflect the degree of deficiency.

1.1.2. Physical:

Rosemarie Garland-Thomson (1997) clarified that disability does not reflect the bodily-designed deficiency, but rather denotes the physiological difference between individuals within the same social context. These physical differences are related to diverse social variations. Each individual is physically different from other social members. Such difference describes the social ability for insuring particular behavioural practices or interactions. When individuals are physically able to interact, these social interactions will necessarily reflect their accurate abilities. By that, disability widely combines individuals' interactions with socially-related aspects. This combination reflects individuals' abilities to ensure their social positions. Indeed, individuals, who are able to prove their social positions, will easily demonstrate their physical abilities. By contrast, individuals, who are unable to perform appropriate social interactions, fail to assert the positive social presence. In this regard, Rosemarie Garland-Thomson says:

> ...disability is not bodily insufficiency, but instead arises from the interaction of
>
> physical differences with an environment…Disability is the unorthodox made

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[121] In his book: "The Natural Approach: Language Acquisition in the Classroom" (1983) Krashen argues that language is naturally learnt or acquired by the developed modes of self-recognition. In other words, children and learners, in particular, depend largely on their cognitive abilities and mental processes in order to enhance their learning modes. The process of acquisition is related to diverse cognitive operations. These operations are activated to reflect learners' abilities to learn the language. In cases of mental illness, the process of language acquisition will be systematically deactivated.

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flesh, refusing to be normalized, neutralized, or homogenized….disability signals

that the body cannot be universalized." (PP.23-24)

Disabled individuals can prove their social presence by performing acceptable practices which positively ensure their sense of belonging. This sense often reinforces their positive integration and participation with other social members. In his article: "The social model of disability: A sociological phenomenon ignored by Sociologists", Barnes (1998) developed new viewpoints about disability. For him, disabled individuals are seriously eliminated within their social communities due to their complex social behaviours. Barnes further argues that disability is the social stigma which evaluates the practice of disabled individuals. Those disabled individuals are socially stigmatized due to their severe deficiencies. Those individuals remain always stigmatized even though their disabilities are practically improved. By that, the social process of disability improvement is connected to complex conditions which naturally assert individuals' state of impairment[122].

In this respect, the social participants (who are physically or mentally impaired) are generally regarded as deficient members who are seriously eliminated from any social activity. This elimination is mostly reinforced by some deficiencies that are naturally delivered. Hence, disabled participants, who aim to profoundly rectify their natural state of deficiency, may feel socially rejected. This rejection does clearly eliminate any improved disability act. From Barnes' viewpoints, disabled individuals can prove nothing due to their stigmatized social presence. Consequently, disability seems to be socially connected to devalued modes of self-determination. Such viewpoint is developed to falsify the reality behind disabled individuals. According to Bayliss (2006), disability is essentially purified by acceptable social outcomes which vividly prove the positive image behind individuals. Those individuals can prove and ameliorate their social image via adequate processes of re-development. By that, disabled individuals may defensively struggle to assert their social integration.

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[122] According to Barnes, individuals with physical health problems are psychologically struggling against the social pressures. These pressures devalue any positive act behind disability. The social rejection (for some sociologists) is related to the biological deficiency. This deficiency can naturally assert the social rejection of disabled individuals.

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The human value behind disabled individuals is correlated with acceptable perceptions and qualifications which elevate their social positions. According to Gibson (2006), individuals who are physically impaired can greatly justify their social presence by performing appropriate roles. These roles help them to accept the reality behind their physical disabilities. Thus, physically impaired persons (unlike mentally impaired persons) can, to large extent, develop proper social interactions. This interactive ability is directly tied to their healthy mind. This mind fuses the physical behaviour with acceptable modes of self-development. Evidently, this mind monitors varied performances and behaviours as well. If these behaviours are socially inappropriate, the mind will directly filter them. The healthy conditions of the mind can deeply evaluate and justify the physical presence behind disabled persons. So, physically impaired individuals can be socially supported due to their active mind which controls their behavioral and expressive patterns[123].

In this vein, individuals who are mentally and physically impaired may encounter serious problems which affect their social image. This image is mostly distorted due to the deficient systems of cognitive re-production. For Goodley and Roets (2008), physically impaired individuals do seriously suffer from sensory problems which negatively influence their organic functioning. Disabled persons generally need a special healthcare and medical assistance to better improve and defend for their social presence. Goodley and Roets further clarify that the human value behind those individuals is determined by their delivered sense of socialization. This sense is personalized to eliminate any kind of physical weakness. Hereby, the severe physical illness, for Babiker and Arnold (1997), does negatively affect individuals' language and communicative patterns. This negative effect creates complex codes of cultural interaction. More clearly, physically impaired individuals may produce new cultural codes which assert their social acceptance. These codes are, to some extent, complex and hard to understand. By that, the cultural codes:

> Determine what meaning is attributed to experiences and actions by imposing
> structures of categorization based on normative criteria. The individual's sense

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[123] Gibson has clearly explained how the working mind of disabled individuals marks and reinforces their social presence. For him, some types of disability (physical and sensory) can be socially accepted due to such active power of the mind. This active mind does inspire impaired persons to improve their physical or sensory weakness. This cannot be denied because most physically impaired persons have vivid minds which urge them to be perceptually inspired and mentally powerful.

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> of reality is thus determined by the internalization of these cultural constructions which occur through the medium of language and ensure continued adherence to the established social order. (Crowe, 1998, p.341)

Meanwhile, individuals' sense of existence is affected by varied socio-cultural factors. These factors are set to foster the fact behind their mental or physical impairment. According to Shildrick (1999), the powerful connection between the body and mind helps to assert the healthy state of being. This combination is fortified by the positive results which determine the healthy state of mind/body. If the results of healthy bodies/minds are misinterpreted, the systematic codes of cognitive awareness will be deficiently functioning. More clearly, mental/physical patterns are fused with accurate modes of healthy functioning. These patterns often denote the healthy conditions of the human mind/body. In cases of mental deficiency, the mind transmits invisible patterns which reflect its systematic deactivation. Evidently, these invisible patterns (biological signs) serve to transmit the deficient form of the brain. The human organs can be deficiently installed simply because the transmitted signs of the brain are negatively affecting bodily expressed behaviours. As a result, the deficient mind (mental disability) leads to affect the whole body (physical disability).

Deficient body organs can clearly impede the functioning role of the mind. Behavioural and verbal modes of expression can reflect the deficient body-organ which is not defensively functioning. Such impaired system is, certainly, affected by codes of mental illness. As being already said, mental health serves to empower the physical and sensory systems of the body. According to Polkinghorne (1988), the human mind conveys positive signs which mark its healthy qualifications. This mental health is characterized with naturalistic codes of cohesive combinations. More clearly, the systematic nature of expressing valid mental codes is reinforced by cohesive meanings of cognitive processing. Thus, the healthy nature of the mind does essentially fuses features of productivity with accurate codes of generic processing. This fusion indicates the meaningful quality of accurate functioning. By that, the biological system depends largely on meaningful codes of mental functioning. Mental Health conditions, for McAllister (2001), are shifting and changing in accordance to the degree and quality of functioning. The brain functionality may be occasionally deformed by different damages.

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Consequently, the damaged brain transmits deficient codes of expression which directly affect physical and sensory organs. Healthy organs are necessarily connected with the meaningful nature and function of the brain. This brain, for Gopinath (2013), represents the complex scheme of diverse mental operations. He further adds that the systematic measurement of physical health is regulated by cognitive and mental processes. Poor cognitive performance does clearly indicate the deficient mental function. The deficient mind affects body organs and those organs, in return, assert the type of physical impairment. This impairment deepens the state of mental/physical disability.

Disability is naturally evaluated by those endamadged cognitive processes. In some occasions, physical disability is associated with external causes of damage. Evidently, mortal car accident or daily injuries may cause serious physical/mental damages. These external causes do certainly affect the organic human system. Hence, vision loss, auditory, or walking problems represent the changes within the human body. This change does significantly distort the sensory productivity. In the viewpoint of Scott (2000) and Beresford (2005), shorter hospital stays and rehabilitation activities do effectively empower the body and its sensory organs that have been externally damaged[124].

1.1.3. Sensory:

The term sensory disability often refers to the complex ability of producing adequate reflections that are relatively tied to deficient body senses (hearing, seeing, or speaking). Individuals, who are unable to speak, listen, or see the world around them, are generally expected to be psychologically challenged by different neurological conditions. The medical problems of vision impairment, hearing impairment, and multi-sensory impairment are diversified to ensure the disordered mental capacities which directly affect the human psyche. Undeniably, individuals, who feel unable to interact or produce acceptable reactions that are related to their sensory organs, can be psychologically defeated. The impact of sensory impairment leads to create complex social relations. Indeed, the social relations are widely

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[124] Such medical exercises can significantly enhance the sensory mobility. If the sensory mobility is restricted, this will affect the daily routines and activities of individuals. The deficient physical presence leads to affect the sensory productivity. Persons with physical impairment often use assestive devices such as crutches, wheelchairs, and artificial limbs to obtain mobility. In general, physical disability has different forms. Some forms include upper or lower limb loss, manual dexterity and other severe physical deformations which directly affect the organic systems of the body.

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based on solid interactive forces which enhance the fusion between different sensory features. This combination (between different sensory features) does clearly re-generate vital interactions that enhance the process of mental development. This recognition, for Seligman (1991), is essential for promoting personal and social skills which typically organize the productivity behind individuals with sensory impairments.

To large extent, individuals with impaired sensory organs can be socially skilful due to their psychic integrations. These integrations help them to develop their sensory capacities via well-personalized techniques. According to Day (1997), individuals with severe sensory impairments have the psychic power to better improve their perceptions. These perceptions are effectuated in accordance to their desires and needs. More specifically, individuals with vision impairment often produce adequate sensory reflections which do not necessarily reflect their physical degree of vision loss.

Vision impairment does not ensure the determined quality of blindness. Blind individuals are psychically supported to offer adequate signs which clearly denote their physical appropriateness. In so many occasions, blind persons show their psychic and cognitive ability to differentiate between light and dark colors. This ability does not deny the fact behind their blindness or vision loss, but helps to determine their perceptual effectiveness. Such perception is developed by accurate qualities of psychological integration, mental reasoning, and cognitive reflections. In this regard, sensory impairment may clearly denote the cognitive ability for promoting valid functional interactions.

Sensory impairment is pre-determined by the solid combination between external processes (physical conditions) and internal frames (mental or intellectual abilities) which reflect the functional mode of interaction. Indeed, physically impaired individuals often show their desires to provide appropriate feedbacks. These feedbacks may clearly eliminate their sensory deficiency. For Mason (2001), knowing the nature of sensory impairment leads to enhance the degree of perceptual functionality. Throughout this functionality, the cognitive mood of impaired individuals can be gradually developed. This process of self-development is not impeded by the deficient sensory organ, but rather ameliorated in accordance to the effectuated functionality (the effective function behind any sensory aspect). This process

eliminates any kind of deficiency behind sensory organs. Thus, sensory behaviours are naturally enhanced by strategic forces of the human mind. This mind generally designs cognitive schemes which help in developing any type of sensory impairment. In this vein, individuals, who are mentally unable to re-generate valid cognitive actions which positively develop their sensory capacities, may feel threatened by that complex force of autism.

Therefore, autism can clearly impede individuals' physical and sensory capacities. It leads to create complex sensory responses (unacceptable feedbacks). These feedbacks are generally connected to diverse mental processes. The deficient mental design creates fallacious combinations which seriously impede the cognitive process of human productivity. Stressing Kanner's (1943) and Asperger's (1944) viewpoints, individuals, who suffer from autism, do clearly experience special problems (related to their sensory inputs), which affect the way they perceive the world around them. By that, individuals with "deficient" sensory responses can suffer from serious cognitive perturbations that are related to anxiety, aggression, and depression as well. These perturbations can largely affect their communicative modes. Individuals with deficient sensory behaviours mostly prefer to interact within a specific environment that provides them with comfort and relaxation. Those individuals feel comfortable to perceive, interact, and respond to different sensory inputs. This environment tolerates autism and other sensory problems which deeply reflect the degree of pain which individuals suffer from due to their auditory, visual, and tactile inputs.

According to Hankey, Norman and Flicker (2011), physical impairment can directly affect the systematic nature of human senses. This sensory order is influenced by varied operational mechanisms. Such mental mechanisms are designed to re-frame the physical health capacities. Persons with physical impairments and sensory disabilities often depend on their mental capacities in order to clearly interpret their needs. To large extent, physically impaired persons mostly prefer to qualify their deficient bodies with adequate capacities that are mentally organized. The deficient body may negatively understand the delivered mental signs. These signs are chaotically ordered due to those impaired operations of the human mind. This mind may encounter serious problems while monitoring the human activities. Deficient human activities (that are logically tied to physical/sensory problems) are systematically re-generated with reference to structuralized mental modes. These modes can

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be systematically impaired. Such impairment seems to be transmitted, conveyed, or expressed via conscious or unconscious mental operations.

Such operations do evidently assert the sensory quality behind disabled persons. According to Lopez and McCaul (2011), individuals' mental health is characterized with diverse codes of cognitive processing. These codes are systematically responsible for ensuring the healthy design of the mind. The healthy conditions of the human mind are characterized to ensure the sensory design of the body. This body is physically qualified with different capacities which directly guarantee its functionality. As being already mentioned, this functionality is cognitively planned, programmed, or simply developed with reference to accurate mental reflections. These mental reflections often interpret, decipher, and decode diverse disabilities that are physically experienced. Impaired sensory qualities, in particular, do largely denote the limited capacities of the human body. This body is definitely guided by valid physical outcomes. Deficient physical outcomes generally reflect the visible type of disability whereas deficient mental inputs reflect the non-visible modes of disability[125]. Such visibility is connected to diverse qualifications which accurately define the physical power behind disabled persons.

To large extent, disabled individuals do essentially encounter serious problems which concretely diminish, eliminate, or dislocate their social participation. These problems mostly impede them from re-generating meaningful patterns of communication. Those individuals, for Seligman (1991), may be urged to fellow therapy sessions and programs which help them to overcome certain difficulties. More particularly, disabled individuals with sensory problems (sight/auditory impairment) may have the ability to produce meaningful interactions which certainly ensure their social integration. According to Day (1997), individuals with sensory difficulties may encounter severe challenges which impede them from developing cognitive, emotional, or neurological feedback. Those individuals struggle to attain skilful social patterns. Stressing Waldron's assumptions (2006), sensory deficiencies are the key factors for ensuring solid developmental strategies. Such strategies can effectively offer valid

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[125] Undeniably, physically disabled individuals often perform daily life practices which ensure their visibly-defined mode of impairment. In return, mentally disabled individuals (unexpectedly) perform particular activities which assert their state of invisibility. Such contradiction in performing diverse activities, for Lopez and McCaul (2011), leads to convert the results of cognitive productivity. This productivity can be accepted (due to that asserted type of visibility). It can also be unaccepted due to that chaotic mode of self-expression. Mentally impaired individuals do clearly perform some tasks which are not justified simply because those individuals re-generate "unexpected" modes of interaction. These modes reflect their deficient mind.

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communicative opportunities for ensuring the social contact. By that, the reduced sensory deficiency helps disabled individuals to pick up valid social cues which make them exhibit positive behaviours.

These viewpoints have been already reinforced by Seligman (1991) who clarified that disability programs and materials have significant roles in improving the sensory deficiency. Seligman further adds that there are different factors which help in determining the unique social needs and abilities of sensory impaired persons. For him, these factors (referring to motivation and physical support) facilitate the task of self-improvement. Disabled persons, who are skillfully motivated to produce functional outcomes, do logically show their cognitive reliance on these factors which help in identifying the process of self-development. According to Rahi and Cable (2003), disabled individuals mostly suffer from other types of impairment which strictly define their multiple deficiencies. Multiple disabilities co-exist together within one deformed human body. By that, disabled persons feel unable to structuralize what has been cognitively connected to their systematic organs. They may feel urged to internally develop practical skills for ensuring self-improvement.

1.2. Disability and Modes of Representation:

For Hinkson (2014), disability is an important human experience. This experience can either reflect the natural characteristics of self-development or the deficient forms of internal/external productivity. In both cases, disability empowers the human interaction with valuable moral capacities. Hinkson further clarifies that individuals with severe disabilities are equipped with elevated senses of individualism. This individualized sense is deeply constituted, developed, and re-generated through their moralistic values. Hence, disabled individuals often perform positive interactions which are socially acceptable. By that, disability can be easily limited by various psychological traits, but cannot be eliminated by the structural forces of social interaction. From critical perspectives, disabled individuals do encounter some psychological problems which largely affect their social modes of interaction. As a result to this, disabled individuals may fail in constructing adequate social identities. This failure is reinforced by various psychological perturbations and physiological problems which distinctively classify disability forms. In general, disability takes different forms. These forms are:

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1.2.1. Impairment:

Impairment is often defined as a quality of deficiency which characterizes daily life acts. Those acts seem to be less meaningful. Persons with mental, physical, or sensory disabilities do mostly perform particular acts which strictly reflect their impairment. Accordingly, impairment is that type of disability which restricts or limits persons' abilities. Such restrictions or limitations can profoundly fuse the performed acts with inappropriate modes of self-representation. In other words, the human sense of perception will be limited or restricted by inacceptable activities which directly represent the deviant mode of self-representation. By that, the restricted performance is tied to inappropriate aspects of self-representation. Hereby, impaired persons often encounter serious problems which certainly restrict their social tasks. These problems are logically tied to their limited qualifications. In this vein, aspects of impairment are pre-defined by the restricted capacities of self-expression. Consequently, impaired persons cannot only perform daily activities and duties, but also feel unable to appropriately express their needs. This impaired sense of expression does affect individuals' attitudes and reflections as well.

Impaired persons seem to be substantially limited by their inappropriate modes of self-expression. This deficient mode of expressing diverse needs reflects the impaired act of performance. According to Dobson and Flicker (2011), impaired mental qualities often lead to devalue persons' physical acts. Mental/physical activities are cognitively identified by their organized capacities of functional productivity. This productivity does clearly assert the true sense of recognition. Individuals can be evaluated with reference to their schematized processes. These systematic processes are set to naturalize the quality of self-perception. More particularly, individuals, who are physically and mentally impaired, do practically perceive reality via complex forces of cognitive processing. These forces may either activate or deactivate the natural sense of perception. In this regard, individuals' perceptions are codified by systematic structures, schemes, or frames which naturally characterize their performances.

Respectively, if these performances are characterized with natural signs of self-perception, the physical/mental capacities will be elevated by well-asserted qualities of re-production. This re-productivity cannot be restricted or limited by any act of physical/mental

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impairment. Indeed, the qualified act, role, or performance will be refreshed by accurate systems of cognitive processing. Individuals, who are mentally or physically impaired, often show, reflect, or express less adequate behaviours. These behaviours are not cognitively ordered, but deficiently set under chaotic capacities of re-production. As a consequence to such behaviour, the design of the mind and its systematic frames tend to be devalued due to that impaired quality of re-production. Hence, the impaired sense of re-production is characterized with complex mental systems which clearly restrict or simply limit the performed action. By that, not only the physical action is restricted, but also the decisive mind is limited by diversified features of impairment. Disabled persons with impaired capacities can be able to perform more adequate tasks by re-installing their systems of cognitive reasoning.

These systems urge them to perform adequate tasks. Such tasks do not only reflect their accurate mental health, but further denote their ability to create the positive change. In a related issue, disabled people who are physically impaired often consider themselves as active "agents" in society. This consideration, for Phoenix and Smith (2011), has to be socially debated to clearly defend for the rights of those human "agents". According to them, persons with impaired bodies have to be properly integrated in society. This "marginalized" category has to be heard and integrated in different fields (sport, arts, administrative works…). This integration can be beneficial for those disabled people. It also changes and challenges the social oppression being directed to them. By that, it is necessary to think seriously about disabled people and their main concerns. The impaired body should not be socially devalued. This body represents the model of social struggle and liberation as well. This struggle is illustrated in the interview below that is taken from a sport magazine which glorifies men with different disabilities:

> Hearing people, including non-disabled, talk about their lives, and knowing that it's not me individually, but a societal issue, including the barriers we face, whether that's access to building or equal rights for employment, has helped. Knowing that it's not me had a major lift and helped me to change to be reborn. It's important, I think, to let our voices be heard and be valued. We can to stick together, which can be hard. But, I know this isn't for everyone, but for me it feels good knowing that

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> I'm part of something and not alone. The knowledge I've been given by the social view, and disabled people in general, has been tremendously important to me in how I've developed as a person and the ideas I've got now. With their help, it's become a lot easier to resist saying: I do want hope for a cure. (Smith & Sparkes, 2005, p. 1001)

In this regard, the impaired body should not be socially rejected for its deficient characteristics. This body should be evaluated in accordance to its humanistic values. According to Thomas (2007), the impaired body represents "the biological reality". This reality can be deficiently set, but tends to reinforce the "cultural and social" values which deeply constitute the humanistic sense of existence. Thomas further adds that the human body is more than a biological entity. This entity can be responsible for restricting someone's activities. The biological body can be directly affected by the materialistic conditions being culturally imposed.

The materialistic reality, which is socially imposed, can directly affect disabled people's emotional and psychological frames. This social materiality affects what a person does and how he feels. Thus, the psycho-emotional perturbation that is socially created is set to indicate the materialistic conditions being associated with the impaired body. Accordingly, the social materiality does clearly contradict with the biological reality. Such contradiction affects the productive capacity of impaired persons. In fact, the impaired body may feel unable to offer the materialistic interest being socially required. Watson and Vehmas (2019) illustrate:

> Impairment is socially created. It is not neutral, value free, a political or a historical, and it is not limited to physical or sensory impairments. It includes developmental, intellectual and behavioural 'disorders' and other chronic diseases and conditions. Humans produce impairment through their actions (war, work and disease), and impairment is always influenced by race, gender, religion, sexuality and other markers of identity, as well as by material conditions and economic structures. Impairment must be considered within its particular social, cultural and historical context. (p.387)

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Meanwhile, the materialistic reality (of disabled bodies) is biologically impaired. This impairment does not constitute the materialistic reality. The delivered materiality of society often ensures the sense of emptiness, failure, or absence. For Thomas (2007), disabled bodies are strictly marginalized due to their impaired qualities. This marginalization, for him, does negatively influence their creative sense. Disabled people may ensure their socialized creativity by referring to their humanistic sense of inspiration. By that, the social materiality creates narcissistic realities. These realities are delivered to exclude the disable body from the social action of productive materiality. This kind of exclusion tends to separate able-bodies from disabled bodies. According to Thomas, society's materialistic conditions have rigidly constituted dual understandings about disability acts. This dualistic sense represents the distinctive separation between "disablism" and "impairment". By that, disablism is the extended form of impairment. "It is a form of social oppression involving the social imposition of restrictions of activity on people with impairments and the socially engendered undermining of their psycho-emotional well-being." (p.73)

Physical/mental impairment includes the deficient mode of performing daily acts. The impaired body fails in performing adequate social roles. This failure does severely affect disabled persons. Those persons may feel unable to move from one place to another. In fact, they can hardly perform their daily duties due to their impaired bodies. According to Shildrick (1999), modes of physical/mental impairment can be permanent or temporary. More particularly, broken bones or surgical procedures may temporarily affect the ability to walk independently. In addition, these qualities of impairment often impede those disabled individuals from performing their daily activities. They often ask for assistance and social aid. Social assistance leads to improve the limited sense of performance. Effectively, impaired persons can easily perform their routines and activities due to their improved sense of performance. Such improved performance is directly reinforced by the given assistance. In this respect, the social organisations should be encouraged to positively evaluate disability activities. By remodelling the public view and social image about disabled people, the impaired mode behind their activities will be properly improved.

Effectively, the improved performances of disabled persons lead to determine their sense of existence. This existence will be developed by that force of social assistance. Such

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assistance does not exclude disabled people (due to their qualities of impairment), but rather ensures their socialized existence. According to Thomas (2007), the social integration of disabled people can elevate and empower their sense of existence. This sense of existence does, to large extent, enhance their performances. By improving the impaired task, the living experience (of those impaired people) will be progressively developed.

Indeed, persons with impaired bodies may feel the positive power to experience their disabilities. The positive value behind disability experiences leads to empower the sense of self-improvement. Indeed, individuals who are physically impaired may easily accept their disability experiences due to that supportive role of different social organizations. This social assistance and guidance serve to enrich the resistive capacity of disabled individuals. Such resistance reflects the pre-determined intention for developing the social participation. Stressing another viewpoint, Watson and Vehmas (2019) clarified that the social image about disabled people is still devalued and degraded. This image, for them, has to be profoundly improved to guarantee that disabled people are truly accepted. They add:

> Disability studies scholars and disability historians do not deny or minimize the existence of impairment. Rather, they work to show that both historical and contemporary social arrangements produce impairment and that dominant ideas about various impairment categories change over time and vary by culture, region and social class. Scholars have shown, moreover, that the social, economic and psychic costs of impairment, which are always read or interpreted through other markers of identity, are increased in a society that ignores or devalues its disabled citizens. Far from neutral, a political or a historical, impairment, like disability, is socially created. (p.379)

1.2.2. Retardation:

Mental retardation is a special form of disability which appears in the early stages of childhood. It has different consequences on children and their organic functions. The retarded mind affects the production of language, the articulation of sounds, and other functional skills. In addition to this, mentally retarded persons have serious difficulties in expressing their needs and desires. These difficulties generally reflect the distortion of organic skills.

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According to Michael (2006), mentally challenged individuals do encounter severe cognitive problems which impede their communicative performances and interactive skills. The degree of mental retardation reflects the impaired competence of disabled individuals. Michael further adds that individuals with severe mental retardations need a special care just to overcome those problems being related to their social interaction and intellectual competence. Those individuals need to be socially accepted and recognized by others. Hence, mentally challenged persons need special supervision, assistance, and guidance simply to ensure their social integration and acceptance. In a related issue, McDonnell (2007) illustrates:

> A disability rights ideology differs from other legitimating ideologies in several aspects. In terms of how it became established in current thinking about disability, it offers an insider perspective and developed, as it were, from the ground up. It proposes an alternative and countervailing set of ideas and values because, unlike other legitimating ideologies, it is ultimately grounded in concepts of equality and social justice. For disabled people today, the struggle for disability rights implies the need to transform existing social structures and relations. Thus, a clear understanding of both the ideological and historical nature of these structures and relations is an important part of this struggle for change. (pp.16-17)

Therefore, the social integration of mentally disabled individuals helps to facilitate their communicative interactions. Appropriate communicative patterns can be re-generated from the social context which offers valid cooperative interactions to different individuals. According to Corbett (1977), mentally retarded persons are socially silenced due to their illusive interactions. In so many occasions, mentally retarded persons are not exposed to effective communicative interactions. Within their families, mentally retarded individuals are supported to discover the surrounding world with the help of their parents, medical assistants, and psychiatrists. Such medical assistance can largely develop the organic mechanism of those individuals. In relation to this, their intellectual competence will be gradually developed. Such cognitive progress of disabled individuals is enhanced by collaborative medical assistance. In some cases, this cognitive development remains less effective due to the serious lack of motivation. By that, those individuals can be severely affected by their deficient mental processes and complex cognitive systems.

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Mental retardation reflects the degree of mental handicap which implicitly demonstrates the distortion of cognitive systems. According to Hawkins, Eklund and Foose (2003), the damaged mind is severely affected by impaired cognitive systems. These systems are designed to organize the functional mode of various mental operations. The human mind filters and monitors the in-coming knowledge via well-planned mechanisms. Such mechanisms help to diversify the human thought with indefinite set of information. The stocked information within the human brain is systematically organized to ensure the capacity of remembering. Thus, some individuals can easily remember their past events, dreams, and desires whereas others can hardly do that. In modern psychology, the capacity of remembering reflects the inner psyche of individuals. The inner thought can be overloaded with sad events and memories which clearly disturb the short/long term memory. As a result to such deep sadness, aspects of mental depression, stress, and anxiety will seriously affect the systematic order of the brain.

The human brain will systematically reject or simply eliminate the type of knowledge which may disturb its functional processing. For Lawyer and Liz (2010), this rejection or elimination can create severe problems on individuals themselves. They further add that the type of knowledge which is related to sad events is generated and re-generated by the human brain. The active mode of both long and short term memories may automatically reject these stocked sad events. As a response, individuals do intentionally remember their sad events to more schematize their mental perceptions. By that, the in-coming information will definitely affect the internal mental schemes. These schemes are framed by multiple sequences of the brain. In this regard, the rejection of sad events is organized by re-newed operations of filtering. Mental filtering, for Lawyer and Liz, creates severe sequences of cognitive damages. These damages are associated with features of mental disability, retardation, and deficiency. Indeed, mentally retarded individuals seem to be cognitively challenged by diverse modes of brain damages.

Stressing another issue, fictional texts, for LaCapra (1999), provide vivid experiences about characters and their healthy conditions. Readers do evidently sympathize with mad protagonists who are strictly incapable of determining their inner desires. Mad characters are mentally challenged by severe psychiatric sequences. These sequences lead to effectuate the state of mental retardation. The state of mental retardation creates "a kind of virtual

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experience through which one puts oneself in the other's position while recognizing the difference of that position and hence not taking the other's place" (LaCapra, 699).

Fictional texts help in exploring the state of mind throughout artistic forms. Such forms diversify the thematic field with significant realities. Hence, the literary reality behind mentally retarded characters seeks to illustrate the deficient mode of perceiving the world. This deficient perception may seriously lead readers to get into the mind of those characters who mentally suffer from severe sequences of perturbation. In general, readers' literary experiences can provide multiple understandings about disabled characters. Gallagher and Zahavi (2012) argue:

> I encounter the other person, not abstracted from their circumstances, but
> in the middle of something that has a beginning and that is going
> somewhere. I see them in the framework of a story in which either I have a
> part to play or I don't. The narrative is not primarily about what is 'going
> on inside their heads': it's about what is going on in our shared world and
> about how they understand and respond to it. (p.215)

In this regard, the mental experiences of retarded characters often reinforce their sense of social integration. This integration is accepted by readers who effectively tolerate the deficient mind. By that, "empathy at least involves recognizing another person as a locus of experience and agency" (Ratcliffe, 2015, pp.233-234). Readers' tolerance and sympathy do reinforce the fact that mentally retarded characters are unable to experience the real world. In some occasions, readers fail in interpreting the psychiatric reality behind disabled characters. This failure is tied to the complex sense of perception.

Indeed, the way disabled characters receive and perceive reality is unique and different. So, the "more profound failure of empathy […] is when you fail to recognize that there is a difference" (Ratcliffe, 240). As being already clarified, readers do seriously respond to characters' deficient perceptions to re-ensure their different social reality. Such response does not deny the fact behind their deficient mentalities, but rather marks their "strange" behaviour and perception as well. In this regard, "people with profound mental retardation showed one or more forms of challenging behaviour." (Eric Emerson, 1995, p.27)

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In their book "Mental Retardation in America: A Historical Reader" (2004), Steven Noll and James Trent described the systematic classification of persons with intellectual disabilities. For them, disabled persons are mostly recognized as "feeble-minded", "imbeciles", and "Mongols" due to their elevated degree of mental deficiency. These forms of deficiency are systematically highlighted to illustrate the degree of mental retardation which affects individuals' behavioural patterns. Steven Noll and James Trent further denote that aspects of heredity, fear, and anxiety lead to reinforce the transmission of disability among family members. Disability can be greatly transmitted due to such psychological traits which assess the hereditary progression of illnesses. Thus, disability (with its different forms) has dominated the scientific discourse during the early 1900s. Disability illnesses are strictly tied to aspects of mental and physical deformation which deeply impede the human productivity. Such illnesses reflect the complex design of human productivity behind disabled persons.

1.2.3. Deformity:

According to Ariew (1999), disability does not only reflect mental or physical deformations, but also includes the socio-cultural assumptions which characterize the human nature. Disability is the social reality which determines individuals' capacities for performing particular acts, behaviours or activities. Within societies, individuals, who are physically and mentally able to do their jobs, are widely recognized as "active" participants. Those individuals are prestigiously classified due to their efficient contributions. By contrast, individuals with severe disabilities have devalued social positions. Those individuals are recognized as "passive" participants with fragile identities. Personal identities, for Ariew, are characterized with diverse features of ability or inability. By that, disabled individuals are socially oppressed due to their "limited" abilities[126].

Therefore, the causes of mental/physical deformity are unclear simply because the human mind/body is characterized with confused modes of organic productivity. Deficient body organs create serious types of physical deformation. These organs are biological units which externally characterize the causes of deformation. The deformed body is externally qualified with chaotic signs of dysfunctional productivity. The deficient biological units lead

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[126] According to Ariew, some individuals have devalued social positions due to their severe disabilities. Such disabilities are exposed to diverse forms of social oppression. These forms of oppression do negatively evaluate the social performance behind disabled individuals. For Ariew, disabled individuals have the power to perform effective social tasks which can greatly eliminate such oppressive norms.

to affect the organic productivity of the whole body. Evidently, the deformed organic productivity is naturally characterized with impaired features of biological development. For Noyes (1953), the human organic productivity is responsible for the healthy state of internal/external devices being biologically developed. He further adds "while other branches of medicine deal with parts of the organism, psychiatry or psychobiology studies the individual as a whole, as a biologic unit living in an environment that is essentially social in nature, and deals with the biopsychic life, the total integrated behaviour of the human organism. It deals with data from the biologic, social and psychologic sciences" (p.66)

According to Reeve (2002), deformity takes different forms. Facial deformation is widely recognized as the most difficult type which seriously affects the aesthetic mode of the body. Facial deformity leads to threaten the prestigious social image which has been glorified. Indeed, the deformed face threatens the physical presence of individuals who psychologically suffer due to their deficient body shape. The face is the vital form for the identification of individuals. This face represents the characteristics of beauty. The beauty of the face does clearly determine the aesthetic quality of the whole body. If this face is naturally or aesthetically deformed, it will reflect the distorted shape of the body. Reeve further adds that facial deformation cannot be easily concealed. Such deformity may be either congenital or acquired. In both cases, the deformed face needs to be aesthetically adjusted by depending on extensive medical treatments, surgeries, or operations. The congenital deformation of the face reflects the deformed biological development whereas the acquired deformation of the face can directly reflect the accidental burn or injury which deficiently affects the external shape.

Both types of facial deformation are considered as essential factors of disability. As being already illustrated, deformity is that type of disability which strictly affects the systematic function of the body. For Reeve, congenital deformities should be corrected if the function of the defected organ is also interrupted. He also demonstrates that the functional system of the body can be occasionally interrupted by different types of deformation. Deformed body organs create serious types of physical disability. By that, the deformed face has to be correctly adjusted by a series of traumatic sessions. These sessions regulate the natural process of growth. In addition, they serve to empower the functional system of the body. Such empowerment may defensively hide or simply eliminate any type of disability. To large extent, the physical disability and features of deformation tend to affect the functional

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system of the body. These disabilities need to be corrected in order to develop the mechanical process of the body. The healthy body often asserts the solid capacity of performing diverse physical acts.

These acts are connected to the systematic order of the brain. The deficient mind transmits chaotic signs of cognitive functioning. Indeed, the deformed mind conveys signs which are cognitively disordered. Mentally-deformed patients often express unsupported behaviours. These behaviours are chaotically perceived by the brain. According to Kafer (2013), mental problems lead to reinforce the physical pain of disabled people. Kafer has clearly distinguished between "able-mindedness" and "able-bodiedness". Throughout this distinction, Kafer aims to clarify how the human mind is operationally responsible for bodily-performed acts. Healthy minds can be installed in deficient bodies. Similarly, healthy bodies can be tied to deformed minds. The healthy mind reinforces the systematic order of cognitive reasoning. Cognitive capacities and mental reasoning do widely ensure the systematic mode of "able-mindedness". In addition, healthy bodies are set to qualify the biological form with accurate features of "physical appropriateness". This appropriateness reflects the quality of "able-bodiedness".

Respectively, aspects of mental/physical deformity are directly tied to the productive style of "body-mind". The deformed mind, for Kafer, seems to be devalued by its chaotic mode of productivity. Such chaos reinforces mental pain. This pain can be easily transmitted to the whole body. By that, the physical functionality can be easily affected by that mental pain. Painful experiences are mentally installed within the deep schematic frame or long term memory. Such experiences, for Kafer, do not affect the functioning system of the body, but simply ensure the deformed state of mind. The damaged mind can not necessarily ensure the physical pain or illness. In fact, disordered minds are visibly marked throughout diverse sequences of madness. These sequences reflect the degree of mental disability. In this regard, features of "able-bodiedness" may clearly contradict with aspects of mental illness. This contradiction creates serious types of mental deformity, illness, or disability.

In this vein, different types of deformation can clearly affect the operational system of body/mind. According to Kafer, "a future with disability is a future no one wants": while I find it absolutely essential to dismantle the purported self-evidence of that claim, I can't deny that there is truth to it. Not only is there abstract truth to it, there's personal, embodied truth: it

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is a sentiment I myself hold. As much joy as I find in communities of disabled people, and as much as I value my experiences as a disabled person, I am not interested in becoming more disabled than I already am" (pp.3-4).

Stressing Kafer's arguments, individuals with mental or physical deformation have to be "equally treated" as "abled-bodies". Mental illnesses and painful experiences can largely devalue the social existence behind people with disabilities. These experiences are tied to deficient minds or deformed bodies. The devalued social presence is forcibly ensured by the painful events being experienced by disabled people. As being explained by Priestley (1998), "disability has some real collective existence in the social world beyond the existence or experience of individual disabled people" (p. 83). Those people are facing "a direct attack on the disablist notion that [they are] nothing more than victims of defective bodies..." (Hughes & Paterson, 1997, p.31)

Disability is regarded as a "material product of socio-economic relations developing within a specific historical context" (Priestley, 1998, p. 78). Barnes and Mercer (2004) have critically added a nail to these assumptions by stating that disability is related to Marxist theories of power and oppression. By that, the oppressive classification of people (due to their physical/mental qualifications) fosters the culture of narcissism. Indeed, the culture of social separation is diversified by different assumptions which critically devalue people due to their types of disability. These disabilities do socially widen the sense of rejection. As being explained by Sullivan (2001), "our attitudes toward deformity are a product of a particular value system inherited from Classical Greece" (p.262).

For Armer (2004), aspects of mental/physical deformation are classified as stigmatized social qualities which assert the state of disability. He clarifies that disability "has progressed from an edifice constructed on material foundations to a societal concept that now has a very large cultural component" (p.19).This viewpoint has been also reinforced by Garland-Thomson (2009) who clarifies that disability "reduces people's economic and social status and relegates them to the outer edges of the human community" (p.31).

1.2.4. Madness:

Madness reflects the severe state of the human mind. Mad people have experienced stressful and depressive moments. These dramatic moments fostered their state of madness.

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Undeniably, mad persons are unable to control the self. They feel deeply frustrated due to their traumatic experiences. These experiences can be cognitive, psychological, or social. The deficient mode of communication is severely related to the traumatic experiences which internally assert the state of madness. This state of madness is connected to diverse aspects of psychological stress.

The stress, for Waitzkin and Magana (1997), creates chaotic inspirations within the mad mind. This type of mind is chaotically ordered or designed by different signs of perturbation. Thus, madness is characterized with terrible forms of mental perturbation. These mental perturbations are collectively organized to reflect the state of unconsciousness. Consequently, madness is apparently connected to illusive mental processes. These processes reflect the impaired design of the mind. This mind is threatened by different damages which demonstrate its deactivated mode. According to Sayce (2000), there are different forces which foster the state of madness. He further explains:

> A complex set of material and cultural conditions is likely to be significant in determining how a people defines its 'mad' and how accommodating it is towards them: for instance, whether and how it defines 'perfection' of mind and body and their opposites, on what basis it distributes resources and what other cultural preoccupations it links to madness. (p.3)

In this respect, madness reflects the chaotic design of the mind. This chaos seeks to determine the confused state of mental inspiration. Such inspiration interprets the chaotic mental desires. Throughout these chaotic desires, the human mind will be negatively represented or simply misunderstood. In fact, mad persons are misunderstood due to their complex mental design. Such design is characterized with complex sequences which severely denote its state of madness. The mad mind is characterized with severe deficiencies which seriously restrict its functional capacities. Mad persons are often recognized as stigmatized social members. Those stigmatized members are rejected and eliminated from different social tasks. Mad persons suffer from severe depressive sequences, neurotic confusions, and cognitive perturbations. These negative aspects do clearly threaten the human mind and foster its chaotic order. The disordered mind, for Stoppard (1997), is qualified with stressful

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experiences which reflect its severe illness, pain, or deficiency. These negative characteristics are vividly experienced by individuals who psychiatrically suffer from severe sequences of mental perturbation. Stoppard further adds:

> This reification of the disorder is supported by a process of circular reasoning which begins by considering individual experiences in isolation from other aspects of their lives. These detached experiences are then reconceptualized as 'symptoms' of underlying (and observable) disorder, one that can be detected only by means of the very experiences on which the initial diagnosis was based. (p.22)

Likewise, the deficient mind is severely characterized with varied features of madness. This madness is pre-determined by the distorted processes of mental functionality. According to Champ (1999), the mad mind is qualified with painful experiences which seriously affect its psychiatric order. This mind will re-gererenate severe sequences of traumatic loss. Individuals, who suffer from severe sequences of madness, feel unable to overcome their mental pain. In some occasions, those individuals seem to be qualified with acceptable degrees of cognitive efficiency which prove their accurate mental health. This reality cannot be denied. Hereby, mad persons do unconsciously accept the painful experiences which characterize their mental state. This acceptance can prove the biomedical therapy which forcibly justifies the gradual development of the deficient mind. By that, the biomedical sessions are one of the most significant strategies which positively elevate the human behaviour, perception, and experience as well.

In the viewpoint of Johnstone (2001), individuals who suffer from severe mental illnesses are socially threatened due to their deficient mental productions. Madness and other health problems do cognitively reflect the deformed state of the mind. Johnstone clearly explains "People suffering from mental illness and other mental health problems are among the most stigmatized, discriminated against, marginalized, disadvantaged and vulnerable members of our society" (p.201). Hence, the negative assumptions behind such mental illness are as harmful as the illness itself. In fact, these assumptions may deeply create violent reactions and depressive reflections.

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Johnstone further reinforces the social stigma behind disabled individuals. This stigma does significantly limit the opportunities being available for people with serious mental disabilities. Such opportunities help to assert the human value behind disabled individuals. In this regard, mad people do clearly fail in expressing themselves. This failure is pre-determined by the strict force of disability. By that, disability interrupts individuals' processes of self-development. It further eliminates all the provided social opportunities. These opportunities are oriented to able-bodied individuals[127].

In literature, mad characters do not have the sense of creativity. According to Kaufman (2006), those characters are unable to mark, effectuate, or ensure their creative sense. Such failure determines the deactivated mode of the functional mind. Kaufman further adds that most mad characters are considered as "disabled individuals" who cannot properly develop their creative minds. From these dimensions, aspects of madness are considered as complex processes which deeply characterize the disabled mind. This mind is deficiently affected by severe sequences of madness. The functioning design of the human mind is qualified with different cognitive operations which urgently enhance its progressive development. In cases of mental or physical deficiency, the whole organic system of the mind will be interrupted. As a result to this interruption, the human mind will be overloaded with complex forces which negatively assert its disability. In this vein, aspects of madness and mental disturbance will be definitely regarded as complex forces which impede the functional system of the human mind. Kaufman illustrates:

> Regardless of whether creativity and madness are linked -and it is important to re-state that based on the empirical literature, there is no clear verdict one way or another- the pursuit of creative success may lead one to also pursue madness. (p.158)

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[127] The social opportunities for developing the self are often associated with explicit forces of physical/mental ability. For Johnstone, able-bodied people are given diverse opportunities to express themselves. This social opportunity is not necessarily offered to disabled people due to their severe mental deficiencies. Consequently, mad characters convey chaotic inspirations which directly eliminate their social opportunities. Such opportunities foster their social stigma and deepen their state of madness.

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As being already illustrated, disability takes different forms. These forms are conceptually different, but intrinsically reflect the same attributes about disability. The table below demonstrates the difference between disability forms:

Disability forms and modes of representation	
Impairment	-it is characterized as an injury, illness, or congenital condition that causes a loss or deficiency of physiological and psychological functions. -it refers to a problem with a structure or organ of the body; a kind of functional and organic limitation. -people with impairment are forced to articulate their needs in terms of deficiencies. -those people are mostly considered as disabled people and their impairment equates to a deficiency in their whole identity. -is concerned with abnormalities of body functioning. -it represents disturbances at the organ level. -impaired people may have difficulties with mobility. Some would use a wheelchair all or some of the time. They might need support with personal care.
Retardation	-is the slow/gradual development of the mind (and even some functional organs). -it is that type of intellectual disability which summarizes the limited set of proper performances. -mentally restricted persons feel unable to learn, think, or make decisions. -signs of mental retardation mostly appear during infancy and childhood stages. -is considered as a severe mental illness that is associated with intellectual disability. -is a kind of mental disorder that falls into the category of autism. -it decreases the ability to communicate, talk; or interact with others. -this type of disability may range from mild to severe. -mental retardation (intellectual disability) is the severe lack of skills that are necessary for day-to-day living.
	-is a kind of external/internal disorder involving abnormal growth. -it characterizes a particular part of the body which is not normally shaped or designed. -it is the result of serious injuries or illnesses. -the state of being deformed, disfigured, or misshapen exists to reinforce the

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Deformity	social stereotypes of identity distortion. -it is that type of abnormality which directly affects the external beauty of the body. -features of chronic paresis, paralysis, or muscle imbalance are visible indicators of bodily-deformed organs. -the deformed body is apparently confused by the implicated manner of productivity. -congenital deformations reflect the distorted processes of biological development whereas acquired deformations denote the eventual accident, burn, or injury which deficiently affects the external shape. -in general, birth complication, growth disorder and born injuries are considered as severe problems which determine the quality of deformity.
Madness	-it reflects mental or behavioural patterns of abnormality. -is a significant public health problem. -is a kind of mental instability which is directly re-generated from the deformed mode of cognitive reasoning. -it is generally recognized as a medical disease which re-generates problems in living. -is a social labeling of deviance. -it is associated with some changes in emotion, reflection, and reasoning (or a combination of these). -the signs of madness are regularly tied to confused thinking processes. -it denotes the excessive fears, worries, or extreme feelings of guilt. -the extreme mood, manner, and behaviour of mad people frequently change due to those severe sequences of mental perturbation.

Table 3.1. Disability forms and modes of representation

2. The Deficit Self: Characters with Disabilities:

According to Pamela Carroll and Penny Rosenblum (2000), some modernist American works represent accurate portrayals of characters with disabilities. Such portrayal can deeply affect characters' behavioural performances and communicative interactions with others. In addition, characters and protagonists who are unable to fulfill or accomplish their personal and social duties with great senses of perfection can be negatively treated. The negative sense behind disability is structurally canonized within society. Carroll and Rosenblum have critically ensured that the positive evaluation of disability can largely elevate the social

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position of disabled characters. For them, disabled protagonists have to be considered as active individuals within society. This can deeply empower their psychological state of being. Those protagonists can be highly inspired by their disabilities. Indeed, they can benefit from their state of disability. In this vein, disability narratives can effectively re-direct the stereotypical social image which negatively affects the human status of disabled characters. In general, the literary depiction of characters with disabilities takes three important dimensions. These dimensions are:

2.1. **Physical Ability with Mental Disability:**

To large extent, characters with severe mental illnesses are socially devalued due to their deficient modes of communication. According to Amundson and Tresky (2007), mentally impaired characters and protagonists are indirectly convinced by the social structure of marginalization. This structure is based on the devalued aspects of social classification. This classification is diversified by applied rules of identity deviance. Unsurprisingly, mentally disordered characters are socially classified as deviant participants who unconsciously produce stigmatized behavioural acts. The disordered mental mood conveys chaotic inspirations about the inner mind.

This mind often fails in classifying the schematized desires within well-designed cognitive frames. As a consequence to this, disabled characters' perceptual reflections seem to be chaotically ordered. In Fualkner's "The Sound and The Fury", the chaotic inspirations of the main character "Benjy" are highly perceived. Faulkner's Benjy is characterized with severe mental deficiencies which deeply express the hidden chaos. The inner mind of disabled characters is overloaded with various chaotic sequences. These sequences do implicitly reflect the featured mode of consciousness. In this vein, disabled characters seem to be more consciousous about their inner desires.

Mental chaos is structurally combined with accurate moments of consciousness. Effectively, mentally deficient characters do clearly express their needs and desires throughout accurate sequences of self-consciousness. These sequences help to understand their cognitive reflections and perceptions as well. In other words, mad characters do essentially organize their chaotic thought by depending on valid sequences of self-

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consciousness. Occasionally, the conscious mind produces well-defined mental realities. These realities are codified by strategic moments of consciousness. Such moments, for Freud, are not naturally designed or classified, but rather reflect the gradual order of the inner mind. Sometimes, this mind produces chaotic inspirations with indeterminate mental perceptions. This chaotic mind seems to be naturally affected by disordered qualities of cognitive reasoning. Unconscious moments are systematically expressing disordered mental recognitions. Hereby, the deficient mind produces confused moments of perceptual recognition. This mental confusion leads to assert the featured ability of expressing the self[128].

Therefore, characters with mental disabilities often express their desires via unconscious moments of recognition. This ability does not denote their severe mental illness, but rather reflects the conscious mode of self-expression. In this context, mentally disordered characters are attentively selected to report diverse events of un/consciousness. Their cognitive abilities can positively re-direct the negative social assumptions behind madness. Indeed, mad characters are, somehow, glorified due to their purified aspects of wisdom, innocence, and bravery as well. These pure aspects can be negatively evaluated due to that severe state of mental deficiency.

Stressing another issue, mentally impaired characters can be strategically glorified due to their inner capacities of conscious recognitions. Authors are mostly inspired by mad characters' interactive forces and expressive inspirations. These inspirations can widely challenge readers' understanding. Expert readers can easily tolerate disabled characters' deficient performances due to their elevated sense of wisdom. Sometimes, characters with deficient minds are qualified with acceptable body shapes. External body shape helps to cover (hide) internal mental deficiencies. Undeniably, mentally disordered characters are portrayed

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[128] In modern psychology, moments of mental perturbation help to assert the chaotic inspirations that reside in the inner mind. This mind may cognitively filter these moments in accordance to its progressive needs. That is to say, the deficient mind can greatly recall moments of accurate mental health. This accurateness can eliminate any kind of chaotic confusion. In some occasions, the depressive mind recalls chaotic moments of perturbation. For Freud, in each stage of mental perturbation, the human mind does effectively succeed in recalling moments of un/conscious participation, reflection, or perception as well.

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with acceptable body shapes which fortify their social status. This status reflects the valid resistance of mentally challenged characters[129].

In the viewpoint of Richardson (2002), disability is evaluated as a process which controls mental/physical competencies. This process is naturally constructed and reinforced by damaged mental/physical practices. The damaged mind is featured by perturbed modes of self-development. Indeed, mentally impaired individuals may feel unable to develop proper qualities of cognitive reflections. The impaired mind often re-generates deliberate sequences of madness which forcibly determine the encoded frame of disability. The natural sense of disability represents the predetermined quality of deformation.

This deformation threatens the working mind/body. Such threat serves to deconstruct the inner force and capacity for developing the self. For Richardson, some disabled characters may find "an excuse" for their deficient practices. Those characters are surely identified by their deformed mentalities. More clearly, mentally disabled persons are less evaluated, judged, or assessed due to their naturalistic codes of deformation. Disability reflects the degree of vulnerability which successfully devaluates individuals' presence. Those individuals may easily lose their humanistic sense of respect and dignity because their natural disabilities are less qualifying them.

In a related issue, many literary critics have discussed the language being produced by mentally disordered characters. This language carries various meanings and reflects diverse experiences. These experiences, for Riessman (1993), are chaotically combined with confused forms of expressing meanings. More particularly, mentally disordered characters do clearly offer meaningless language codes due to their perturbed thought. The meaning which is articulated through language is mostly defined "as the mean of ordering, classifying and manipulating the world" (Spender, 1985, p. 3).

Mentally impaired characters generally design a particular world which liberates their inspirations. This world is designed to re-free the deep soul. The liberated mind conveys

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[129] Evidently, physically qualified characters mostly depend on their conscious abilities to ensure valuable social positions. Those characters do consciously resist for asserting acceptable social positions. Unfortunately, this resistance seems to be interrupted by diverse forces of mental deficiency.

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confused inspirations which spiritually transcend its value. As a consequence to this confusion, mentally impaired characters are mostly kept alone and isolated due to their deficient abilities of self-expression. In fact, those individuals feel unable to express their sufferance through meaningful language codes. According to Garfinkel (1967), the deficient mode of expressing the self is negatively affected by mentally encoded structures. These structures do essentially make the talk less understood or simply misinterpreted by other language users. In this respect, mental illness represents "a crisis of meaning" which implicates the way of expressing language. (Roberts, 2000, p. 435)

In this respect, mentally-impaired characters usually fail in establishing meaningful interactions due to their deficient language use. Mad characters are mostly defined as "psychopaths" who feel unable to improve their distorted social identities. Those characters have violent actions and aggressive reactions which strictly define their mental loss. According to Leader (2012), madness, as a state of mental deficiency, is asserted by violent behaviours being essentially re-generated from any given interaction. The violent way of expressing the self is deeply connected to severe qualities of mental loss.

Abnormal social behaviours reflect the distorted mode of mental reasoning. For Leader, abnormal social behaviours are highlighted to express the strict force of madness. Mad characters are recognized as abnormal social participants who behave aggressively. He further adds, "There is nothing noticeably abnormal about their behaviour until that moment. They may in fact have been a model citizen, responsible, respectable and even-tempered. But, in the time preceding their homicidal act, could we really say that they were not mad? Surely it invites us to think about those instances of madness that are compatible with normal life. This is a quiet, contained madness, until the moment it erupts in the act of violence" (p. 9).

From Leader's words, mad characters can be socially respected and responsible. From time to time, those characters commit aggressive behaviours, crimes, and suicide which decisively ensure their moments of perturbation. Such aggressiveness can essentially denote the chaotic design of the human psyche. This psyche is complicated by diverse moments of mental perturbation. Sequences of mental perturbation are delivered to express the state of madness. In this regard, madness is implicitly structuralized by naturalistic forces of mental

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disorder. Gilman (2000) clarifies "the study of madness in literature has come a long way in the past two decades. No longer understood as the exploration of an autonomous "theme" but as the interface between literary and medical representations of insanity, such studies, when well done, manage to provide both historians of medicine and historians of literature with some greater insight" (pp.309-10).

The study of madness gives valuable insights for understanding the complicated design of the human psyche. Unsurprisingly, characters' confused way of interaction is set to mark their state of madness. Those characters have severe psychiatric confusions. This psychiatric confusion demonstrates their mental loss and failure to produce comprehensive language signs. Characters' psychiatric confusion is mostly discussed in twentieth-century American novels. This confusion is:

> An apt symbol for the organized madness of modern life, particularly for those absurd forces which attempt to deprive the hero of his identity and individuality-ironically, at one time the very measures of his sanity and worth. Madness is both a result of the startling reality and a way of commenting on it. Only one who is out of step with the absurd world, as Roth and other contemporary novelists have defined it, is truly sane-though, since he is at odds with most of society, he is considered insane. And by being out of step, that protagonist is often relegated to the institution. (Lupack as cited in Branimir Rieger, 2011, p.172)

According to Sullivan and Kendler (1998), characters with severe mental depressions are suffering from diverse health problems which ensure their state of madness. They further explain that aspects of mental illness are preserved to recall diverse moments of nostalgia. More clearly, mad characters often express chaotic inspirations which seriously reflect particular nostalgic moments. This nostalgic sense can deeply purify their implicit aspect of innocence. This humanistic value is deeply installed in mad characters' minds. Those characters have innocent inspirations, dreams, and desires which are not directly expressed through language. Their inspirations, dreams, and desires are combined together to express the chaotic design of the human mind.

Such combination illustrates the hidden force of innocence. Mad characters are innocent persons who spontaneously report different life experiences without controlling their state of

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being. Those characters are socially tolerated due to their purified sense of innocence. Readers often tolerate mad characters' deficient ways of expressing the self. Characters' innocence leads to assert their social tolerance and acceptance as well. In this regard, mad characters are evaluated with reference to their humanistic values. These values can clearly improve their social existence.

Effectively, mentally deficient characters are recognized as innocent persons who can be socially tolerated. Those characters do not have the conscious power to control their behaviours or reactions. Moments of anger, aggression, or depression are chaotically expressing the confused mental design. Mad characters are selected to reflect the social absurdity. Those characters have the power to vividly portray the meaningless sense of modern life. As being already noted, mad characters have pure and innocent values. These humanistic values can, to some extent, mark their social membership. For Sullivan and Kendler, mad characters can physically assert their social presence. This presence demonstrates the human value behind them. From critical perspectives, mad characters' physical presence can reinforce their social sense of existence, but cannot prove their active participation. In different fictional works, this presence is empowered to reinforce the social acceptance of mad characters.

In so many occasions, mad characters have depressive moments which clearly ensure their social passiveness. Passive characters are socially ignored. By that, mentally restricted characters can never be active social members who logically defend for their presence. This social reality is advocated with reference to aspects of madness and mental loss. Hereby, authors aim to portray different disabilities that are socially marginalized or simply ignored. This literary portrayal can, to some extent, glorify the social presence behind disabled individuals. In this regard, mentally impaired individuals can have the chance to be socially accepted, tolerated, and guided regardless their passive presence or participation[130].

2.2. **Physical Disability with Mental Ability:**

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[130] It cannot be denied that mad persons are unable to control their behavioural performances. Those persons have to be guided and controlled to better effectuate their social membership. Mad persons are passive social members who clearly assert their physical dependency and mental loss.

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In disability narratives, characters are depicted with different types of disability. Those characters have different disabilities which strictly assert their social absence. In particular, physically impaired characters are selected to portray the powerless design behind their bodies. They are mostly struggling to effectuate their social role. Powerless characters have deficient physical presence which systematically stigmatizes their human value. The deformed body cannot provide acceptable physical activities. These activities are deficiently performed due to that limited force of the impaired body. Physically impaired characters are selected to portray the distorted image behind their bodies. This distortion can clearly devalue their social positions. Indeed, physically disabled characters seem to be socially degraded due to their distorted body image. According to Mitchell and Sharon Snyder (2000), the physical impairment reflects the functional failure of some body organs. Such physical failure denotes the impaired functioning of some physiological or biological organs. Bodily impaired organs are reflectively responsible for the deficient physical shape. Such deficiency affects the social role, activity, and participation of individuals whose physical presence is severely endangered. In this vein, disability is identified as a strict form of deficiency which negatively affects individuals' minds/bodies. Mitchell and Sharon Snyder say:

> Most basic to the identification of character through disability is the way in which physical and cognitive differences have been narrated as alien to the normal course of human affairs. To represent disability is to engage oneself in an encounter with that which is believed to be off the map of "recognizable" human experiences. (Cited in Ann Arbor, 2000, p. 5)

Therefore, physically impaired characters are socially limited or restricted due to their deficient body shapes. The deficient body may negatively affect the functioning style of mind. In fact, the human mind can be affected by various physiological changes that happen at the level of the body. Acquired physical injuries may cause serious damages which directly affect the functioning system of the brain. The physical pain creates serious disturbances which affect cognitive, emotional, and sensory functions of the body. This pain also creates simple or profound disabilities that can be either temporary or permanent. Painful events are differently experienced.

These experiences implicate individuals' mental perception. Respectively, "many different kinds of chronic pain can be identified. Each has its own characteristics and different

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effects on patients. For patients the experience is also highly variable. Some people with moderate pain are severely impaired, whereas others with severe pain are able to continue functioning normally. How an individual experiences and manifests pain depends on a complex interaction among numerous physiological, psychological, social, and cultural variables, as well as on past pain experiences and how the pain has been handled by the practitioners the patient consults" (Osterweis, Kleinman & Mechanic, 1987, p. 12). Osterweis, Kleinman, and Mechanic further add:

> People who experience pain, especially pain of long duration, tend to develop behavioural and physiological responses to their symptoms. It is not always possible to identify the causes of pain, how it is expressed, and its behavioural and psychological reactions and consequences. (p.13)

Meanwhile, some physical disabilities can profoundly create painful experiences which directly influence the systematic order of the mind. This mind transmits chaotic modes of cognitive perception. Chaotic modes of perception are structurally directed by painful body experiences. Hereby, physical pain experiences affect the whole body. This painful body is set to structuralize different forms of physical disability. By that, disability "has provided the public imagination with one of its most powerful symbols…but it always symbolizes something other than itself" (Siebers, 2008, p. 48).

Disability symbolizes diverse moments of perturbation which seriously impede the systematic functioning of mind/body. Further, moments of perturbation lead to assert new painful experiences which deeply affect disabled persons. Painful experiences can be hardly understood by other social members. Accordingly, "much of the apparent confusion and contradiction about disability issues can be resolved through the realization that disability provides, for the disabled person, a certain experience or set of experiences that are not shared by other people. These experiences do set disabled people apart, but they also bind them, as it were, closer to life itself and its purpose" (David Johnstone, 1998, p. 2)

As being already mentioned, different types of disability have been critically debated by most modernist American authors. Disability is set to ensure the absurd reality of modern

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society. Disabled characters seem to be socially depressed due to different factors influencing their personal lives. Those characters are struggling to defend for their social identities and presence as well. Society's absurd values and narcissistic traditions often serve to reinforce the relational gap and dilemma between its members. According to Sandahl and Auslander (2005), the social traditions serve to enrich the culture of narcissism which eventually evaluates the social participants in accordance to their materialistic interests.

The sociological dimensions of materiality are conventionally rooted to specify the degree of interest being individually desired. The desire of disabled characters does completely differ from the desire of able-bodied characters. This difference is socially asserted. For Sandahl and Auslander, "the social construction model locates disability within a society built for nondisabled people. Disability is a disjuncture between the body and the environment. It is the stairway in front of the wheelchair user, or written text in front of the blind person, that handicaps an individual, not the physical impairment itself" (p.09).

In this regard, individuals' social value and presence are related to particular materialistic conditions. These conditions can directly mark their prestigious positions. Those individuals are socially prestigious due to their materialistic thought, acceptable appearance, and body qualifications. Able-bodied characters do mostly mark their prestigious presence by stimulating their materialistic desires and qualifications as well. These qualifications facilitate the distinction between characters due to their sense of materiality. This sense cannot be offered by disabled characters simply because their desirable interests do clearly contradict with society's materialistic conditions.

Consequently, characters with mental and/or physical disabilities are generally classified as marginalized members due to their ambiguous sense of materiality. This materialistic classification is set to reinforce the social value behind characters. Prestigious characters are essentially equipped with materialistic qualifications which clearly mark their elevated social presence. In contradiction to this, disabled characters are socially marginalized due to their stigmatized disabilities. Hereby, aspects of materiality and social prestige are delivered in accordance to characters' qualifications. These qualifications should primarily serve society's interests and benefits as well.

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Evidently, able-bodied characters are socially privileged due to their materialistic interests whereas disabled characters are devalued due to their deactivated sense of materiality. Disabled characters cannot provide appropriate social benefits. Those characters have restricted mental/physical qualifications. In fact, they feel unable to offer valid social interactions. This inability contradicts with the delivered sense of materiality. For Sandahl and Auslander, disabled characters often struggle to gain acceptable social positions. Their psychological struggle is purely enriched by different chaotic inspirations that are internally installed.

Authors often portray this struggle to improve the social image behind disabled characters. Physically impaired characters are considered as acceptable social participants who are, somehow, aware of their needs and desires. Similarly, mentally impaired characters are generally portrayed as mad characters whose social presence remains critically negotiated[131]. Both mentally and physically impaired characters are socially stigmatized due to their interactive failure. This failure is connected to aspects of mental/physical deficiency which negatively affect their social qualifications. So, characters' mental/physical illness qualifies them with unsupported behaviours.

From critical dimensions, physically impaired characters are tolerated for their interactive roles. This interaction reflects the active power of the mind. This active mind seems to be less affected by some aspects of physical impairment. It vividly works to refresh the inner schemata about its functional effectiveness. In addition, it serves to indicate the meaningful reality behind any kind of impairment. By that, the refreshed mind often works to better improve the functional role of the body. The human mind transmits positive signs which ensure the valid power behind the body.

In this vein, deficient body organs can be functionally reactivated to ensure the proper physical act. This reactivated process is systematically controlled by the featured design of the

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[131] In most literary products, characters who suffer from severe mental perturbations are recognized as stigmatized characters whose cognitive disabilities ensure their state of madness. By contrast, physically impaired characters are tolerated and sympathized due to their active mental power. Healthy minds help to ameliorate bodily deficient behaviours.

mind. In so many occasions, physically impaired characters do feel relaxed due to their healthy minds. Indeed, the healthy mind serves to control the whole body. This conscious mind can effectively empower the deficient body. In contradiction to this, the deficient mind can never empower the body. This impaired mind implicates the body through negative signs of dysfunctional productivity. As a consequence, mentally impaired characters are seriously stigmatized due to their deactivated mental power whereas physically impaired characters are socially tolerated due to their reactivated mental power.

2.3.   Stigmatized Identity: Physical and Mental Disability:

It should be clearly stated that different types of disability are stigmatized. Stigma has been the central mark of different disabilities. According to Link and Phelan (2001), knowledge about stigma is set to reinforce the traditional stereotypes behind disability performance. These stereotypical images are based on devalued social assumptions. In literature, disabled characters are socially degraded due to their stigmatized identities. Disability is characterized with deficient performances and deformed interactions which basically affect social relations. Disabled characters often feel marginalized, eliminated, or simply neglected. Such feelings are reinforced by various social structures which practically classify individuals in accordance to their interactive roles.

In this regard, disability is characterized with strict modes of stigmatization. Stigma reflects the degree of deficiency being mentally and/or physically ensured. Stressing Link's and Phelan's arguments, the literary development of stigma is delivered to devalue disabled characters' roles and performances. Those characters mostly fail in expressing their needs and desires. They also fail in constructing solid relations with their families, belovers, or friends. This failure is structurally combined with accurate features of stigma. Stigmatized disability performances qualify disabled characters with unsupported modes of interaction. Indeed, these performances are stereotypically reporting the deviant mode of interaction. In this respect, stigmatized behaviours assert the social degree of deviance.

Disabled characters are generally considered as "deviant" social participants who enact inappropriate behvaioural performances. These deviant performances are reinforced by strict forces of stigmatization. Further, characters, who suffer from long-term disabilities, mostly

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encounter various social barriers which hinder their effective participation. These social barriers are set to eliminate any deviant behavioural performance. As a result to this, the deviant force of disability will be particularly eliminated by society's strict norms. Some authors do purposefully fortify these social stereotypes which degrade disability performances. Disabled characters are selected to restrict the human value behind their presence. Those characters have meaningless social presence. This presence does not serve their humanistic values.

According to Smart and Smart (2006), stigmatized social identities have meaningless relational experiences that are based on devalued behavioural performances. This social devaluation is set to mark the strict force of behavioural deviance. This deviance from social standards carries negative assumptions about disabled identities. Accordingly, aspects of social stigma are delivered to characterize the meaningless value behind disability. Therefore, "stigma is a term that involves both deviance and prejudice but goes beyond both. Stigma involves perceptions of deviance but extends to more general attributions about character and identity. Stigma is more inclusive than prejudice because it involves individual-based responses to deviance, as well as group-based reactions as a function of category membership" (Heatherton, Kleck, Hebl & Hull, 2000, p. 5).

Likewise, disabled characters' behavioural deviance is supported by social forces of stigmatization. According to Goffman (1963), stigma is the negative attitude towards persons who fail to meet society's expectations. This stigma is delivered to reinforce the sense of failure being "deeply discredited within a particular social interaction" (p.3). Stigma does not reside within persons' mental frames. This negative attitude is socially constructed with reference to diverse structures of behavioural deviance and relational failure. For Crocker, Major, and Steele (1998), stigmatized characters have severe disabilities. The negative attitudes towards disabled characters are delivered to prove the social force of discrimination. These forces of discrimination are empowered by diverse modes of social stigma.

Stigma is the social force of discrimination. This force is developed to limit or simply eliminate the social existence of disabled members. In this vein, "some stigmatizing conditions do involve direct threats to one's health, most do not. Rather, most potentially

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stigmatizing conditions lead to social avoidance or rejection, and, through mechanisms such as these, threaten psychological health. Stigma can pose a direct threat to physical well-being…even when stigma and social rejection do not jeopardize physical well-being directly, they can do so indirectly for example through limiting access to health care, education, employment, and housing." (Heatherton, Kleck, Hebl & Hull, 2000, p. 5)

According to Murphy (1995), some disabled characters are more aware of their own capacities. These hidden capacities help them to empower their bodies and physical appearance as well. Such efforts can clearly mark their social value and elevate their relational interaction. Some authors do purposefully make characters with disabilities feel psychologically depressed and anxious due to their deficient healthy states. These bad health conditions are combined to narcissistic traditions which strictly make those characters feel socially disintegrated or ignored. Society's harsh norms and narcissistic rules are based on materialistic benefits and relational interests.

From sociological perspectives, disabled characters are socially enclosed. Their restricted physical power or mental deficiency does not serve society's relational benefits. Disabled characters who feel able to ensure their social visibility are generally qualified with accurate health conditions. These conditions make them physically and psychologically prepared to construct acceptable sense of socialization. This sense, for Murphy, cannot be easily established by some disabled characters due to their severe disabilities. In this regard, the literary selection of disabled characters is critically debated to rectify the distorted sense behind their existence. Those characters are required to establish the proper sense of social visibility. This social establishment can correctly define the relational value behind disabled characters.

Thereafter, the social mode of visibility, for Murphy, has to be established by disabled characters themselves. Those characters may feel obliged to convince "able-bodied" characters about their social values, behavioural abilities and relational capacities. The social sense of visibility is related to different rectifications which reinforce the proper behavioural performance. Evidently, disabled characters are tested with reference to their varied capacities of social performance. If this performance is deficiently enacted, the rectified social image behind disabled characters will be unsupported. By that, the proper mode of identity rectification is relatively fused to correct social performances.

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In so many occasions, disabled characters fail in establishing adequate social relations. This failure is tied to their deficient modes of self-improvement. Consequently, the social acceptance of disabled characters needs to be correctly fused with well-improved behavioural performances. Disabled characters will be socially defined and identified in accordance to their rectified modes of relational interaction. According to Mason (1988), these interactive modes are highlighted in literature to more reinforce the importance of disabled characters themselves. Those characters are:

> Part and parcel of the emotionality of American literature....Besides the sensual, American literature is also driven by the characters themselves more often than plot. We are asked to identify with the protagonists and respond to the antagonists in ways British literature seldom does. As a result, the characters are often more broadly drawn in American literature. (pp.12-13)

Disabled characters, in the viewpoint of Mason, are urged to create their own world. This world is not imaginative, but rather realistic. Mentally/physically impaired characters are having stigmatized human qualities which deeply reflect their serious disabilities. This social stigma is directly tied to their severe types of disability. Disability leads to eliminate the humanistic value of disabled characters. Those characters do practically perform inappropriate social behaviours.

According to Longmore (1987), disabled characters are frequently portrayed as "monsters" or "criminals" whose disability may be represented as the cause of evildoing. He clearly stated, "The depiction of the disabled person as "monster" and the criminal characterization both express to varying degrees the notion that disability involves the loss of an essential part of one's humanity. Depending on the extent of the disability, the individual is perceives as more or less subhuman" (p.135). Stressing Longmore's arguments, characters' disabilities can negatively affect their social sense of existence. In this case, those characters may fail in improving their social positions. This failure can greatly represent the fearful hopes of disabled characters themselves. Murphy (1995) explains:

> The kind of culture the handicapped American must face is just as much a part of the environs of his disability as his wheelchair. It hardly needs saying that the disabled, individually and as a group, contravene all the values of youth,

virility, activity, and physical beauty that Americans cherish however little most individuals may embody them. Most handicapped people, myself included, sense that others resent them for this reason: we are the subverters of an American ideal, we become ugly and repulsive to the able-bodied. We represent a fearsome possibility. (p.143)

From critical perspectives, characters who suffer from severe mental deficiencies are having acceptable physical presence and body appearance. These external qualifications do not serve their communicative interactions. In fact, the physical power of mentally disabled characters does not serve their relational interactions. Those characters cannot control their bodies. They are mostly guided by their family members and other medical assistants to do their daily routines. Meaningless behavioural interactions can forcibly stigmatize the social image behind their existence. Disabled characters' physical health can progressively ensure their social effectiveness. This effectiveness does not necessarily guarantee their relational contact. In other words, mentally disabled characters can be classified as acceptable social members, but this acceptance does not develop any kind of relational benefit.

To large extent, those characters are unconscious about their physically performed acts. Mental disability affects the systematic functioning of the whole body. The deficient mind loses control over body. Healthy bodies are cognitively organized to produce regular physical acts. These regulated acts reflect the healthy state of the mind. By that, physical/mental health urges the human body to re-generate adequate behavioural performances. These performances serve to determine the social sense of existence. Similarly, physical/mental disabilities lead to interrupt the functioning system of the body. According to McLaughlin and DeVoogd (2004), some physically impaired characters do purposefully cooperate to ameliorate their social identities. This social cooperation helps to improve their psychological process of self-assessment[132].

The psychological process which improves characters' social sense of existence is based on pure humanistic qualifications. This process aims to elevate these human values to

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[132] McLaughlin and DeVoogd (2004) clarify that most disabled individuals aim to make positive progression on behalf of their severe disabilities. They generally hide their behavioural deficiencies by performing re-newed roles. This process of re-newing various behavioural performances leads to effectuate the successful mode of self-development. Renewed behaviours are effective tasks of self-assessment. By that, disablility identities will be empowered by organized processes of psychological assessment.

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properly construct valid social realities about disabled characters. Charcters with diverse disability types are socially stigmatized. This social stigma denies the fact behind their humanistic values, virtues, and inspirations. Disabled characters are generally depicted with falsified social realities. These realities contradict with their original humanistic attributes. As being explained by McLaughlin and DeVoogd, physical disability can be gradually developed to practically eliminate the falsified social reality. This kind of development can be successfully advocated by various mental capacities.

Powerful minds are activated to develop physically-based performances. To some extent, the solid link between mental abilities and physical disabilities (and vice versa) is legitimatized by various perceptual forces which clearly assert the social value behind healthy minds. In a related issue, adequate social identities are characterized with valid qualifications which correctly fuse external body traits with internal modes of thought. Both mind and body are canonized to reflect the solid force behind personal identities. These identities can be deficiently constructed due to some threatening forces of disability. In this regard, the deficient mind/body leads to reinforce the process of identity deformation.

In this respect, the process of identity development is implicitly and explicitly affected by diverse features of disability. Disability and identity are clearly affected by each other. Indeed, characters' personal identities are logically developed with reference to well-defined health conditions. These conditions urge them to develop their interactive behaviours. In case of mental or physical deficiency, the progressive process of identity development tends to be severely affected by severe types of disability. More clearly, characters' social identities are deeply assessed with reference to their mental capacities and physical qualifications. These capacities and qualifications help to determine the social value behind their behavioural performances. In other words, the social norms which identify mental/physical health are set to regulate various performances and interactions as well. Healthy minds/bodies are organized to deliver acceptable social interactions. These interactions are based on valid behavioural performances. Social identities are effectively designed with reference to organized mental/physical activities. These activities further develop appropriate social relations

Despite the fact behind characters' mental and physical deficiencies, their relational contact can clearly mark their social presence. This presence reflects the chaotic conflict of

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the inner mind. Disability, as a state of deformation, has both positive and negative consequences. For McLaughlin and DeVoogd (2004), characters' mental/physical disabilities are critically debated to demonstrate the human value behind their social existence. Disabled characters often struggle to prove the positive sense behind their presence. This struggle can, to some extent, eliminate their social stigma. The social value behind disabled characters and protagonists can deeply ensure the true human sense. Those characters need to be socially integrated to more empower the social structure of relational contact. This contact should be based on humanistic virtues which effectively elevate the relational interaction between individuals. In different societies, if disabled persons are not properly integrated as acceptable social members, their true humanistic value will be negatively evaluated. Ultimately, the process of identity development can be largely affected by diverse disabilities which seriously distort the human value[133].

3. Challenging Masculinities: Disability and the Problem of Self- determination:

As being already illustrated, the literary representation of disability seeks to portray the deficient manner of expression. This deficiency is related to complex modes of self-determination. In fact, most modernist American authors have seriously connected the state of existence to diverse types of disability. Those authors aim to reflect the distorted identity behind disability. The fact behind distorting masculine/feminine identities is set to indicate characters' mental and/or physical disturbance. Characters with mental and/or physical disabilities are socially stigmatized.

Some characters may have the chance to redirect this sense of stigmatization by offering more valuable interactions, behaviours, and performances as well. To large extent, physically impaired characters are having inner capacities to falsify the social stigma which characterizes their identities. By contrast, mentally impaired characters do logically fail in determining their healthy state of existence. These healthy problems serve to implicate the power of self-determination. Undeniably, characters are often challenged by diverse disabilities which clearly prove their failure of asserting self-existence. In general, disability creates serious

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[133] Disability can be positively re-evaluated due to its humanistic values. The social structure which reinforces or regulates disability can be largely enriched with different humanistic qualifications that are consciously/unconsciously produced by disabled individuals.

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consequences which negatively affect characters' identities and existence as well. These consequences will be analysed in details.

3.1. Damaged Identities:

It cannot be denied that disability is set to describe characters' deficient performances. Those impaired characters are practically performing "inacceptable" social acts which forcibly prove their quality of disability. The systematic aspect of disability qualifies human bodies with "unsupported" types of deficiency. Characters with deficient human characteristics are classified as inferior social members. This viewpoint has been critically reinforced by Baynton Douglas (2001) who clarifies that "disability has functioned...as a sign of and justification for inferiority and exclusion" (p.52). The sociological debate about disability advocates discourses which theorize the sense of inferiority behind any impaired act, practice, or performance. This inferiority, for Baynton, serves to assert the devalued practice behind disability. By that, disability is challenged by various social barriers which restrict the power behind any impaired act. According to Goodley (2001), disability reflects the deficient mode of performance. Such deficient performance serves to mark the state of inferiority behind various disability types. Goodley further adds:

> The significance of disability theory and practice lies in its radical challenge to the medical or individual model of disability. The latter is based on the assumption that the individual is "disabled" by their impairment, whereas the social model of disability reverses the casual chain to explore how socially constructed barriers have disabled people with a perceived impairment. (p.11)

Stressing Goodley's arguments, disability classifies characters with reference to their perceptions, reflections, and reactions. It sets up barriers to separate between qualified and less-qualified characters. Disabled bodies, in particular, are classified as impaired participants whose predetermined qualities are deficiently installed. As a consequence, the socially constructed barrier does reinforce the distinctive separation between individuals due to this mode of impairment. Evidently, those individuals are socially disintegrated from the systematic order of power balances. In fictional works, disabled characters are socially unable to design prestigious positions due to their features of powerlessness.

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Such social "failure" does clearly indicate the stereotypical assumptions that are deeply integrated, applied, and theorized. Undeniably this theorized failure is based on discursive and ideological assumptions of power regulations. These regulations do significantly evaluate any behavioural act behind dis/ability. In this regard, "dis/abled" characters are signified as un/qualified social participants who maintain power values in coordination with society's conditions. These conditions do, in fact, regulate elements of power behind dis/ability acts. Goodley illustrates:

> Disability is also a cultural concept…Disability is best understood as a sign system that, by differentiating and marking bodies and minds, produces dis/abled-bodies and maintains the ideal of the inherently stable non-disabled body or mind. Disability is a label, a signifier, that inaugurates consignment to an identity category, which signifies disadvantage and oppression. (p. 9)

From Goodley's words, disability carries systematic signs which differentiate between various social participants. Impaired bodies are generally oppressed due to their devalued social existence. This existence is characterized with elements of powerlessness. The act of disability, that is socially devalued, serves to eliminate the materialistic condition of power. This power qualifies disabled characters with "inappropriate" aspects of social productivity. The deficient social productivity is connected to diverse modes of disability.

Disabled characters, for Priestley (1998), can mark their collective sense of social productivity. Priestley further argues that society's materialistic productivity is not based on individualistic interests, but rather based on collective interests. This social materiality carries various realities about individuals. Priestley argues, "Disability has some real collective existence in the social world beyond the existence or experience of individual disabled people" (p.83). The systematic power of disability urges disabled characters to accept any kind of social oppression. This oppression can clearly degrade their social status. Goodley (2001) says:

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> Disability speaks of society: being disabled is not simply a descriptor of an object- a person with a cane-but a social process that intimately involves everyone who has a baby and lives in the world of senses. Disability refers to bodies that have become dis-embodied because of constructions around them, that create a total invisibility of the disabled individual. (p.10)

Therefore, disabled bodies seem to be "dis-embodied" due to that constructed social reality. This reality does essentially reinforce the fallacious representation and interpretation of disability acts. The fallacious representation of disabled bodies qualifies the practice of disability with stigmatized conditions. These conditions, for Goodley, are asserted by the devalued social participation of disabled characters. In this regard, disabled bodies are socially qualified with "devalued" disability acts which necessarily stigmatize their presence. As being already illustrated, this kind of stigmatization is theorized in accordance to the performed acts of disabled characters. Stigmatized disability acts may clearly reinforce the sense of identity disturbance. This disturbance is based on devalued social practices. By that, "disabled" identities are devalued by various social factors which facilitate the process of disability distortion. Such distortion is socially reinforced by various qualities of mental/physical deficiency. Ultimately, characters with physical and/or mental deficiencies are regularly considered as "deviant" social participants with damaged identities.

Undeniably, disablity acts are regarded as threatening social forces which seriously create deficient identities. These deficient identities, for Hallihan and Kauffman (1989), are socially degraded. In fact, characters with deficient social identities are negatively evaluated with reference to their deviant modes of performance. These deviant performances are vividly recognized as essential factors which degrade the human value of disabled individuals. Respectively, deviant social acts lead to effectuate the deficient type of identity. This identity is socially "marginalized" due to its qualities of deficiency. Stressing Hallihan's and Kauffman's arguments, marginalized social identities are forcibly fulfilled with negative "labels" which are directly related to deficient modes of performance.

By that, the negative meanings behind disability performances can widely affect or simply challenge the social representation of identities. Disability is challenged by various

social factors which negatively affect its identification. Hallihan and Kauffman further argue "the real issues are the meanings we attach to disabilities, not the fact that we label them. Labels, in and of themselves, are not evil. How they are interpreted by others and by the labeled person determine whether they are harmful or ameliorative. The challenge is to educate society to use labels to arrive at a better understanding of persons with disabilities" (p.505).

Effectively, the social reality behind disability is based on offensive and oppressive modes of representation. This representation is guided by various social forces which devalue disability performances. These performances do not necessarily reflect the resistive attitudes of disabled bodies. Such performances do essentially clarify the social "labels" which assert the marginalized aspect of disability. According to Frank Fitch (2002), the negative social "labels" which define disability practice are widely based on "realistic" and "mythical" conditions. These social "labels" are set to ensure the distinctive mode of identifying disability performances.

Fitch clearly explains that "there are two distinct meanings or definitions of disability labels: the reality and the myth. There are "real" or objectively accurate, neutral definitions, and there are ill-informed, inaccurate stereotypes. This conception assumes that it is possible to mitigate the negative effects of deviant labeling through refining and tightening existing disciplinary technology by professional experts. This assumption effectively depoliticizes and dehistoricizes labeling by locating negative stereotypes within the individual rather than the structure, history, and professional discourse of the labeling system itself" (p. 466).

3.2. Threatened Existence:

According to Barnes, Oliver, and Barton (2002), some socio-cultural models of disability fortifies the relational performance between individuals. These models combine aspects of social deviance with persons' inabilities for performing appropriate practices. The social deviance is particularly related to the deficient behaviour, practice, or performance being done by individuals with different types of disability. Hence, scholars within the field of disability studies highlight the traditional ideologies which reinforce the deviant practice behind disabled persons. Those persons are socially considered as deficient participants who are explicitly and implicitly stigmatized by unconditional forces of behavioural deviance.

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Thus, the deviant behaviour is socially rejected due to its negative outcomes. These outcomes are generally reinforced by meaningless interactions, behaviours, or practices being produced by disabled persons. In this regard, the deviant human act is socially evaluated as deformed behaviour which determines the deficient form of mental reasoning. This deficient mentality is consumed by falsified social traditions. These traditions do mostly contradict with individuals' mental qualities. More clearly, the deficient mind does essentially produce modes of reasoning which contradict with the social standards.

Respectively, different types of disability are defined as deviant behavioural structures which are socially devalued. Such social devaluation does not fortify the fact behind disabled persons, but rather stigmatizes it due to its misinterpreted outcomes. For Galis (2006), disabled persons are considered as dependent participants who are socially marginalized. This aspect of marginalization is codified by some ideological norms of social rejection. Effectively, the practice behind disabled persons is mostly tied to qualities of social rejection, stigmatization, and powerlessness. Most sociological activists (within the area of disability studies) do mainly focus "on the sociology of medicine, the process of stigmatization, the social construction of deviance, and the social construction of dependence" (Galis, 40). These sociological aspects reinforce the deviant structure behind disability acts. According to Nettleton (2001), the sociological interpretation of disability affects the functional role of disabled persons. From critical perspectives, devalued disability acts can effectively qualify the social practice of disabled persons. In fact, disabled persons can perfectly perform appropriate social practices which reflect their functional qualifications.

Therefore, theories about mental illness and disability are developed to interpret various disability acts. These acts can be evaluated as valid social practices. It cannot be denied that most disabled persons do dramatically suffer from serious problems which implicate their social existence. This sufferance degrades the human value of disabled individuals. Thus, the predetermined deviance behind disability structuralizes the standard rejection, deformation, and devaluation of any performed social act. Disability as deviant social act is falsified by some ideological traditions which practically canonize its rejection.

This canonized rejection is not based on personalized interests, but rather based on standardized social interests. In literature, disabled characters are negatively evaluated by social norms of behavioural regulations. These social norms, which regulate diverse

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behavioural acts, are not strategically based on personalized codes, but are strictly based on materialistic codes. As a result to this, disabled characters are relatively dependent to other social participants who clearly deny, ignore, or reject their socialized interactions.

This dependency obliges most disabled characters to accept the devalued social position being pre-determined. According to Bozo (2009), this quality of dependency does clearly ensure and support the deficient mode of social interaction. Disabled characters are socially guided to prove their self-existence. To some extent, disability can never prove the prestigious social position behind disabled persons. This force of disability is negatively advocated or simply evaluated to widen the social gap between disabled bodies and able-bodied individuals.

To more illustrate that, the disabled Benjy can offer nothing due to his stigmatized social position. This aspect of stigmatization is supported by different codes of social deviance. The social dependency is strategically empowered by conventional forces of behavioural deviance which complicate the value of disability performance. The negative evaluation of disability is socially manifested with reference to its qualities of distortion, powerlessness, and deviance. These features are stereotypically set to structuralize the social devaluation of disability. Disabled persons are classified as powerless social members. Stressing Nettleton's words (2001), disability is the social mark which underlines aspects of deficiency behind disabled individuals.

Those individuals are socially evaluated in accordance to their deficient behavioural performances. The social performance, which is based on appropriate features of power and collective materiality, is necessarily evaluated as acceptable performance. This acceptance is reinforced by effective tools of social productivity. In contradiction to that, the social performance, which is based on stigmatized qualities of interaction, is strictly rejected. This rejection is empowered by aspects of social degradation, behavioural deviance and stigma. Further, disabled individuals, who show their positive intention to ameliorate their social participation, are obliged to rectify their disability performances. This rectification leads them to be socially integrated as active participants.

Nettleton further adds that healthy individuals (able-bodied) are regarded as active social members who provide materialistic benefits. These social benefits are important factors

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to effectuate positive actions and interactions. Healthy individuals prove their sense of socialization via acceptable modes of relational interaction. Similarly, disabled persons can also build up solid social interactions with reference to their rectified and improved disability performances. In fact, they can ensure valid sense of socialization which properly reflects their relational interaction. In this context, acceptable social performances of disabled persons are judged, evaluated, and interpreted in accordance to their relational effectiveness. Effective social interactions are strategically based on beneficial modes of relational contact. If these social interactions are misinterpreted, the relational effectiveness (between different social members) will be fallaciously installed.

Likewise, the social norms, which stigmatize disability performances, are based on discriminatory forces. These forces classify social members in accordance to their beneficial relations. By that, disabled individuals have deficient behavioural performances which assert their social rejection. Those individuals have less beneficial relations. To large extent, society's relational benefits do not attract disabled persons. According to Radley (1993) and Bozo (2009), disability performances help to measured out the nature of any deficiency. For them, physical/mental disabilities are not considered as severe modes of deficiency unless they "substantially" limit major life activities. They also clarify that any "normal" person may feel "disabled" or "limited" if he/she fails in performing life duties and responsibilities.

Hence, aspects of mental/physical impairment do not necessarily define the state of disability. These aspects of impairment can be considered as essential factors which restrict the capacity of doing or performing diverse social roles. Sometimes, disabled persons can perfectly perform their social duties. Normal individuals (able-bodied persons), in response, may fail in performing these social duties. They may feel restricted or limited by some hidden forces which implicitly impede them from performing their social roles. Evidently, disabled characters can develop skilful interactions which successfully eliminate any negative assumption behind their existence.

From critical perspectives, disabled persons should feel relaxed, comfortable, and sociable. Feelings of relaxation help to improve their disability performances. According to Ariew (1999), the social support of minor disabled persons urges them to express positive attitudes, reactions, and reflections. This positive support can largely eliminate any assumptions which negatively evaluate their disabilites. It further helps to diminish their

feelings of depression, failure, and loss. Minor disabled individuals can greatly assert their social presence and relational interactions. Their interactive social modes reflect the capacity to provide prestigious benefits.

Indeed, minor disabled individuals can gradually enrich the collective interest of relational contact. Those individuals can essentially ensure their social power by performing adequate behavioural performances. For Ariew, disability groups can participate in constructing valuable codes of social power. These powerful codes are based on collective materiality and relational productivity. Unsurprisingly, the social interaction of disabled persons serves to express their elevated sense of tolerance and solidarity. These humanistic principles can, to some extent, eliminate the social force of discrimination. Such principles and values can greatly eliminate the negative assumptions behind disability.

The positive interaction between different social members can be highly fortified. By that, disability will be evaluated as acceptable social performance. It should be clearly asserted that some disability performances can be characterised with strict limitations or restrictions which negatively affect the social productivity of disabled persons. These restrictions can be gradually rectified with reference to the social support being offered. Disability carries positive values which systematically serve the cooperative social contact. Hence, disabled persons can adjust their behaviours to cope with society's interests. These behaviours can be renewed by legitimate forces of social acceptance. This acceptance is regulated by accurate interactive modes which successfully achieve collective benefits.

Disabled persons feel sensitive to aspects of power which devalue their social presence. This power produces negative social experiences. Acceptable social experiences are empowered by some conditions of favourable achievement[134]. By fusing appropriate social experiences with proper power codes, disability performances will be rectified with reference to some supportive qualities of relational productivity[135]. In so many occasions, these

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[134] From sociological points of view, disabled individuals can be qualified enough to develop or ameliorate their interactive performance. These performances do, to large extent, re-locate them within society. Individuals with diverse mental/physical illnesses can be positively ranked due to their positive and valuable achievements. Such achievements ensure the powerful capacity for attaining valid social integrations.

[135] Positive relational interactions of disabled individuals help to rectify their behavioiral performances. Their social positions can be positively re-evaluated in accordance to their rectified performances. In other words, disability can be considered as an acceptable force of social integration. In this sense, disabled individuals can be

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supportive qualities make disabled individuals feel more prestigious. In this regard, the re-newed design of disability can be socially improved with reference to disabled individuals'interactive competencies.

Conclusion:

This section aims to reinforce the positive existence behind disabled individuals. As being already illustrated in this theoretical section, the study of disability helps to relocate the social position of disabled individuals by asserting their valuable inspirations. Individuals with diverse disabilities often aim to re-ensure, re-identify, or simply re-assess their social existence by depending on adequate modes of self-development. These modes are based on cognitive and psychological processes which systematically ensure the conscious reflection and awareness behind disabled individuals. Those individuals feel urged to re-assess their physical and sensory disabilities in order to eliminate any stigmatized image behind their social identities. Unsurprisingly, individuals with different types of disability feel socially threatened by complex forces which severely challenge their existence. Such complexity, for instance, has forcibly challenged "Benjy" who sincerely aims to fulfill his masculine disability with adequate male practices. Benjy's process of empowering the masculine identity will be analysed in the next section.

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socially accepted due to their newly asserted relational interests. These interests often determine their social acceptance.

Part Two: Narrative Enquiry: The Portrayal of Mentally Disabled Males in Faulkner's The Sound and the Fury. (Case Study: Benjy)

Introduction:

This section sheds lights on the portrayal of mentally disabled males in Faulkner's The Sound and the Fury. It is a kind of critical reading that focuses on the literary representation of disabled characters. More clearly, it provides a detailed analysis of the disabled character Benjy. This analysis will cover three important aspects that are mainly related to Benjy's idiolect language, his multi-sensory perception, and physical/emotional attachments. Benjy's mute voice ensures his dificient modes of communication and interaction as well. This dificiency also marks his failure to improve self-existence. The main aim behind this analysis is to focus on the literary portrayal of Benjy by highlighting various conditions that characterize his mental illness, idiocy, and madness. It further illustrates how these characteristics are employed to foster the state of disability. Disability as a form of mental and/or physical deficiency is employed by Faulkner to strategically devalue the human status of Benjy. Such process of devaluing the humanistic presence of Benjy reflects the stereotypical norms which negatively affect the social existence of individuals with severe disabilities. In general, this section provides clear images about how disability becomes a definite mode for devaluing the social presence of disabled individuals in modern American society.

1. **Faulkner and the Literary Production:**

1.1. **William Faulkner:**

As a modernist American author, William Faulkner is known for his implementation of the stream of consciousness techniques. Faulkner's creative language reflects the internal conflicts of each character. Characters' stories are weaved together to characterize the unified set of narration. Their stories are esthetically designed to reinforce the structural unity of the novel. Faulkner's narrative structures are fused together to serve the fragmented sequences of style. Style fragmentation techniques and narrative sequences are developed to indicate characters' mind style, un/conscious experiences, and confused psyches. These psychological conflicts are conveyed, expressed, or simply interpreted as nostalgic experiences or memories of past events which severely affect the inner mind. Such effect leads to diversify the mind with complex feelings about self-existence. Faulkner's famous masterpiece The Sound and the Fury is one of the most influential novels which portray the frustrating mode of the inner psyche. This psyche is overloaded with diverse modes of frustration that are relatively

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connected to past moments and present experiences. Benjy's mental confusion and cognitive frustration can severely implicate his living experiences. This idiot man narrates events that are chronologically disconnected to express the chaotic inspirations being cognitively gathered in his mind.

Evidently, the narrative design of Benjy's section is characterized with fragmented sequences which deeply reflect his chaotic inspirations. Faulkner's interior monologue is an attempt to emphasize characters' inner thought by exploring the cognitive force of self-expression. This force reflects the narrative confusion of diverse events, moments, and experiences. Faulkner's style goes beyond the ability of narrating stories with omniscient narrators. His selected characters narrate events with reference to flashback techniques and other narrative modes which selectively portray the deeper side of the inner psyche. These narrative techniques do greatly help in knotting together past and present events by establishing an intricate picture in the reader's mind. Faulkner's literary style is featured to fuse universal emotions with chaotic truths via complex themes. His thematic framework serves to enrich the human mind with diverse moments of cognitive consciousness. The conscious mind expresses and delivers multiple forms of self-expressiveness due to its psychological codes. These codes work as valid cues for interpreting the inner mind. Hereby, characters' mind styles are psychologically diversified by numerous codes of chaotic inspirations. The interpretative mode of these codes is widely related to the complexity of characters' sensations and emotions.

Therefore, Faulkner often complicates and diversifies interpretations about his works by commenting on them. His remarks about Benjy, in particular, have been critically debated. Faulkner says in this regard, "The only emotion I can have for Benjy is grief and pity for all mankind. You can't feel anything for Benjy because he doesn't feel anything" (Cited in Roggenbuck, 2005, p. 584). This assertion mostly indicates the emotional emptiness which characterizes Benjy's personality. This emotional emptiness is deeply instituted in Benjy's conscious mind. The harsh and the severe treatment which Benjy receives from "others" surrounding him can clearly ensure his emotional emptiness. To some extent, Benjy's feelings and emotions towards his mother and sister Caddy do not logically theorize his emotional emptiness. This innocence is somehow acquired, regenerated, or simply generalized from Benjy's mental/physical disability. Aspects of mantal/physical disability mostly devalue

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Benjy's personality. This personality seems to be absurd and empty inside. These negative qualifications are reinforced by Faulkner to degrade Benjy's humanistic status.

Accordingly, Benjy's emotions are implicitly portrayed with implicated senses of perception. By these implications, Faulkner aims to deform Benjy's identity. This identity is severely affected by diverse aspects of disability. Benjy's cognitive frames, mental schemes, and functional processes are encoded by severe qualities of disability. The disabled Benjy is identified with complex senses of self-identification. Hereby, readers may encounter some ambiguities and frustrations when examining Benjy's personality. Benjy is portrayed as a child-like man with deficient masculine performances. From critical perspectives, this representation can be based on fallacious conditions. Benjy seems to be more aware of his social duties and responsibilities. Readers' interpretations can be essentially reinforced with diversified assumptions which do not precisely define Benjy's personality. Faulkner's literary portrayal can largely indicate the asserted ambiguity behind Benjy's existence. This character is deficiently portrayed with unsupported human characteristics which hardly determine his mental inspirations and cognitive reflections.

Benjy's narration is empowered by his conscious mode of self-expressiveness. This man seems to be conscious enough about different events which characterize his life. This elevated consciousness is reinforced by Faulkner due to its capacity for raising and imposing the sense of existence, respect, and acceptance as well. Hence, readers can be more aware of events, facts, and realities which characterize the life of Benjy. Those readers may react and show their sympathy, tolerance, and solidarity towards Benjy. This emotional assistance indicates the literary value behind Benjy's narrative quality. Throughout this quality, Faulkner aims to assert the literary value behind techniques of consciousness. Benjy's narrative style illustrates the literary value behind the transmitted message. This message reflects the struggling efforts against different impeding conditions. Benjy's resistance demonstrates the degree of cognitive awareness being reinforced by Faulkner. Further, the writer's literary techniques often define and identify the type of theme being developed. Based on his critical readings about "The Sound and The Fury", Vickery (1995) says:

It would appear, then, that the theme of The Sound and The Fury, as revealed by the structure, is the relation between the act and man's apprehension of the act, between the event and the interpretation. The relation is by no means a rigid or inelastic thing

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but is a matter of shifting perspective, for, in a sense, each man creates his own truth. This does not mean that truth does not exist or that it is a fragmentary or that it is unknowable; it only insists that truth is a matter of the heart's response as well as the mind's logic. (p.29)

1.2. Techniques of Narration:

In Faulkner's literary works, the narrative events are designed to reflect the chaotic thought of protagonists and characters as well. Non linear narratives are preserved to locate authors' literary objectives. Those authors mostly aim to describe, portray, or simply characterize the confused psyche of the modern man. In Faulkner's The Sound and The Fury, the narrative design is directed to characterize Benjy (in particular) with deformed mental/physical capacities. More clearly, Faulkner's Benjy is described as an idiot man who cannot easily manage his daily duties. Indeed, this man is unable to actualize his verbal interactions or regulate his performances. Benjy's disability is vividly portrayed to illustrate the limited capacities of "the southern man". This disability often denotes the deficient mind/body of the modern man. This man seems to be mad, foolish, or simply idiot. These characteristics reflect the deformed identity of Benjy the male. This disabled man is severely "humilated" due to his confused male behaviours. This humulation can negatively affect Benjy's masculine identity.

Accordingly, Benjy's narrative events are coherently designed due to his elevated sense of consciousness. Conscious modes of narration indicate the degree of cognitive awareness. Narrative fragmentation is one of the leading techniques being employed by Faulkner. This literary style illustrates the 20th C chaotic thought. As being already illustrated, most modernist authors portray characters and protagonists with deficient abilities. Undeniably, these deformed capacities often impede them from expressing their needs nd desires. In the case of Benjy, his deficient mode of thought is directly illustrated throughout the language being employed. Indeed, Benjy's expressive language is impeded by his mental retardation. His deficient mind urges him to narrate chaotic events. In general, Benjy's chaotic mental inspirations are chaotically set to structuralize novel's thematic design.

In this respect, Benjy's expressive language and narrative style are strategically structuralized to ensure his chaotic mode of thought. He often fuses past memories with

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present time events. This temporal shift reflects the deep mental chaos which urges Benjy to express his internal conflicts with a great sense of conscousness. Indeed, his conscious mode of thought was inspiring him to exprees the chaotic mind and its inner conflicts. Further, Benjy cannot easily distinguish between objects, time, and place. His mode of perception is directly connected to nostalgic and emotional perspectives.

In addition, Benjy's conflicting mind urges him to float the conventional norms of narration. The narrative fragmentation is characterized with diverse sequences of mental perturbation. These sequences are less orgnized due to that severe state of mental illness. More clearly, Benjy's perceptual confusion indicates his inner perturbation and mental suffereance. This mental confusion is expressively reinforced by spontaneous modes of narration. Unsurprisingly, Benjy's events and memories are consiously narrated with reference to disordered mental sequences. He most of the time recounts events that reflect the chaotic self. Such chaos is delivered to express Benjy's reconciliation with his struggling self.

Throughout this internal reconciliation, Benjy can spontaneously recount his memories and nostaligic past with profound emotional descriptions. His descriptive images and profound emotions are fused together as valid narrative segments. These segments are coherently combined to reflect the chaotic set of ideas. Some of Benjy's utterances are well-patterned to assert the relaxing mode of thought whereas others are chaotically set due to his severe modes of perturbation. To some extent, Benjy's chaotic mind is deeply affected by different shocking experiences, memories, and realities. These experiences are consciously recorded to clearly reflect the painful realities behind Benjy's existence.

The flashback technique of narration is strategically developed by Faulkner to reinforce Benjy's painful experiences and deep suffrence. Hereby, Benjy's section is diversified with different events which relate past memories with present moments. These events are not ordered but chaotically set to reflect the degree of disturbance within Benjy's mind. In so many occasions, Benjy can easily remember, recount, and connect ideas. This mode of narration generally reflects the conscious mind of the narrator. Sometimes, Benjy can hardly connect his ideas due to his severe cognitive perturbations. These perturbations do consequently float the novel's narrative structure.

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In his "From Virginia's Sister to Friday's Silence: Presence, Metaphor, and the Persistence of Disability in Contemporary Writing" (2012), Stuart Murray assessed the contemporary literary trend which places disabled characters at the margin of the text. According to Murray, characters with disabilities "exist to make the plot turn in a certain direction or to underscore an ableist narrative in which a non-disabled character comes to know himself better through an interaction with disability" (p.249). From these words, disabled characters enrich the narrative design with re-activated modes of control which clearly justify their glorified struggle against disability. The deficient form of disability does not report the fusion between the conscious mind and behavioural acts, but rather portrays the negative interaction between the disruptive mood and self-recognition (self-development). More clearly, disabled characters within literature are seriously suffering from particular deficiencies which impede their process of self-development. Unsurprisingly, those characters are struggling against their disabilities in order to improve the true sense of self-existence.

Benjy's mental health is implicitly refreshed by accurate aspects of conscious reflection. This reflection can be hardly recognized, decoded, or deciphered by readers. In fact, those readers often focus their attentions on Benjy's characterized disability. Benjy's disability does not explicitly reflect his pure human values. These values are implicitly affected by accurate sequences of mental perturbation. Different literary critics directed their attentions towards Benjy's characterized disability. According to Marjorie Pryse (2009), Benjy's mental disability reinforces the structural design of his deficient intellectual modes. For Pryse, mental disability is cognitively schematized to deliver conscious/unconscious sequences of self-recognition.

This widely means that Benjy's cognitive abilities are apparently deficient or simply impaired by the force of disability. This force of disability may clearly determine or mark the deformed mode of recognition. Pryse further adds that Benjy's cognitive qualifications are restricted by significant features of mental disability. His restricted mind often impedes him from enacting adequate performances. In general, Benjy's disability is cognitively developed to assert his deactivated mental processing. This impaired mind serves to devalue the humanistic presence of Benjy.

From particular dimensions, disabled characters are glorified as revolutionary participants. Indeed, those characters do not engage in the evils of the world around them.

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They are also secured due to their humanistic qualities of innocence, fidelity, and loyalty. In the case of Benjy, he is mostly portrayed as a victim whose dignified presence is eliminated. Thus, Benjy's mental disability is reinforced by illegal social practices. This kind of social punishment is fused with unsupported behaviours which deconstruct Benjy's identity.

The disabled Benjy seems to be socially mistreated due to his chaotic reflections and perceptions as well. As a reaction to this, he becomes victim to these social challenges which devalue his humanistic presence. Undeniably, Benjy cannot care for himself and no one else is caring for him (unless his mother/sister). To large extent, the disabled Benjy feels disappointed and frustrated by society's negative practices. What is remarkable in Benjy's section is the way through which other characters sympathize with him and tolerate his reactions. This sympathy is delivered by some characters who are supposed to care for his wellbeing.

To some extent, Benjy's interior monologue can expressively determine his mental consciousness. This consciousness urges Benjy to remind different past events. Benjy can easily express ideas and narrate past-time memories by depending on his conscious mind. This mind does implicitly process information throughout conscious sequences of recognition. By that, Benjy's conscious mind and cognitive modes are successfully developed to assert the positive value behind his existence. In other words, his cognitive qualifications and mental capacities are evaluated as valuable signs which gurantee his social value. Hereby, Benjy's desires, needs, and interests can be (to some extent) interpreted or simply understood due to his inspiring mental capacities. In some cases, readers can hardly interpret Benjy's mind. Indeed, those readers often struggle to decipher meanings behind Benjy's mind. As a consequence to this, Benjy is mostly identified as an idiot man who suffers from severe mental depressions. This mindless man is unable to speak or interact with others due to his chaotic mental abilities. This chaos can clearly reinforce his depressive mood and stigmatize his presence.

Therefore, Benjy's mental disability is set to deliver diverse sequences of mental confusion, perturbation and depression as well. Most literary critics argue that Benjy's characterized disability is developed to cover or hide his elevated degree of consciousness. Benjy, who is portrayed as an idiot man, can be regarded as the most intelligent member of the Compson family. This intelligent man often expresses his ideas, desires, and interests

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throughout conscious modes of self-perception. These conscious expressions can be negatively interpreted. To more explain this, Benjy's simplicity, timidity, and innocence are negatively interpreted. As being already stated, Benjy's mental disability is set to define his cognitive deficiency. This deficiency cannot properly reflect the positive values and virtues behind him. Benjy's conscious mind is vividly enriched with effective values and purified virtues. Hereby, the explicit depiction of Benjy does not truly define or denote his valuable human characteristics. These human characteristics are considered as valid qualifications which greatly mark his social existence. Respectively, Benjy's mind is empowered by strategic qualifications that perfectly assert his humanistic value.

From critical perspectives, reading Benjy's section is difficult due to his chaotic mental inspirations. Further, this "idiot" man cannot easily conceptualise time and this brings him back to another time in the past. This temporal shift from present moments to past memories indicates his internal conflicts with the deeper mind. Most of Benjy's memories are connected to his sister Caddy. Benjy's close relationship with his sister obliges him to recount nostalgic events which fortify their solid contact. This emotional contact is supported with vivid mental images. Thus, Benjy's narrative section records events, feelings, and sensations which reinforce his emtioanal attachment to sister Caddy. Their memorable events and nostalgic moments are frequently recalled by Benjy. His expressive emotions serve to enrich the reader's thematic understanding. Hereby, Faulkner's thematic design and narrative techniques are aesthetically set to facilitate readers' literary interpretations.

1.3.   Issues of Temporality and Modernity:

It cannot be denied that "time" is an essential factor in Faulkner's novels. His readers can easily travel through time by moving from one journey to another. This time fuses altogether past memories with present events. This fusion serves to reinforce the narrative structure of the novel. According to Messent (1990), Faulkner's readers often correlate Benjy's actions and reaction to past events and memories. These events do clearly affect the state of Benjy's mind due to their nostalgic consequences. Time for, Messent, is emphasized to structruralize the literary connection between "cause" and "effect". Such connection orients readers' perceptions about the value of the fictional theme. This value is typically codified by issues of modernity, temporality, and narrative experiences.

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In this respect, characters' experiences are connected to the temporal fact which progressively shapes the structure and theme of the novel. The novel's time with its past and present experiences represents the valid reference to characters' psychological conditions. These conditions do assert characters' conflicting struggles against different living experiences. Therefore, aspects of time are highlighted to express the nature of characters' psychological struggles. This struggle urges characters to move from present to past with reference to profound aspects of narrative expression. Characters' temporal journeys are essential parts of the novel's theme. Messent further explains:

> Time is central to narrative fiction in a number of ways. 'To tell a story' is,
> as Jean Verrier says, 'to represent a series of events, to represent time'.
> The Sound and the Fury not only represents time: it is also a novel which
> has time as a major theme. (p.45)

Moreover, the time marker within Faulkner's novel serves the thematic structure. Readers often guide themselves by focusing on different chronological markers of events. These events are chronologically set to express the fused link between present and past experiences. This chronological order helps to understand the narrative combination between past and presents events. Further, the chronological shift indicates the chaotic classification of characters' inspirations. Those characters do spontaneously narrate events which fuse present moments with past events. Readers may clearly confirm that the novel's main character or protagonist is telling or narrating another story due to the shifting mode of time. The shift in time does forcibly indicate the nostalgic inspirations which urge characters to remember past and present moments together at the same time.

The existing nuance between past moments, present events, and even future expectations demonstrate the vivid mind and the conscious thought of characters. By that, Faulkner aims to convince readers about characters' morality, wisdom, and confidence that are gained from their conscious inspirations. Such values do also illustrate characters' ability to narrate diverse events by inverting the novel's ordered plot, main theme, and narrative structure. By floating the novel's aesthetic design and literary frame, the delivered message (or theme) will be encoded by accurate markers of time which diversify its field of interpretation.

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In this respect, time plays an important role in encoding and decoding the novel's thematic value. Readers often aim to decipher meanings, codes, and other signs by interpreting these thematic values. These values are interpreted or re-generated with reference to diverse aspects of time. Hence, the value of time relates the novel with its metaphysical world as a strategic method to comprehend characters' narrative experiences. Characters' fortunes and misfortunes are strictly related to particular living experiences. These experiences are fixed by time to more reinforce their nostalgic value.

Further, characters' experiences are strategically refreshed by their internal modes of consciousness. As Messent (1990) said, "Clock and calendar time are juxtaposed in such texts with internal time, personal experiences of time 'pulled back by memory and thrust ahead by expectation'. Internal time is the 'time of consciousness', the way our thoughts and feelings succeed one another as we negotiate the world of clock and calendar time. It is the way we capture time's flow in our minds; how our thoughts range freely between past and future. Public time then, represented in The Sound and the Fury by the striking of clocks, the naming of dates, is set against the various internal experiences of time (Benjy's, Quentin's, Jason's) juxtaposed in the text..." (p.45).

Therefore, characters' past events represent realities that can never be forgotten, changed, or modified. The present moments are ambiguous realities which reinforce the emotional gap. This gap can be essentially deciphered by making a chronological return to nostalgic past events. In particular, Benjy's experiences, expectations, and consciousness are defined via time. For him, the human reality is another destiny which is delivered to express new signs of hope. This hope does not theorize the sense of loss, but rather ensures the determined possibility of re-shaping the self. The sense of "self" can be lost, but spiritually serves to glorify the human existence.

Then, Benjy's temporal journeys ensure his resistive manner for improving the self. Benjy often tries to locate his existence and tolerate his inspirations by asserting the nostalgic engagement with different memories and realities. This leads to affirm that Faulkner's thematic realities are ensured via structuralized aspects of time. These aspects help to deepen the mysterious reality behind Benjy's existence. Benjy's consciousness cannot be clearly percieved, but his nostalgic return to diverse past events can vividly mark his true sense of

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existence. Indeed, Benjy was travelling through time to validate his conscious inspiration and purified perception. Messent says:

> Clock time may be artificial, 'the position of mechanical hands on an arbitrary dial', but it is inescapable. Based as it is on the natural measure of the passing of the day, it cannot be stopped: twisting off the hands of your watch is a gesture of futility. Time is shared; is public. In a narrative it is that which the protagonists have in common, and by which their interactions are measured. Time, according to Paul Ricoeur, is also 'a mystery'. It is enigmatic in that it is both repetition and change, 'the observations that are to be made regarding it cannot be unified'.2 Day repeats day, season repeats season, in circular and eternal pattern, yet time is the agent of all change. 'Time "is", paradoxically, repetition within irreversible change. (p.44)

Benjy's conscious modes do clearly relate his past memories with present experiences. These combined experiences are chaotically perceived within Benjy's mind due to his reflective mode of consciousness. As Pryse (2009) said, "what consciousness would look like if we could separate memories from past experience" (p.17). This consciousness is widely supported by diverse nostalgic events which re-configure, re-locate, or re-design Benjy's identity. This identity is characterized with ambigous and confused modes of self-perception. These modes are directly connected to significant temporal fusions which relate elements of the past and experiences of the present. Present time moments help Benjy to consciously remember various past events. This mode of consciousness is empowered by diverse sequences of mental recognition. By that, Benjy can easily design his imaginative world by connecting varied temporal realities. Temporal combinations fortify Benjy's conscious modes for improving self-existence. Benjy's present time experiences are guided by different temporal conditions which reinforce the spiritual return to past time memories. Pryse clarifies:

> Since for Benjy, the present serves only as stimulus out of and again back into particular moments from the past, Faulkner encourages the reader to look directly at what loss would feel like if it were immediately accessible to us. (P.21)

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According to Maria Truchan-Tataryn (2005), Benjy's present time experiences are affected by his severe disabilities. Such disabilities help to design his temporal journyes. She also explains that Benjy's nostalgic past is devoted to express his spiritual inspirations and emotional feelings. Hence, Benjy's mental disability is an important aspect which urges him to recount different experiences. Benjy feels oblige to hide his mental deficiency by enriching his mind with vivid and fresh memories about the past. These nostalgic memories do, to some extent, help Benjy to enjoy his life on behalf of his deficient mentality. In her: "Textual Abuse: Faulkner's Benjy" (2005), Truchan-Tataryn has further theorized the link between disability and literature. Disability narratives urge characters with mental/physical deficiencies to gain self-confidence, wisdom, and self-awareness as well. She noted that "There is overwhelming consensus... acknowledging Faulkner's success in portraying the consciousness of an 'idiot' in the character of Benjy Compson" (p.159). Benjy's aspects of disability mostly denote the solid link between the conscious desire and the disabled mind. She adds:

> Unquestioning acceptance of [Benjy] as a successful representation of intellectual disability reveals an underlying ableism in the literary critical endeavor and an academic acquiescence to dated socio-cultural constructions of disability. (p.160)

In this vein, Benjy's chaotic inspirations reflect the literary intentions for disabling the masculine identity. Disability is implemented to theorize the distorted image behind Benjy's identity. This distortion is directly perceived by Faulkner's literary description of disabled characters. Benjy's mental/physical disability is employed to characterize the masculine illusion behind him. To more clarify this point, Benjy's deficient thought is structurally overemphasized to characterize the masculine loss. His masculine identity is impeded by different factors which directly distort it. These factors are important narrative tools which serve to perturb the masculine existence of Benjy.

Stressing another issue, Benjy often depends on his temporal journys, memories, and expectations to mark his social existence and participation as well. Sometimes, these memories are chaotically delivered to express his mental confusion, perturbation, or disturbance. Benjy's deficient language and impaired mind serve to empower his narrative experiences. These experiences are developed to explain his chaotic perception and confused

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desires. This disabled man often aims to improve his sense of existence by eliminating the negative perception his mental chaos. In general, Benjy's connected aspects of time, memory, and consciousness help to structurlize his mental recognitions. Such recognitions can vividly enrich readers' interpretative experiences about disability narratives. Bridgeman (2005) clarifies:

> All reading is a combination of memory and anticipation. Our focus on whatever moment in the text we have reached will invariably be colored by our memory of what has gone before and our anticipation of what is to come. The order in which events are presented in the text is therefore crucial to our temporal experience of narrative. Many narrative texts employ flashback (analepsis, in Genette's terms) as a matter of course, in order to fill in the past history of protagonists while avoiding a lengthy introduction or in order to reveal new facts. (p.56)

As a result to this, Benjy's mind seems to be overloaded with different events which determine his mental confusion, perturbation, and disturbance as well. His frustrations are exposed to diverse moments of consciousness. Certainly, this consciousness is tied with different frustrations which deeply affect the deficient mind. Benjy's mind frequently combines conscious aspects of self-reflection with other sequences of unconsciousness. Such mental mixture is set to impede Benjy's cognitive progress. Most of Benjy's performances fuse the conscious reality with the deficient mind.

In other words, Benjy's conscious moments are reflectively connected with chaotic inspirations. He mostly feels painful due to his frustrated, confused, or disrupted mental state. This painful mind relates past and present experiences together by significant qualities of perturbation. Benjy's conscious desires are clearly devalued by wide chaotic recognitions. Thus, Benjy's past time events are charged with significant realities which consciously reniforce his present time reactions. These reactions evaluate the degree of frustration which negatively characterizes Benjy's deeper inspirations and expectations as well.

Likewise, Benjy's life experiences are characterized with deep frustrations, anxieties, and depressions. These sad experiences are significant factors which greatly theorize his mental deficiency and cogntive perturbation. In fact, moments of depression and sad experiences are

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set to mark his chaotic mind. Benjy's mind often relates moments of perturbation with significant aspects of reality. This reality is challenged by severe depressive sequences which clearly ensure Benjy's mental disability. Hereby, Benjy's present time experiences and past memories are chaotically mixed together as varied cognitive forces which effectuate the harmonic order of the deeper mind.

Definitely, Benjy's present time experinecs are frequently organized as valuable moments which gradually dissolve his past frustrations, fears, and depressions. His conscious perceptions are considered as effective mental schemes which strategically fuse his past events with present moments. Sometimes, the emptiness of present time experiences urges Benjy to activate his schematized mental frames to properly recall his memorable past events. In fact, he mostly tries to respond to the emptiness of present time experiences by recalling vivid and fresh memories of the past. Such fusion between present and past events is cognitively installed to activate Benjy's conscious mind. His cognitive abilities and mental qualifications are overemphasized to eliminate any kind of perturbation or frustration which negatively affects Benjy's inspirations.

Faulkner's narrative structures serve to perpetuate the significant value behind Benjy's mental inspirations. These inspirations help to fuse past memories with present events. The present time moments are contnious actions that assert future ambitions, expectations, and excitement. Benjy's heroic experiences are structurally developed to determine the human potentiality that is already reserved and preserved through time. This time, for most critics, is an essential part from Faulkner's aesthetic and literary traditions. The temporal reality is reinforced by hopeful distinities and painful experiences which deeply define the human nature. Benjy mostly prefers to liberate his mind from any stressful event or depressive moment which marks his social failure. His conscious desires, decisive acts, and resistive performances urge him to construct acceptable and appropriate behaviours which clearly enhance his social image.

Benjy's temporal experiences foster his resistive and powerful intentions for improving self-existence. These experiences are already marked by various expressive memories which practically reflect the realistic sense of consciousnes. In this vein, "all fictional narratives are 'tales of time' inasmuch as the structural transformations that affect the situations and characters take time. However only few are 'tales about time' inasmuch as in them it is the

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very experience of time that is at stake in these structural transformations" (Ricoeur, 1990, p.45)

From particular dimensions, Benjy's narrative experiences and temporal memories are critically evaluated as powerful realities which elevate his humanistic inspirations. The silent Benjy seems to be qualified enough to narrate diverse events, nostalgic moments, and painful memories by depending on accurate mental perceptions and reflections as well. Throughout these perceptual qualities, readers can easily have an access to the plot of the story. Indeed, they can gradually combine Benjy's perceptions with their generalized understandings to better approach the novel. Hence, the author employs flashback techniques to easily recall Benjy's memories and past events. Such employment is diversified by multiple narrative sequences which clearly fuse Benjy's "mental aberration" with realistic memories. Aspects of "time", "memory", and "reality" are critically overemphasized to illustrate the determined struggle for ensuring self-existence. Undeniably, Benjy who suffers from diverse disabilities often struggles to locate his existence among his brothers. In so many occasions, he attempts to enact adequate performances which appropriately prove his humanistic value".

2. The Sound and the Fury:

The Sound and the Fury is a novel written by the American novelist William Faulkner in 1929. The novel has been critically debated for its innovative modernist literary techniques. It highlights characters' conscious experiences and inner thought. Faulkner's novel aims to direct readers' attention to the fictional character's affective sense and bodily engagement with his physical and external social environment. The novel does not only thematize the mental distress of characters, but also creates vivid metaphors for experiencing the world around. Further, it portrays the destruction and downfall of the aristocratic Compson family. The novel is divided into four sections. Each section of the novel is told in a different narrative style. The first three sections are narrated from the perspectives of the three Compson sons: the "idiot" Benjamin (Benjy, born Maury), the suicidal student Quentin, and the failed businessman Jason. The last section has a third-person omniscient narrator.

The four sections of the novel tell the same story about the Compson daughter Candace "Caddy" who was divorced and disowned by her family after it was revealed that her child Quentin (named for her uncle), had been conceived out of wedlock. When Caddy left the

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Compson household, she did not take her daughter. The dauther Miss Quentin remained with the family to be raised as a Compson. The sister Caddy was portrayed in the memories of her three brothers whom described her in a different way. The narrator of the first section Benjy suffers from severe mental and physical disabilities. These disabilities have clearly affected his ability to speak and interact. In fact, Benjy is sometimes called the "looney" son due to his idiotic expressions.

This idiot child can only communicate through "moaning". As the title signifies, the novel is told by an idiot child who is full of sound and fury. The actions of this idiot child do perfectly portray the meaningless of life. In most of his interviews, Faulkner clearly stated that "life signifies nothing". He further explained that the actions performed by the modern man are regarded as "shadows" when compared with the actions being performed by men of the past. Within the novel, the three Compson sons have tragically experienced life. Quentin was forced to commint suicide whereas Jason lived without values due to his materialistic nature. The "idiot" son Benjy was the only one to vividly perceive and conceive life due to his purified innocence, values, and virtues as well.

2.1. **Benjy as an Ideal Narrator:**

It can be asserted that Benjy's mind is overloaded with diverse qualities of deformation which logically stigmatize his presence. Despite de fact behind Benjy's mental illness, his interior voice is explicitly heard. Benjy, who suffers from severe mental deficiencies, seems to be able to transmit, convey, or simply express his inner desires without efforts. The efforts he made are positively interpreted especially when he narrates his painful experiences and struggling emotions. These expressive emotions may justify Benjy's ability to convince and attract different members of the Compson family. This ability mostly reflects Benjy's conscious perceptions. In fact, Benjy who is described as a child-like man frequently expresses his desires, interests, and other nostalgic memories by referring to his implicit capacities of self-expression. These implicit capacities are considered as effective inner codes for expressing self- desires, needs, and interests. Benjy's inner mind and implicit voice are consciously enhanced by his perceptual sense of self-expression.

This perceptual sense may independently denote the healthy state of Benjy's mind. Benjy's depressive sequences are codified by rigid social structures which initially impede his

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mental functioning. More clearly, Benjy is socially identified as an idiot child who cannot offer valuable feedbacks. Such identification has been deliberately empowered to diminish Benjy's mental, physical, and behavioural abilities. Benjy's mental health is implicitly canonized by accurate cognitive combinations. Similarly, Benjy's mental illness is socially reinforced by disruptive forms of communication. This disruptive form can not necessarily design or determine his self-awareness.

In so many occasions, Benjy seems to be less comfortable. The social abuse, which he receives from his brothers, serves to deepen his mental depression. As a result to this, Benjy may perform inappopriate communicative interactions. The negative mood of Benjy affects his social interactions and relational contact. To some extent, his interactive patterns of communication are socially devalued. These patterns are chaotically expressed due to his impilicit mental disturbances. From critical perpectives, Benjy is evaluated as a wise man who consciously hides his pain and sufference as well. His cognitive awareness and positive recognition are explicitly felt. The hidden force behind Benjy's mental disability is explicitly perceived throughout his conscious recognition.

It cannot be denied that Benjy's communicative acts are misunderstood mainly by his brothers. Such interrupted communicative acts are related to his mental/physical disability which concretely impedes his cognitive development. Benjy is portrayed as an "idiot" man who can hardly express his needs. His conscious reflections mostly urge him to defend for his devalued social position. Benjy's mental/physical disability does not necessarily ensure his behavioural failure. This failure is socially marked with reference to Benjy's cognitive disabilities. Thus, Benjy can clearly perform his duties by regulating diverse mental sequences. His mental disability and cognitive deficiency can clearly re-structurlize his interactive modes and communicative attitudes.

Despite the fact behind Benjy's mental illness, his behavioural and interactive modes are effectively empowering his conscious mind. For that reasion, Benjy's behavioural acts are chaotically designed to reflect his modes of perturbation. On the one hand, Benjy is identified as a feeble-minded child due to his chaotic mood and interrupted behaviour. On the other hand, he is recognized as an innocent child due to his pure values and spiritual virtues. Hereby, Benjy's behaviours and interactions do assert his positive intentions to improve his social sense.

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In general, Benjy's narrative section portrays the life of a retarded child who has never spoken a single word. This child tells his own story (as a first person narrator) with a great sense of ambition. For different critics, Benjy's silent "words" are expressive signs which deeply interpret his inner mind. Faulkner has purposfully distorted Benjy's language to invite different readers to decipher meanings behind its silence. According to Faulkner, Benjy's "fictional world" is hard to interpret. His silent words are significant tools which reflect the complex mode of thinking. In addition, his conscious recognitions serve to determine his elevated sense of perception. For Norman Friedman (1969), the words' "consistency signifies that the parts have been adjusted to the whole, the means to the end, and hence that the maximum effect has been rendered" (p.166). In this regard, Benjy's consciousness is implicitly empowering his inner voice. This silent voice (unspoken language) is consciously regulated to reflect diverse experiences. These experiences are logically set to interpret what is happening within Benjy's mind.

2.2.   Benjy as an Idiot Character:

As being already stated, the first section of the novel is narrated by Benjy the youngest child of the Compson family. Benjy's section is entitled "April 7, 1928". This narrator is a disabled man who suffers from severe mental perturbations. Benjy's idiocy is deeply characterized to ensure his disabled identity. Undeniably, his mental instability has critically ensured his state of disability. Thus, disability as a quality of mental deficiency is asserted by diverse interruptive forces. This disabled character cannot behave, communicate, or interact with others due to his characterized idiocy. Idiocy makes Benjy recognized or simply identified as "subhuman".

This identification (of sub-humanism) is diversified by different qualities of mental/physical perturbations which make Benjy unable to perform his duties. The term "idiot" has been employed by various literary critics (Gresset 1982, Pitavy 1983, and Ware 1983) to ensure the severe deficiency of Benjy's mind. Faulkner's Benjy is severely described with inappropriate human characteristics. This description is based on accurate features of disability. By that, disability is selectively employed to threaten Benjy's identity and existence as well.

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Similarly, disability is employed to express the chaotic inspirations within Benjy's mind. This mind is overloaded with different frustrations which negatively affect its functional system. Benjy's mental chaos makes him unable to offer or even perform appropriate and adequate social interactions. Indeed, he is widely recognized as an "idiot" man who is mentally and physically "unqualified". Benjy, who is perceived as a child-like man, cannot defend for his social existence due to his implicated masculine performance. These performances are chaotically organized. Benjy's masculine identity is dificiently represented due to his interrupted male performances. According to Brooks (1990) and Griffiths (2002), Benjy's deficient male performances are significant signs which assert his masculine loss. This masculine loss is set to ensure the distorted male value.

In this regard, Benjy's masculine value is affected by various modes of disability. Indeed, his masculine identity is distorted by multiple forms of mental/physical impairment. Benjy's male performances are diversified with negative characteristics which deeply theorize his deficient masculine nature. Benjy who is depicted as an "idiot" man cannot even defend for his masculine presence due to his deficient male capacities. This presence covers various elements which negatively characterize Benjy's identity. In addition, Benjy's idiocy is evaluated as an effective mode which deactivates his cognitive perceptions.

Within Benjy's section, the term "idiot" is overemphasized to clarify the deficient ability of performing diverse acts. According to Faulkner, Benjy's idiocy is extended to develop his devalued human existence. He further says, "I had already begun to tell [the story] through the eyes of the idiot child since I felt that it would be more effective as told by someone capable of knowing what happened, but not why" (Cited in Meriwether & Millgate, 1986, p. 235). Benjy's idiocy is developed to effectuate the link between the deficient mind and the deformed performance which eliminate his human presence.

Accordingly, Benjy's idiocy can clearly fortify the socially constructed image about disability. The social contruction of disability deepens the pain and sufference of disabled individuals. From sociological perspectives, disability can positively elevate the inspiring mind of individuals. More clearly, individuals who are suffering from severe mental or physical deficiencies can be classified as active members within society due to their valuable contributions. It cannot be denied that disabled individuals are unable to perform their duties,

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but can, to large extent, participate in the social life due to their vivid inspirations. In fact, those impaired individuals can effectively mark their social presence.

Stressing Benjy's mental disability, his vivid mind is set to refresh his state of consciousness. Such mental consciousness is structurlized to advocate different cognitive abilities. According to Truchan-Tataryn (2005), disability reflects the conscious rebellion of the deep mind. Benjy's inner struggles combine conscious reflections with vivid recognitions. This combination is implicitly installed to empower the human mind. Truchan-Tataryn further denotes:

> While Faulkner's exploration of idiocy can be understood, if not condoned, by his historical context, his work has authorized a legacy of writing that sustains, with few exceptions, the idiot myth. For critics, Faulkner's rendering of human blankness has typified individuals medically labeled as idiots. Benjy, however, more accurately illuminates not the (lack of) subjectivity of a cognitively impaired individual in lived experience but rather imaginings projected upon a population denied agency and voice by authors of public policy as well as narrative texts (p.163)

From particular dimensions, Benjy's mental loss reflects his ability to escape from the social reality. This loss is indicated by multiple selections which ensure his social liberation. Benjy was not socially tolerated, but rather dehumanized due to his restricted human capacities. As a consequence to this, he preferred to escape from these social realities. These realities often define Benjy as a handicapped man who cannot appropriately perform his social duties. Benjy started to re-activate his conscious mind to better ameliorate his "deformed" identity. In fact, he started to deny these social realities which stigmatize his humanistic presence.

Benjy's sense of loss has been critically fortified to canonize his social escape. His imaginative world is distinctively identified to ensure his conscious escape from society's harsh traditions. This escape characterizes Benjy's social liberation. By that, the intention to liberate the self is delivered to express the conscious mode of thought. Indeed, Benjy's process of liberating the self is developed to eliminate any kind of social stigmatization. For some literary critics, Benjy's stigmatized social identity is reinforced to degrade his human

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value. The social stigma is effectuated to develop the sense of dehumanzation. Aspects of identity loss, social degradation, and mental perturbation are reinforced to devalue the social image behind Benjy's disability.

Evidently, Benjy's devalued social image helps to assert his human loss. This loss can be considered as a valuable chance for creating the positive change. His fictional world and temporal journeys are free explorations to extrapolate the conscious mind. This consciousness is essentially marked to determine the hidden power behind Benjy's cognitive recognitions. Therefore, Benjy's conscious mind urges him to travel to a wonderful world where individuals are qualified with pure human virtues. His mental deficiencies and physical disabilities are tolerated in this wonderful world.

Indeed, disability which characterizes Benjy's identity will be positively evaluated or simply deactivated. Accordingly, Benjy's temporal journeys are actualized to effectuate the appropriate social change. This change is purely schematized within Benjy's mind. By that, readers cannot easily understand Benjy's conscious mind. His mind has correctly combined features of disability with appropriate qualities of social change (the process of self-development). Consequently, readers my feel obliged to create the suitable link between Benjy's characterized disability and his temporal journeys in order to better understand the effectuated social change.

Therefore, Benjy's consciousness is activated throughout different nostalgic memories. These memories are organized to demonstrate Benjy's mental order. This order is systematically designed to effectuate the proper social change. Benjy's cognitive modes of self-perception are directed to manage his process of identity construction. Cognitive modes of thought are activated to ensure the elevated sense of awareness. By that, Benjy seems to be conscious enough to narrate his past memories. These memories are recorded via well-organized modes of thought. This cognitive organization urges Benjy to recount his story with a great sense of sensitivity.

Qualities of mental awareness, cognitive consciousness, and emotional sensitivity can be negatively interpreted by readers. Those readers can simply mark, define, or interpret Benjy's disability as an essential factor of mental perturbation. This perturbation is understood as a treathening force which is progressively empowered by diverse forms of

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disability. It can further mark Benjy's social loss. This loss is implicitly reinforced by supportive aspects of idiocy. In other words, Benjy's social loss is advocated by multiple forces of disability which decisively mark his idiocy[136].

3. Critical Analysis of Benjy's Section:
3.1. Benjy's Idiolect Language:

Benjy's "idiolect" language is set to prove different realities that are consciously experienced. This language fuses "sense experiences" with other "inanimate objects" to vividly portray his mental imagination. This imagination is cognitively developed to empower his sense perception (sensory development). Benjy's conscious recognitions and sensory perceptions are evaluated as resistive capacities which assert his self-affirmation. These capacities are consciously orgnized to control the physically performed acts. This ability to control diverse physical actions and reactions signifies the structural order of the mind. This mental order is based on conscious perceptions and reflections as well.

In the same way, Benjy's language is perceptually previliged. This language is diversified with signs and symbols which strategically connect his perceptual sense with external realities. Such strategic connection facilitates meaning-understanding. Readers can easily decipher meanings behind these strategic combinations. Benjy's language is unique, strange, and different. This language is based on collective sense perceptions and inspirations as well. In general, Benjy's idiolect language fortifies his perceptual senses, physical experiences, and emotional sensations. It is the complex design which interprets the human value. It further translates the cries of painful mind. This language is identified as:

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[136] To some extent, Benjy's idiocy serves to reinforce his chaotic inspirations. Features of idiocy and mental perturbation are demonstrated to characterize the hidden chaos within Benjy's mind. As being already noted, this chaos strictly defines his mental loss, idiocy, and cognitive perturbation. To some extent, mental chaos is combined with accurate modes of conscious reasoning. That is to say, Benjy's mental chaos is decisively influenced by implicit modes of consciousness which characterize his inner psyche. Benjy's human values and virtues do not reflect his idiotic expressions, but are chaotically designed to determine his conscious mode of perception. The human mind fuses aspects of perturbation, cognitive chaos, and idiocy to practically reinforce the sense of loss. Such fusion does not eliminate the fact behind mental disability, but rather theorizes it due to that conscious order of diverse chaotic inspirations. Ultimately, Benjy's conscious mind and chaotic inspirations are nuanced together to ensure his implicit sense of loss (or mental perturbation).

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3.1.1. The Language of Moaning, Slobbering, and Crying:

Benjy's intellectual disability represents the harmful image of dehumanization. His mind is deficiently impaired by diverse forces of disability. Mental chaos delivers sequences of cognitive interruption. Such interruption implicates Benjy's communicative interactions. Further, his moaning and slobbering make the Compson brothers feel anxious and less comfortable. They, most of the time, try to control his loud moaning so that strangers do not feel disturbed. One of the biggest struggles of those brothers is to keep Benjy calm, quiet, and relaxed. Most of the utterances that are addressed to Benjy are kinds of commands which urge him to stop such moaning and loud crying. Some of these commands are:

"What are you moaning about, Luster said" (p.5).

"Hush up that moaning" (p.6).

"Can't you shut up that moaning and slobbering, Luster said. Aint you shamed of yourself, making all this racket" (p.8).

"Now, get in that water and play and see can you stop that slobbering and moaning" (p.13).

"What is the matter with you, Luster said. Cant you get done with that moaning and play in the branch like folks" (p.14).

"Aint you done enough moaning and slobbering today, without hiding off in this here empty room, mumbling and taking on" (p.40).

On his comments on Benjy's crying and moaning, André Bleikasten (1976) illustrates "His cries and whining–made haunting through the repetition of crying, wailing, whimpering, slobbering, bellowing -supply what might be called the basic soundtrack of the section. Never articulated as speech, scarcely human, Benjy's cries are the abject and pathetic expression of his nameless and unnamable suffering" (p.189).

In addition to his moaning, crying, and slobbering, Benjy has the ability to repeat what others have said. The use of echolalia and other repetitive expressions reflects the need for

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expressing the inner desires through language. Hence, the ability to repeat the language that is heard by others (without even understanding the sense behind it) serves to reinforce such mode of intellectual difficulty. Benjy often associates the repeated words and phrases with other performed actions. For example, he associates the actions of golfers with the game of golf itself. Although golfers and golf game are not alike, Benjy associates these actions together without showing any kind of logical distinction.

To large extent, Benjy's language looks severly impaired. This mad child is unable to speak, interact, or communicate using proper verbal patterns. The pressure of speech is indirectly interpreted through those moments of crying and moaning. Benjy's mute or silent language does widely indicate the silence of mind. This silence tends to assert the quality of mental disturbance. The disturbed thought is developed to extend the silent mode of thinking. Silence explains the loosing capacity of mental/cognitive control. Cognitive instability clarifies the disturbance of speech production. The mute mode of talk makes the process of language interpretation more difficult.

Such mode of expressing the self is pre-determined by the restricted force of cognition. This cognitive restriction is reinforced by the limited amount of information being conveyed. In the case of Benjy, his expressive language is restricted by the limitations of cognitive processing systems. These systems are responsible for the quality of language and the amount of information being verbally declared. The vagueness of talk often denotes the ceased process of cognitive reasoning. Benjy cannot speak, but can clearly express his feelings either through moaning or crying. Indeed, he moans and cries just to express feelings of happiness or sadness. He also moans and cries when he feels unable to speak. Benjy says:

"I opened the gate and they stopped turning. I was trying to say, and I caught her, trying to say, and she scremed and I was trying to say and trying and the shapes began to stop and I trie to get out." (p.53)

Therefore, Benjy's moaning**,** slobbering, and crying are employed to reinforce the vague modes of interaction. These modes may not clearly validate the state of self-expression. Indeed, Benjy feels unable to activate the process of self-expression. In other words, Benjy's language is unique, different, and difficult to understand. This language is characterized with vague, absurd, and confused manners of expression. As a consequence to this, Benjy's mind

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cannot be understood or interpreted. His family members can hardly understand what he is moaning or crying for. Benjy's ambigious language is supported by the delivered force of silence. This silence makes the re-generated meanings unclear simply because Benjy cannot give voice to his words. Hence, his silence is encoded by abstract signs of self-perception. This silence is characterized with idiotic recognitions and disordered reflections. Benjy cannot easily develop the ability to associate cognitive modes of thought with clear patterns of language. This lost association makes the sequences of mind more complex to understand.

Benjy's moaning serves to dehumanize him. This moaning complicates his sense of self-being. Benjy's animal-like sounds do clearly reflect the great degree of pain and sufferance. In addition, they serve to indicate moments of danger and threat. Expressing fears throughout voices and sounds that are less comphrended or not deciphered may ensure the disturbed mode of thought. More clearly, Benjy's failure to communicate what is inside the mind through comprehensive words and expressions indicates the passivity of his intellectual capacities.

The deficient intellectual modes serve to devalue the state of existence. This devalued existence reflects the deformed mode of self-expression. For some critics, Benjy's animality is forcibly indicated throughout his moments of moaning and crying. He moans and cries without apparent reasons. This fact of moaning does negatively affect Benjy's sense of humanity. By that, moaning and crying are two expressive acts which dramatically foster the state of dehumanization. Hereby, the humanity of this disabled character affirms the legitimate resistance for approving the sense of existence. To more explain this, Benjy's social sense of existence proves and supports his true aspect of humanity. This "true" sense of socialization is critically negotiated by Faulkner who decisively dehumanized the status of Benjy. Faulkner says:

> "…The only emotion I can have for Benjy is grief and pity for all mankind. You can't feel anything for Benjy because he doesn't feel anything. The only thing I can feel about him personally is concern as to whether he is believable as I created him. He was a prologue like the gravedigger in the Elizabethan drama. He serves his purpose and is gone. Benjy is incapable of good and evil because he had no knowledge of good and evil…" (p.245)

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3.1.2. The Language of Silence (The Mute Voice):

A close analysis of Benjy's section reveals additional knowledge about the language being employed. This mute language helps the reader to construct valid interpretations about Benjy's memories and experiences. These experiences do clearly determine or ensure his positive action, reaction, and interaction with others. Such experiences are understood with reference to his unique language. In fact, Benjy has a special language that is characterized with expressive means[137]. Despite the fact behind Benjy's "silence", he looks able to offer accurate feedbacks (non-verbal reactions). These offered reactions can be interpreted as insufficient features for improving the self. From particular perspectives, Benjy can be considered as an active person who cares for his existence, his sister's purity, and family values. Benjy's perceptual senses can be evaluated as positive virtues which clearly elevate his social position. This disabled man carries valuable social traits. Indeed, Benjy's humanistc values and social traits are implicitly felt. These valuable qualifications represent the dignity and the purity of the southern man.

In "Benjy, Narrativity, and the Coherence of Compson History," Burton (1995) clarified that Benjy's narrative voice "shows the dialogic formation of his identity, demonstrates how his preoccupation with the past affects the present perceptions, and reveals Benjy's significance for other members of the household" (p.208). According to Burton, Benjy is not an idiot narrator, but a wise child whose voice is significantly influential. Burton was aware of the common critical interpretations of Benjy's voice and started to work against these critical readings. She clearly asserted that the "critical commonplaces seriously distort both the nature of Benjy's discourse and its significance to the text" (p. 208).

For Burton, Benjy has a special voice which deeply reflects his resistive identity. Such voice often interacts with other voices of his family members. She further illustrates that "The Compson's brothers' narratives–lived, imagine, reflected upon – reveal how even isolated characters shape their languages, chronotopes, and histories in constant interaction with others' voices" (p.208). In this regard, Benjy's voice translates the sounds of the speaking

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[137] Benjy's silence is characterized with diverse modes of self-expressiveness. These modes often reflect the inner mind and its chaotic reflections which greatly inspire Benjy to activate his expressive language. This language fortifies the silence of words. Benjy's mute voice might be heard or simply understood due to his interior monologue. This monologue represents the hidden voice of the speaking mind. Hereby, Benjy's voice can't be heard, spoken, or verbally delivered, but can be clearly understood with reference to his expressive means. The silence of words is the language of mind.

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mind. These sounds are voices which identify the inner self. The silent Benjy looks able to produce various voices which perfectly interpret his needs and desires. His silent language is spiritually voiced. This voice can be significantly interpreted as a valid communicative power for asserting self-existence.

Moreover, Benjy's silence interprets the hidden voice of the chaotic mind. This voice cannot be heard, it is extremely chaotic. It is purposefully silenced to deliver multiple meanings. The silent Benjy is the most qualified narrator. He narrates different events, memories, and experiences in details. His chaotic mind transmits coherent realities about life experiences. These experiences are coherently set to reflect Benjy's cognitive competency and mental concentration. Futher, Benjy's narrative experiences are skillfully organized to determine his deep sense of innocence. Indeed, he narrates memories and nostalgias with a great sense of truthfulness.

Benjy's (mute) language is set to characterize his innocence, maturity, and spiritual virtues. It also reflects his anxeity, anger, and fear. Benjy's hidden voice often denotes his mental frustrations, anxieties, and perturbations. This voice helps him to express his internal needs and desires. Benjy's silence translates the state of relaxation which implicitly refreshes his innocence, purity, and wisdom. The chaos of the mind is the source of inspiration which refreshes Benjy's spiritual power. This powerful spirit makes Benjy's language looks more expressive and realistic as well. The silence of words combines Benjy's resistive reflections with ambigious language expressions. This confused combination creates illusive determinations about language understanding.

Such type of illusion impedes the process of language comprehension. Readers cannot easily comprehend Benjy's silence. They may fail in interpreting his inner conflicts. Benjy's ambiguous language design fortifies his silence. This silence is another language which expresses the deep mind. The language of the deep mind conveys difficult meanings which can be hardly deciphered. Hereby, the silence of language can deeply ensure the solid power behind Benjy's voice. This voice is uniquely heard by its user. The uniqueness of language makes Benjy's words look strange and illusive. This illusive mode of expression is developed to assert the logical set of mental inspirations.

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Chaotic inspirations and illusive language expressions are fused together to unify Benjy's mode of thinking. His thought fuses cognitive reflections and chaotic inspirations together as valid forces to structuralize his expressive language. This language is diversified with different strategic forces which explain Benjy's decivise determinations. As being already stated, these decisions are not clearly understood simply because Benjy does not offer valid language cues which facilitate the process of meaning interpretion. His thought is systematically refreshed with chaotic modes of inspiration. These chaotic modes of thought often urge readers to make connections between different narrative segments to appropriately understand, infer, or decode Benjy's non-verbal messages. His messages are complex language signs which profoundly structurlize the inner mind.

The language of Benjy reflects his mental frustrations and perturbations. These frustrations are significant factors which distort his expressive language. Most of the time, Benjy tries to perform appropriate communicative interactions that are based on accurate langue codes. These interactions are less convincible due to his silent voice. In fact, this mute voice may represent fallacious codes of communication. Benjy's communicative language is interrupted by severe mental deficiencies. His language is violated by various cognitive perturbations. The mute voice creates serious ambiguities.

Readers can hardly understand or interpret Benjy's muteness. This mute voice can clearly eliminate any kind of conscious recognition, reflection, or interaction. The silence of language impedes Benjy's communicative modes. This communicative failure fortifies his intellectual disability. In fact, this type of disability can significantly reinforce his communicative failure. In general, Benjy's mute voice reflects the mind and its decisive determinations. These determinations are set to mark the complex nature of the human mind.

The silent Benjy feels able to memorize and record events with a great sense of inspiration. This inspiration is well-clarified throughout his recording modes of past events. Present events and past memories are coherently combined with reference to valid language codes. These codes are significant tools which assert the temporal shift from past to present. Benjy's language is chaotically designed. His past memories and nostalgic experiences are chaotic sequences of the deep mind.

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Evidently, Benjy's inner thought is characterized with chaotic inspirations and reflections which relate past memories with present experiences. Such chaos reflects the confused set of language codes. Benjy's language is designed to express the struggling mind[138]. This language is unique and different. It represents the closed set of logical inspirations. Hereby, Benjy's language reflects the connectivity of the mind. It helps the mind to report its conflicts, fears, and perturbations. This language does not ensure coherence and unity, but rather asserts the chaotic inferences and frustrations of the deep mind.

3.2. Benjy's Sensory Perceptions:

Benjy's language does not offer words, but rather delivers various perceptions and inspirations. These inspirations are delivered from the language of senses and not from the language of words. Benjy's sensory language helps him to communicate and interact with others sourounding him. This "idiot" child cannot verbalize language, but can greatly detect it. Faulkner has given Benjy the ability to control his narration. This ability to control internal voices is reinforced by various sensory experiences. In this respect, Benjy has the power to smell, see, and touch. These sensory abilities fuse his internal thought with external world. In fact, Benjy's sensory language connects his inner perceptions with external realities.

To some extent, this sense-based language seems to be meaningless and less understood. The language of senses can be hardly understood due to its preserved and encoded perceptions whereas the language that is verbalized through words can be logically understood due to its decoded meanings. In his critical essay: *"The Sound and the Fury and the Dislocation of Form"* Donald Kartiganer (1988) clarifies that Benjy gives voice to language that is extremely overloaded with "series of frozen pictures, offered without bias" (p.24). Benjy, who can hardly speak or utter words, seems to be more qualified to produce another language that is based on valid sensory perceptions. These perceptions are:

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[138] Benjy cannot offer valid communicative patterns. These patterns are not based on conventional norms of "language use". Further, Benjy's language reflects his chaotic inspirations and inner struggles. This language expresses pain, loss, and fear. Hereby, the language of mind cannot be easily understood due to its illusive design. Consequently, Benjy's communicative difficulty signifies his language deficiency.

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3.2.1. Visual Perception (Sight):

It should be noted that Benjy's visual abilities serve to structurlize his narrative experiences. These abilities indicate the possibility to re-arrange what is inside the mind by associating the desire to speak with other capacities to visualize the external world. Such association often illustrates the valid optic power to control the narrative events in details. For some critics, Benjy is considered as a competent observer who perfectly relates what he sees to what he thinks about. This powerful observation helps to develop his narrative mode. Therefore, Benjy's visual power develops his sensory perception. This perception allows him to relate objects with persons and places with a great sense of comport. Such comfort does greatly evoke readers' impressions. In front of the mirror, Benjy says "I got undressed and I looked at myself, and I began to cry" (p.73). This scene illustrates Benjy's powerful sense to visualize what is happening around him. Benjy's sight perception empowers his force of self-recognition. He perfectly sees and observes various events by depending on his visualization modes. The table bellow illustrates the power behind Benjy's visual sensations and sight perceptions:

Visual perception and sight power	
The sense of sight	**Illustrations**
Benjy pays attention to everything/He even narrates different events and memories in details	"Through the fence, between the curling flower spaces, I could see them hitting They were coming toward where the flag was and I went along the fence. Luster was hunting in the grass by the flower tree. They took the flag out, and they were hitting. Then they put the flag back and they went to the table, and he hit and the other hit. Then they went on, and I went along the fence. Luster came away from the flower tree and we went along the fence and they stopped and we stopped and I looked through the fence while Luster was hunting in the grass" (p.6)
He is a good observer/having good eye contact: Benjy's sense of perception is unified and stabilized by visual identifications (sight-based perception)	"Roskus was milking at the barn. He was milking with one hand, and groaning. Some birds sat on the barn door and watched him. One of them came down and ate with the cows. I watched Roskus milk while T. P. was feeding Queenie and Prince. The calf was in the pig pen. It nuzzled at the wire, bawling" (p.18)

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He perfectly describes the brightness of light, shapes, objects, and persons	"We ran through **the bright rustling leaves**. We ran up the steps and out of the bright cold" (p.7) "I could hear Queenie's feet and the **bright shapes** went smooth and steady on both sides" (p.10) "I went on with them, up **the bright hill**" (p.15) When we looked around the corner we could see **the lights** coming up" (p.22) "It was **brigh**t" (p.29) "The **bright shapes** began to stop and I tried to get out I tried to get it off of my face, but **the bright shapes**…I tried to keep from falling off the hill and I fell off the hill into **the bright, whirling shapes**" (p.30) "I looked at the fire again and **the bright, smooth shapes** went again." (P.32) "I looked at the **bright, smooth shapes**" (p. 36) "Then the dark began to go **in smooth, bright shapes**, like it always does, even when Caddy says that I have been asleep" (p. 41)
He can see the darkness of night and the dark shadows	"**The moonlight** came down the cellar stairs" (p.24) "The flower tree by the parlor window wasn't **dark**, but the thick trees were" (p.27) "The grass was buzzing in **the moonlight** where **my shadow** walked on the grass" (p.27) "It was **dark** under the trees. Dan wouldn't come. He stayed in the **moonlight**" (P.27) "Caddy came fast, white in **the darkness**" (p.27) "Caddy knelt down in **the dark** and held" (p.28)

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	"There was **a light** at the top of the stairs" (p.34)

"In the corner it **was dark**, but I could see the window" (p. 40)

"I squatted there, hearing it getting **dark**" (p.40)

"Then **the dark** came back, and he stood **black** in the door, and then the door turned **black** again. Caddy held me and I could hear us all, and **the darkness**, and something I could smell." (p.41) |

Table 3.2. Visual perception and sight power

3.2.2. Olfactory Perception (The Smell):

The muteness of words often delivers messages that are clearly understood with reference to diverse sensory perceptions. These sensory perceptions serve to interpret Benjy's unheard language. This silent man does consciously react and respond to everyone sourrounding him. The silence behind words can be hardly interpreted. More importantly, Benjy's olfactory sense receptor is powerfully activated to ensure his strong capacity for recording and memorizing diverse events. This smelling capacity develops his ability to percieve external world. Effectively, Benjy can appropriately understand what is happening around him due to his olfactory perceptions. He implicitly smells nature, bodies, and distinies. This sense of smell may deny the fact behind his physical handicap.

Indeed, Benjy can perfectly perceive memories of sadness and happiness through accurate olfactory capacities. He smells the spirits of the soul. He says "I could smell the cold" (p.4). Benjy does not feel, but rather smells the cold. This olfactory perception is directly connected to feelings and emotions. He also says "I could smell the clothes flapping" (p.9). This strong smelling sense empowers Benjy's perceptions and sensations as well. Benjy can smell (perceive) events even before telling him about them. This smelling sense is regarded as a perceptual identification which allows him to understand what is happening around him. The table below gives more illustrations about Benjy's olfactory sense perceptions:

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Olfactory perception and the power of smell	
The sense of smell	**illustrations**
Benjy smells the death of his father (Smelling death)	"A door opened and **I could smell** it more than ever, and a head came out. It wasn't Father. Father was sick there…We went down stairs. The stairs went down into the dark and T.P. took my hand, and we went out the door, out of the dark. Dan was sitting in the back yard, howling. 'He smelled it.' T.P. said. 'Is that the way you found it out.' (p.22) "Father **went away**" (p.24)
He smells Caddy's innocence (The smell of Caddy was the smell of nature, purity, and love)	"Caddy **smelled like trees**" (p.7-25-26-28-40) "Caddy **smelled like leaves**" (p.7) "Caddy **knelt and put her arms around me** and **her cold bright face against mine.** She **smelled like trees**" (p.8) "**You're not a poor baby**. Are you. **You've got your Caddy. Haven't you got your Caddy**" (p.8) "Caddy **smelled like trees** in the rain" (p.14) "Caddy said. "You mustn't cry. **Caddy's not going away**. See here" (p.25) "Her **hair was like fire**" (p.40)
He smells the loss of Caddy's innocence (when Caddy went away, Benjy lost her sense of innocence)	"Caddy put her arms around me, and her shining veil, and **I couldn't smell trees** anymore and I began to cry" (p.26)
Smelling sickness	"I **could smell the sickness**. It was a cloth folded on Mother's head. Her hair was on the pillow. The fire didn't reach it, but it shone on her hand, where her rings were jumping" (p.34)

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Smelling the love of mother	"Please hush." **Mother** said. "We're trying to get you out as fast as we can. I dont want you to get sick" (p.7) "Are you going to take that baby out without his overshoes." **Mother** said. "Do you want to make him sick" (p.8) "**Mother** took my face in her hands and then she held me against her. "My poor baby." she said. She let me go. "You and Versh take good care of him, honey" (p.8) "Do you want to poison him with that cheap store cake." **Mother** said. "Is that what you are trying to do. Am I never to have one minute's peace" (p.34). "**Mother** caught me in her arms and began to cry, and I cried" (p.36).
Smelling Quentin's abuse and humalation	He needs to be sent to Jackson, **Quentin** said. How can anybody live in a house like this. If you dont like it, young lady, you'd better get out, Jason said" (p.38). "Has he got to keep that old dirty slipper on the table, **Quentin** said. Why dont you feed him in the kitchen. It's like eating with a pig. If you dont like the way we eat, you'd better not come to the table, Jason said" (p.39).

Table 3.3. Olfactory perceptions and the power of smell

3.2.3. Tactile Perception (Touch):

According to Bermudez (1998), body parts are important tools for developing the human perception. The functioning system of human body regulates physical actions and reactions as well. These reactions are systematically organized to empower the human body. They further activate the dynamic interaction between the human body and external environment. Such dynamic fusion is necessary for enhancing the human sensory perception. In this vein, humans can recognize the physical response by stimulating the organic functioning of their bodies. Tactile perception is one of the most important orgnic forces of the human body. Touch perception consists of tactile functioning modes that are directly connected to objects. In the case of Benjy, his ability to manipulate objects with hands reflects his strategic force to activate the cognitive perception. Benjy's touch-based receptors enable

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him to perceive the shape, size, and weight of different objects. This sensory perception reflects the ability to communicate with his family members. In fact, Benjy can skillfully interact with others by depending on his hand, arms, and fingers. These tactile forces are exploratory tools which affect the human perception. Tactile perceptions are essential conditions for developing skilful interactions. The table below illustrates Benjy's tactile perceptions:

Tactile perception and the power of touch	
The sense of touch	**Illustrations**
Benjy accidently and unconsciously touches objects	"**My hand didn't stop and I didn't stop**. **My hand was trying** to go to my mouth but Dilsey held it" (p.33)
He touches or being touched by others	"She **put her arms around me** again" (pp.24-25) "Caddy **held my hand** out" (p.25) "**we held each other**" (p.28) "Father got up from the bed and **lifted me up** and Mother **put her hand on my head**" (p.34) "I **can carry him**, Caddy said. "Let me **carry him** up, Dilsey" (p.34) "Caddy **lifted me** under the arms" (p.34) "He's **not too heavy**." Caddy said. "I **can carry him**." "Well, I dont want him **carried**, then." Mother said" (p.35) "Caddy **lifted me** again" (p.35) "She **took my face in her hands** and turned it to hers" (p.36)
He touches fire and hot objects (putting hand where the fire is without articulating the shock of touching hot objects)	"It **was hot** on my chin and on my shirt" (p.15) "They held my head. It **was hot** inside me, and I began again. I was crying now, and something was happening inside me and I cried more, and they held me until it stopped happening" (p.15) "The glass **was hot**" (p.15) "It **was hot** inside me" (p.15) "…wiped my face and hands with **a warm cloth**" (p.17) "I **put my hand** out to where **the fire** had been" (p.33)

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Benjy's hands/arms are tactile forces to explore the world around him	"He came and caught **my arm**" (p.12)
	"Quentin held **my arm** and we went toward the barn. Then the barn" (p.14)
	"She took **my hand** and we went on past the barn and through the gate" (p.15)
	"She put **her hand** on my hand" (p.16)
	"She came and lifted me down and wiped my face and **hands** with a warm cloth" (p.17)
	"Caddy took **my hand** and we went down the brick walk" (p.18)
	"The stairs went down into the dark and T. P. took **my hand**, and we went out the door, out of the dark" (p.21)
	"I could hear them in the parlor and I clawed **my hands** against the wall" (p.23)
	"She stooped down and put the bottle in **my hand"** (p.25)
	"He came back and took **my arm**" (p.40)

Table 3.4. Tactile perception and the power of touch

3.3. Benjy's Attachment Modes:

Benjy's language is not based on words, but rather based on materialistic objects. This language is visualized and sensualized. Benjy's family members feel able to understand his behavioural acts due to his dynamic attachment with different objects. His physical attachment to various materialistic objects helps to understand the silence behind his voice. In relation to this, his emotional attachment to sister Caddy delivers another sense of spiritual inspiration that is deeply based on innocence, tolerance, and love. When Dalton was asking: "He can see. Dont. Dont" (p.30), Caddy responds that Benjy can see, hear, and feel what is happening around him. These capacities reflect the power behind his inpirations.

Therefore, Benjy's attachment modes are significant strategies which elevate his social value. Further, he has the unique ability to translate multiple voices. These voices provide him with details about different memories. In addition, they give him the chance to collect emotions and associate perceptions that might be lost. Benjy's inspirations qualify him with

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extra capacities which go beyond language restrictions. Despite the fact behind Benjy's restricted capacities, his visual, sensual, and physical recognitions urge to rectify the silence behind his voice. In general, Benjy's inner voice is heard due to his physical and emotional modes of attachment. These modes are explained bellow:

3.3.1. Physical Attachment to Objects:

It cannot be denied that Benjy's language is strange and unique. This language is differently expressed and articulated. It is attached to different inanimate objects just to provide insights to what is happening in his mind. Benjy's implicit actions offer more possibilities to understand his needs. These possibilities are interpreted as effective tools which reinforce Benjy's non-verbal communication. Sometimes, he feels unable to communicate his feelings to his mother. As a consequence to this failure, Benjy tries to relate his communicative voice to different objects surrounding him. This kind of attachment facilitates the interpretation of Benjy's unheard language. The mother, Dilsey, and Caddy feel able to interpret Benjy's non-verbal communication. They can easily understand his needs due to his attachment to different objects.

Such attachment clarifies the meanings which Benjy tries to convey. Objects such as: the fire, the slipper, and the mirror facilitate the comprehension of his internal voice. In this regard, physical attachments to objects are considered as valuable modes for expressing the self. Benjy's sensory language helps him to express his inner experiences, memories, and moralities. The fact of relating the sense to different objects reflects the ability to provide diverse meanings. Accordingly, the sense-based language often ensures the possibility to communicate the mind without offering any single word. The table below illustrates Benjy's physical attachment to different objects:

Physical attachment to inanimate objects The five recurrent attachments	
	Illustrations
	"He gave me **the flower**. We went through the fence, into the lot" (p.7) "She had some **flowers**"(p.8) "She gave me **a flower** and her hand went away" (p.9)

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The flower	"I held to the fence and looked through **the flower** spaces" (p.31) "There was **a flower** in the bottle. I put the other **flower** in it" (p.31) "Luster knocked **the flowers** over with his hand" (p.31) "I tried to pick up **the flowers**. Luster picked them up and they went away. I began to cry…**The flowers** came back" (p.31)
The fire	"**The fire** rose and fell behind him" (p.18) "There was **a fire** in the house, rising and falling" (p.19) "He was just looking at **the fire**" (p.32) "I looked at **the fire**" (p.32) "**The fire** went out of the mirror" (p.34) "There was **a fire**. It was rising and falling on the walls. There was **another fire** in the mirror." (p.34) "**The fire** came behind me and I went to **the fire** and sat on the floor, holding the slipper. **The fire** went higher" (p.34) "I could see **the fire**" (p.35) "She led me to **the fire**…I could hear **the fire** and the roof" (p.36) "Father brought Caddy to **the fire**…Only **the fire** was in it (p.36)
The slipper	"She gave me **the slipper**, and I hushed" (p.34) "I went to the fire and sat on the floor, holding **the slipper**" (p.34) "Has he got to keep that **old dirty slipper** on the table" (p.39) "I squatted there, holding **the slipper**. I couldn't see it, but my hands saw it, and I could hear it getting night, and my hands saw **the slipper** but I couldn't see myself, but my hands could see **the slipper**" (p.40)
The cushion	"It went onto **the cushion** in Mother's chair" (p.34) "Here's your **cushion**. See" (p.35) "Benjamin." she said. "Take **that cushion** away, Candace. Take **that cushion** away like I told you" (p.36) "**The cushion** went away" (p.36) "Here, you can look at **the cushion**, too" (p.36) "Then **the cushion** came back and Caddy held it above Mother's head. She drew Mother back in the chair and Mother lay crying against the red and **yellow cushion**" (p.36) "You can look at the fire and the mirror and **the cushion** too, Caddy said. You wont have to wait until supper to look at **the cushion**" (p.37) "Caddy gave me **the cushion**, and I could look at **the cushion** and the mirror and the fire" (p.39)
The mirror	"We went to Caddy's room. She sat down at **the mirror**" (p. 25) "The fire went out of **the mirror**" (p.34) "Caddy and Jason were fighting in **the mirror**" (p.36) "we could see Caddy fighting in **the mirror** and Father put me down and went into **the mirror** and fought too" (p.36) "He rolled into the corner, out of **the mirror**…They were all out of **the mirror**" (p.36)

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Table 3.5. Physical attachment to inanimate objects

3.3.2. Emotional Attachment to Caddy:

In different situations, Benjy seems to be affectively attached to his sister Caddy. He often connects his internal language to some objects which appropriately describe his feelings towards his sister. Caddy's slipper, for example, reflects Benjy's strong emotional contact with her. Such attachment to sister Caddy does greatly reinforce Benjy's affective force of inspiration. Caddy was the mother figure for him. In his earliest memories of Caddy, Benjy associates her faith, purity, and innocence with the smell of the trees. Caddy smelled like trees due to her great sense of innocence. Benjy associated this innocence with diverse inanimate objects just to clarify his affective relationship with Caddy. As he says, "I squatted there, holding the slipper. I couldn't see it, but my hands saw it, and I could hear it getting night, and my hands saw the slipper but I couldn't see myself, but my hands could see the slipper" (p.46). Caddy's objects inspire Benjy and activate his source of inspiration. His emotional contact with Caddy helps him to comprehend the external world. Caddy represents the order of Benjy's chaos. This order illustrates the ability to connect with the external world. Hereby, Benjy's affective attachment to Caddy translates the spiritual capacity to interpret feelings, emotions, and sensations of the deep self. Below are some recurrent expressions which illustrate the solid emotional attachment to Caddy:

Attachment to sister Caddy **Signs of emotional contact with Caddy**
-The close contact with each other: Caddy was the closest one to Benjy. They **grew** up together, used to play together, eat together, and go to bed together. This sense of closeness and emotional connection lead to create trust and security between each other.
-Caddy was the source of inspiration: Caddy shared funny stories with Benjy. In addition, both shared bad days, sad moments and hard times. Benjy's childhood memories with sister Caddy are never forgettable for both. Such nostalgic moments do greatly inspire Benjy to elevate his self-existence.
-Having solid emotional communication: Caddy's verbal/non-verbal communication with Benjy serves to develop his self-awareness, consciousness, and confidence. Benjy's emotional comfort and

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psychological relaxation are resulting from Caddy's support, assistance, and positive reflections. Her emotional aid and support help Benjy to construct a suitable identity that is based on courage, confidence, and self-acceptance.

-**Caddy's pure human aspects**: she mostly represents the transcendental aspects of love, innocence, and tolerance. These pure humanistic aspects are deeply smelled by Benjy. Caddy is as pure as a tree due to her humanistic manners. She is the force and energy to live peacefully and happily. The natural smell of leaves and trees purifies the soul with energetic power that spiritually transcends the human value.

-**Benjy's emotional dependence:** Benjy's happiness relies deeply on Caddy's existence. His positive mood and feelings of self-worth are positively affected by Caddy's presence. Benjy's self-esteem and self-worth are connected to external modes of emotional security. The secure treatment of sister Caddy regulates Benjy's affective mood.

-**Building trust and confidence**: Caddy's emotional assistance helps Benjy to build up a purified sense of self-assertiveness that is based on valuable aspects of respect, trust, and confidence. Such humanistic virtues are considered as basic strategies for asserting well-unified and strong personality.

-**She is an active listener:** Caddy's emotional support gives Benjy the ability to struggle and prove self-reliance. Benjy often feels safe, secure, and comfortable especially when he recognizes that his inner voice is heard and understood by Caddy. Benjy's non-verbal signs are significant communicative patterns which regulate the manner of self- expressiveness.

Table 3.6. The emotional contact with Caddy

4. Unsuccessful Rebellion: The Failure of Approving the Self:

In her "Textual Duration against Chronological Time: Graphing Memory in Faulkner's Benjy Section" (2009), Marjorie Pryse argued that Benjy's cognitive abilities are characterized with complex mental signs which negatively ensure his sense of loss. This loss, which is deeply installed in Benjy's mind, is delivered to mark his frustrations and chaotic reflections. It further impedes him from expressing the inner self. This complicated sense is characterized with various perturbations. Pryse illustrated that Benjy's fears and frustrations are strategically organized to actualize his temporal journeys and nostalgic memories. These memories are significant mental sequences. That is to say, Benjy's sense of loss is deeply reinforced by organized sequences of the inner mind. These organized sequences are controlled by the degree of consciousness which logically urge Benjy to narrate his past

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memories with a great sense of inspiration. His temporal journey is actualized by conscious modes of mental recognition. These modes are severely impaired by multiple forces of disability. Disability does not only affect Benjy's conscious modes, but also deepens his sense of loss.

According to Pryse, Benjy's sense of loss can negativey affect his mode of thinking. Impaired modes of thinking are basic mechanisms which structuralize cognitive disabilities. Benjy's cognitive abilities are challenged by deficient mental activities. Cognitive disability regenerates deviant social performances. It demonstrates the deviant construction of social identities. As being stated, this type of disability is empowered by impaitred mental functions. Benjy's perturbed mental functions are chaotically designed to assert his neureological problems. These problems impede him from enacting acceptable social performances.

Indeed, his chaotic mode of thought is associated with neurological perturbations. Benjy's mental disability and cognitive perturbations describe, characterize, and ensure his neureological deficiencies. In so many occasions, Benjy seems to be unable to offer valid and acceptable communicative utterances. This difficulty in offering positive feedbacks serves to mark his social failure. Cognitive difficulties frequently devalue Benjy's social participation. They further foster his social disintegration and isolation as well. By that, Benjy's sense of loss is significantly reinforced by diverse modes of disability. Disability often urges Benjy to resist and struggle to ensure his hidden force of consciousness. Unfortunately, this resistance is marked to gurantee Benjy's failure of self-empowerement.

It could be evident that Benjy's mental disability has negatively affected his social position. This disabled man is socially degraded due to his deficient mind and deformed body. From particular perspectives, Benjy's degraded social position could be more empowered by his valuable human characteristics. These characteristics can clearly mark his prestigious social presence. Further, Benjy's mind is deeply orignized by vivid and fresh images which perfectly ensure his conscious recognitions. According to Pryse, Benjy's degree of awareness is promoted by accurate modes of self-perception. This elevated sense of perception explains the hidden power behind his cognition. Benjy's mental disability can negatively affect his cognitive mode of thinking. Such affection creates serious mental perturbations.

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As a consequence to these perturbations, Benjy can fail in controlling his inner mind. This mind often delivers chaotic inspirations that are based on conscous/unconscious cognitive reflections. By that, aspects of self-awareness are reserved to extrapolate Benjy's inner thought. On the one hand, Benjy's mental disability is prescribed to determine his deficient performance. On the other hand, his inner mind is strategically qualified to ensure the conscious reflections. This fusion between conscious reflections and mental deficiencies reflects the chaotic thought of Benjy. Evidently, this feeble-minded child seems confused by his chaotic inspirations. This chaos is schematically organized by progressive sequences of mental recognition. From these perspectives, Benjy's consciousness is strategically impeded by severe forces of mental disability.

Benjy's cognitive abilities can clearly ensure his social presence. This existence is challenged by diverse forces of mental/physical disability. Indeed, Benjy is mostly classified as an idiot child whose mental capacities are seriously damaged. This damaged mind can negatively situate him within society. The idiot Benjy seems to be physically and mentally challenged by different forces of disability. These forces often impede him from re-generating valid social performances. Sometimes, Benjy seems to be more qualified than his brothers. This qualification is based on conscious modes of thought.

For Ted Roggenbuck (2005), Benjy's conscious thought does not necessarily ensure his social qualification. Social acceptance is structurally theorized by valid cognitive sequences which correctly ensure Benjy's mental health. As Roggenbuck said, "From the time of its original publication to the present, too many readers of Benjy's narrative have simply accepted this assumption [of Benjy's mindlessness] and as a consequence have oversimplified Benjy as a character" (p.590). From these words, Benjy's mindlessness serves to assert his confused thought and chaotic inspirations.

Conclusion:

It cannot be denied that Benjy is depicted with severe mental/physical disabilities. This character is neglected, mistreated, and abandoned by people around him. Those people mostly describe him as "mad" man with unsupported human behaviours. Benjy's mental/physical disability is significantly employed as an effective force for humulating him. This force of humulation makes him unable to defend for himself and improve his social existence. In so

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many occasions, Benjy seems unable to express his needs and desires. Indeed, most of his desires are negatively interpreted or misunderstood. Faulkner's Benjy does not receive much tolerance and sympathy from people (characters) surrounding him. By contrast, he is totally neglected and marginalized due to his deficient mental/physical capacities.

From critical viewpoints, Benjy can clearly convey and express his deep perceptions and profound emotions. These emotional reflections are valuable attributes which foster his humanistic inspirations, values, and virtues as well. Benjy's valuable human qualifications are promoted to mark his social integration. His identity is purified with clear human traits. Unfortunately, these traits are impeded by severe mental/physical disabilities. From comparative perspectives, Benjy's identity is distorted by multiple forms of disability whereas Orlando's identity is sexually diversified with mixed gender traits. This masculine difference between Benjy and Orlando will be clearly explained in the next chapter.

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Introduction:

This section investigates both of Orlando's and Benjy's masculine roles. It highlights the major traits which characterize the protagonists' physical appearance and moral qualifications. Further, it seeks to investigate the psychological frustrations which evoke their process of masculinity construction. In general, this section provides a detailed psychoanalytic reading about characters' psychological troubles which interrupt the process of masculinity development. It portrays characters' mind style and inner psyche as two systematic mechanisms which reflect and evaluate the masculine identity change. The type of masculinity being developed by characters exists to validate and qualify their male gender identity. To more clarify, the shifting modes of masculinity indicate the progressive development of male identities. Therefore, both of Benjy and Orlando are facing severe problems which seriously devalue their type of masculinity. These serious problems will be analysed in details.

1. Position and Social Status: Compared Traits and Characteristics:

To lage extent, Both of Benjy and Orlando are suffering from diverse psychological problems which impede them from effectuating the proper masculine presence. Orlando's masculine presence was prestigiously featured with appropriate male qualities. These qualities were, unfortunately, disoriented by Orlando who was directly attracted by femininity. Unlike Orlando, Benjy's masculine presence has been distorted by implicated features of disability. Benjy was, most of the time, trying to ameliorate his masculine presence by eliminating all the negative qualities which stigmatize his identity. Both of Benjy and Orlando have different traits and characteristics which make their masculinities easily distinguishable.

Indeed, Orlando is mostly characterized with valuable male qualifications. These qualifications make him socially prestigious and acceptable as well. Instead, Benjy's masculine traits are deficiently characterized. Unsurprisingly, Benjy seems to be physically and mentally qualified with deficient traits. In this vein, Orlando's physical appearance has greatly elevated his masculine presence whereas Benjy's physical handicap urged him to be a disabled man with unacceptable masculine presence. To large extent, both male protagonists have distinct traits and characteristics which make their masculinities distinguishable. The following tables summarize the main similarities and differences between Benjy and Orlando:

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1.1. Shared Traits/Characteristics (Similarities):

-The table below includes the common male interests which characterize both of Benjy's and Orlando's masculine identities:

Common male interests
Orlando/ Benjy
-**The need for achievement:** both have the desire to make significant accomplishments by mastering skills which meet their high standards. Orlando tends to achieve her desirable feminine presence by effectuating particular sexual transformations. Such sexual shift urges her to move from masculinity towards femininity. Benjy, in return, tends to achieve the proper masculine presence which has been directly affected by the distributed features of disability and sub-humanism.
-**The need for recognition:** both engage in and enjoy effortful cognitive activities which help in achieving particular social status, prestigious position, and skillful identities. In addition, both show positive attitudes toward their own capacities and capabilities to prove desirable intentions. This elevated quality is associated with a variety of positive psychological outcomes.
-**The need for assertiveness:** both direct their attention towards desirable identity attitudes just to ensure and assert their valuable sense of presence and existence as well. At one hand, Benjy aims to direct his distorted masculine identity towards more valuable masculine attributes. At the other hand, Orlando hopefully prefers to overload his masculine identity with sexualized qualities just to assert her newly determined femininity.
-**The need for socialization:** both focus on personalized objectives that help to reach the predetermined social goals. Both prefer to engage in behaviours that make them stand out from others. (attitudes which make them forcibly distinguishable from others)
-**The need for change:** both prefer to establish the adequate identity change. As being illustrated, both are less satisfied with their existing identities. As a reaction, they profoundly try to improve and ameliorate their presence by moving toward adequate modes of re-development.

Table 4.1. Common male interests of Orlando and Benjy

It appears evident from the table that both male protagonists have the same desires, needs, and attitudes towards their own qualifications. These qualifications mostly urge them

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to perform different acts which help them to achieve their goals and reach their intentions. In fact, both males are psychologically prepared to realize their intentional desires which are, certainly, different from one another. Stressing Orlando's intentions, he generally prefers to redirect his masculine identity towards femininity. His ambitious desires often lead him to empower his masculine status with sexualized qualities. These qualities are set to purify or simply validate his newly feminized sense.

In this regard, Orlando seems to be psychologically aware of his planned objectives. These objectives are essentially enriched by declared feminine attributes. Evidently, Orlando the male has been purified with well-designed feminine qualities which directly alter her gender attraction to female traits. Moving to Benjy, his desirable intentions to ameliorate his masculine status are clearly demonstrated. Indeed, he often shows positive intentions to reform his distorted image in society. Unsurprisingly, Benjy is psychologically prepared to ameliorate his masculine status. The speechless Benjy aims to design a profound combination between his retarded mind and deficient body as a decisive need to better effectuate his social presence.

Respectively, both male protagonists have the same intention to effectuate the social change. This change is differently featured or accomplished due to their resistive masculine qualities. More clearly, Benjy worked hard to ameliorate his masculine presence whereas Orlando has easily deactivated his masculine role. This masculine elimination is cognitively oriented by unacceptable gender manners. These manners are strategically validated just to ensure the feminine shift. Hereby, Benjy's process of masculinity reconstruction seems to be implicitly featured whereas Orlando's masculine deconstruction tends to be explicitly achieved. Indeed, Benjy often aims to reform his distorted masculine image, but his disability impedes such process of reformation.

Consequently, his designed process to effectuate the masculine recovery exists to be easily interrupted (due to his mental/physical deficiencies). By that, Benjy's desirable intention to improve his masculine identity tends to be associated with undetermined failure. This failure does not deny the fact behind his accomplished efforts for identity improvement. Unlike Benjy, Orlando has successfully effectuated her feminine presence by eliminating,

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rejecting, or simply distorting his masculine role. The female Orlando has successfully effectuated his masculine distortion by validating her sexualized feminine body.

In particular, Benjy's masculinity is forcibly implicated by qualities of mental/physical disability whereas Orlando's masculinity is decisively and intentionally implicated by sexuality. Both of Benjy and Orlando have shown the same desire to build up proper social positions. This shared need or desire urged them to achieve particular goals which directly affect their masculine status. More clearly, Benjy was more interested with applying appropriate masculine manners which help him to effectuate his social presence. His intention to re-construct masculinity urged him to apply or simply perform adequate manners and behaviours which reflect his great masculine sense.

This masculine sense is not favoured by Orlando who does clearly prefer to enrich her feminine identity at the expense of masculinity. Indeed, Orlando's personal needs of gender achievement have certainly affected his masculine power. This power often attracts Benjy who seriously struggles to gain it. Hereby, the masculine power was, for Orlando, the starting point to achieve her feminine desire. In return, this power was considered as the target quality, for Benjy, to prove his social presence. In this vein, both of Orlando and Benjy have the desire to make significant accomplishments. These accomplishments reflect the strategic capacity to re-direct the masculine presence.

Benjy's intended desire is typically delivered to ensure the process of identity reconstruction. Throughout this implemented reconstruction, the humanized sense of masculine presence tends to be practically ensured. Benjy's idiocy often denies the fact behind his valuable existence. His objectives for identity reconstruction are supported by the qualified modes of politeness, wisdom, and tolerance. Such aspects do elevate his masculine virtue and humanistic sense towards prestigious social positions. Benjy's humanistic qualifications cannot be easily denied especially his resistive manners for self-improvement. Such manners generally denote his elevated degree of consciousness.

This raised consciousness does also characterize Orlando's perceptual sense. This protagonist does not clearly show his intentional desire to re-construct masculinity (as Benjy did to restore his humanistic value), but simply decided to eliminate it by adopting newly feminized qualities. Orlando's process of masculinity deconstruction cannot be easily

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tolerated. Indeed, Orlando's choice to dissolve masculinity may clarify his rejection of any qualified male act. This rejection can stigmatize his identity. This identity seems to be empty from any purified masculine qualities.

Respectively, Orlando's stigmatized identity does not purify his humanistic sense. This identity is overloaded with unacceptable gender traits. These traits do clearly empower the feminine presence at the expense of masculinity. Hence, Orlando's intentions to deconstruct masculinity are explicitly determined. Unlike Orlando, Benjy has explicitly shown his desirable needs to reform his deficient identity. The common point between Orlando and Benjy is that both of them share the same characteristics which ensure their inner capacities to create the change. This change is differently expressed. Indeed, both possess the ability to create the change and move towards particular gender orientations.

Orlando's gender orientation is directed towards femininity whereas Benjy's gender orientation is directed towards masculinity. This difference in gender orientations is cognitively installed within their inner minds. Unsurprisingly, Benjy's/Orlando's self-esteem urges them to show and declare positive attitudes towards their offered selections. These selections exist to infer the re-configurated masculine traits. Evidently, their masculine traits are distinctively reconfigured due to their intended aims, desires, or selections. In this respect, Orlando's masculine traits are decisively deactivated whereas Benjy's masculine traits seem to be gradually refreshed.

1.2. Distinct Traits/Characteristics (Differences):

As being already noted, both of Orlando and Benjy have similar intentions, desires, and interests to effectuate the masculine change. In addition to these shared male interests, there are other traits which distinctively characterize those male characters. Below are the most distinct traits which differently characterize Orlando/Benjy:

1.2.1. Physical Appearance:

Current issues about body shape and physical appearance are highly reinforced to empower characters' identities. Indeed, both of Woolf and Faulkner have strategically focused on such issues as dynamic forces which strengthen characters' social positions. Aspects of prestige and social status are typically related to bodily-designed costumes and acceptable (fashionable) appearance. Prestigious characters often gain respect due to their well-improved

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social positions. In the case of Orlando, he mostly looks fashionable and glamorous. This aristocratic man is socially elevated due to his fashionable costumes and elegant appearance. These physical qualities are considered as relevant characteristics which build up, elevate, and perpetuate Orlando's social position.

Stressing Benjy's body shape and physical appearance, his characterized aspect of idiocy often exists to reinforce his social rejection. In fact, Benjy's deficient mind and deformed body are severely drawn to ensure his social elimination. This elimination urges Benjy to lose confidence, respect, and acceptance. In this vein, Orlando's body shape does vividly empower and elevate his social position whereas Benjy's deficient body devalues his social position. Hereby, body shape and appearance tend to determine the dimensional social dynamics of identity rejection and acceptance as well. The following table summarizes the main physical qualities which characterize Orlando's/Benjy's masculine presence:

External physical traits
Descriptive words for appearance/illustrations from the novels

Orlando's humanistic status	Benjy's animalistic status
-He is a young man with prestigious social position: "Orlando was "too <u>young</u> to ride with them in Africa or France" (P.3) "<u>Orlando's fathers</u> had ridden in fields of asphodel, and stony fields, and fields watered by strange rivers, and they had struck many heads of many colours off many shoulders" (P.1,2) "Considering <u>his age–he was not yet seventeen</u>–and that the sixteenth century had still some years of its course to run, were remarkable enough" (P.12) **-An aristocratic/noble man:**	**He is an idiot child with devalued social position:** "<u>Aint you a grown man</u>, now." Luster said. "Playing two weeds in a bottle. You know what they going to do with you when Miss Cahline die. They going to send you to Jackson where you belong. Mr Jason say so<u>. Where you can hold the bars all day long with the rest of the looneys and slobber</u>. How you like that." Luster knocked the flowers over with his hand. "That's what they'll do to you at Jackson <u>when you start bellering.</u>" (P.35) -An interview with Jean Stein Vanden Heuvel in (1956), Faulkner says: " I had already begun to tell it through the eyes of <u>the idiot child</u>"

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"Indeed, but it fitted her to perfection and dressed in it she looked the very figure of a noble Lord" (P.119)

The narrator describes how Sasha changes Orlando into a perfect nobleman "full of grace and manly courtesy" (P.29)

"His fathers had been noble since they had been at all." (P.8)

-Fashionable man:

"He – for there could be no doubt of his sex, though the fashion of the time did something to disguise it" (P.11)

"She opened a cupboard in which hung still many of the clothes she had worn as a young man of fashion" (P.119)

Handsome masculine man:

"The red of the cheeks was covered with peach down; the down on the lips was only a little thicker than the down on the cheeks. The lips themselves were short and slightly drawn back over teeth of an exquisite and almond whiteness. Nothing disturbed the arrowy nose in its short, tense flight; the hair was dark, the ears small, and fitted closely to the head" (P.10)

"He had eyes like drenched violets, so large that the water seemed to have brimmed in them and widened them; and a brow like the swelling of a marble dome pressed between the two blank medallions which were his temples (P.12)

Full masculine presence:

"Orlando looked himself up and down in a long looking-glass, without showing any signs of discomposure, and went, presumably, to his bath" (P.138)

Strong/energetic man:

"The thickness of his blood melted; the ice

(Lion in the garden, 245-46)

poor body image with bizarre/unacceptable acts:

"Keep him out about half an hour, boy." Uncle Maury said. "Keep him in the yard, now."

"Yes, sir." Versh said. "We dont never let him get off the place." (P.7)

-confusing sensory perceptions:

"She smelled like trees. In the corner it was dark, but I could see the window. I squatted there, holding the slipper. I couldn't see it, but my hands saw it, and I could hear it getting night, and my hands saw the slipper but I couldn't see myself, but my hands could see the slipper, and I squatted there, hearing it getting dark" (P.46)

Handicapped man/An animal-like:

"Now you aint got nothing to moan about" Luster said. "Hush up. I the one got something to moan over, you aint. Here. Whyn't you hold onto that weed" (P.35)

"Now, git in that water and play and see can you stop that slobbering and moaning."(P.19)

-Griffiths (2002) says: "The reactions of his family when Benjy demands to go outside suggest his animality." (p.172)

-Difficulty of holding/putting things (unable to perform daily routines):

Caddy volunteers to help Benjy eat. "I'll feed him tonight" Caddy said. "Sometimes he cries when Versh feeds him"

"Take this tray up." Dilsey said. "And hurry back and feed Benjy."

"Dont you want Caddy to feed you." Caddy said." (P.45)

"Take his overcoat and overshoes off." Mother said. "How many times do I have to tell you not to bring him into the house with his

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turned to wine in his veins; he heard the waters flowing and the birds singing; spring broke over the hard wintry landscape" (P.28) **Man of class (classy and elegant):** "The handsome body, and the well-set shoulders were all of them decorated with various tints of heraldic light, Orlando's face, as he threw the window open, was lit solely by the sun itself" (P.4)	overshoes on" "Yessum." Versh said. "Hold still, now." He took my overshoes off and unbuttoned my coat" (P.8) **-Difficulty of standing, sitting; and walking (physically challenged):** "Keep him away from the house, now." Dilsey said. (P.18) "She came and lifted me down and wiped my face and hands with a warm cloth." (P.17) "I can carry him, Caddy said. "Let me carry him up, Dilsey." (P.75) He put my overshoes on. "Someday I'll be gone, and you'll have to think for him." Now stomp Versh said. "Come here and kiss Mother, Benjamin." (P.8) They held me. It was hot on my chin and on my shirt. "Drink." Quentin said. They held my head. It was hot inside me, and I began again. I was crying now, and something was happening inside me and I cried more, and they held me until it stopped happening" (P.15)

Table 4.2. External physical traits characterizing Orlando's/Benjy's masculine presence

It appears evident that Orlando's Physical description is ranged from face to body. Such description makes him qualified with a prestigious appearance which clearly improves his presence and indicates his social position. Orlando the noble man seems to be physically characterized with well-designed masculine body. This body makes him "strong", "self-reliant", and "resistive" as well. These physical qualities have been already attributed to his ancestors whom courage and bravery purified their masculine status. Orlando's clothing items, fashionable style, and bodily designed traits have been extensively featured to indicate his/her dual gender performance. Such duality is evidently purified by the clothing style which gradually urged Orlando the male to be sexually attracted to femininity.

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This sexual shift is certainly perpetuated by the physical attributes which directly facilitate the dual combination between masculinity and femininity. To some extent, Orlando's femininity was not just a dream (woke up to find himself a woman) but rather a determined fact which has been successfully developed. This feminine development tends to be reinforced by bodily-designed features which qualified Orlando as a fe/male. By that, Orlando's physical status, body, and appearance helped him to play with his/her gender. This gender is purified by physical characteristics which directly enhance the sexual shift from male traits to female traits.

Moving forward, Orlando's physical appearance urged him to move from one sexual identity to another. This shift in sexuality has definitely eliminated his masculine power. Indeed, Orlando the aristocratic noble man has been psychologically struggling to better improve his physical presence. This struggle urged him to cover his body with fashionable feminine clothes. Such feminine clothes indicate the protagonist's intentions to feminize his body. Hereby, Orlando's masculine qualities (courage and bravery) seem to be gradually denied, eliminated, or simply disoriented due to the newly acquired feminine traits. Orlando's physical development is mainly featured by the characterized attributes of the body in addition to its covering clothes. These external qualities are promoted to develop the physical presence of Orlando. This presence is purified by the fashionable style of Orlando the fe/male.

In this regard, Orlando's physical appearance may clearly effectuate his/her sexual attraction to both sex-qualities. Such shifting sexuality exists to be predetermined by the physically designed traits. Orlando the male has been physically equipped with feminine clothes which clearly tolerate his sexual change. Throughout this change, the attributed sense of masculinity tends to be interrupted. This illusive masculine presence is effectively empowered by bodily designed traits which greatly enriched Orlando's sexual attraction to femininity.

It cannot be denied that Orlando is physically more privileged than Benjy. In fact, there are so many positive traits which perpetuate Orlando's physical appearance. These physical traits, which have qualified Orlando with a prestigious social position, have similarly stigmatized Benjy's presence. Undeniably, Benjy often represents the stigmatized image of

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the southern man. Faulkner's tendency to stigmatize the main character Benjy symbolizes the deteriorated image of the old south. Benjy seems to be physically and mentally unable to perform proper acts which reflect his masculine identity.

This physical inability and mental deformation are selectively designed to dehumanize Benjy. This fact of dehumanization is clearly supported by qualities of masculine deformation. Benjy the childish man is qualified with unsupported qualities (both physical and mental) which clearly define his subhumanistic status. Benjy's limited capacities do greatly affect his masculine presence. This presence is eliminated due to his deficient mode of interaction, idiocy, and autism as well. These negative characteristics qualify this "childich man" with severe mental/physical disabilities.

Stressing Orlando's physical presence, his/her prestigious body urged him/her to be a fashionable wo/man who wears costumes of both genders. Orlando the fe/male has clearly benefited from his/her body and other physical characteristics to effectuate the sexual shift from masculinity to femininity. This change in gender is well-improved by the guaranteed capacities of the human body which specifically effectuate Orlando's desirable choices. His/her desirable feminine choice has been prosperously delivered to support the integrated quality of sexuality.

Unlike Orlando, Benjy often works to ameliorate and improve his masculine presence by depending on acceptable male characteristics. Benjy's masculine virtues have been properly reserved, restored, or sustained whereas Orlando's masculine virtues have been intentionally distorted to effectuate the feminine shift. Orlando's masculine loss is considered as a personalized desire whereas Benjy's masculine loss is considered as a pre-determined destiny. The unique difference between both characters is that Benjy does everything to purify and glorify his masculine presence whereas Orlando does everything to eliminate his masculine presence.

Orlando the male is less qualified than Orlando the female. Indeed, this female is equipped with prestigious feminine qualifications. Unlike Orlando the male, the childich Benjy is equipped with well-improved masculine values. Despite the fact behind Benjy's disability, his masculine sense can be highly touched. Benjy's humanistic values do vividy mark his proper masculine qualifications. Evidently, he has never shown the desirable

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intention to hide the pure masculine virtues. Rather, he mostly works to prove his humanistic traits that have been fallaciously portrayed.

Benjy's self-expressive abilities, non-verbal interactions, and behavioural performances do clearly deny the negative recognitions behind his masculine presence. In addition, Benjy's muteness helped him a lot to consciously narrate events and record memories. By that, his realistic masculine sense seems to be seriously improved. This masculine improvement was not impeded by disability. To large extent, his mental/physical disability urged him to better improve his masculine reality. This masculine reality is explicitly hidden but implicitly achieved.

Hereby, Orlando's masculine sense seems to be explicitly distorted due to his feminine intentions. Her feminized style is overemphasized to guarantee the dissolved masculine sense. Such dissolution is seriously perpetuated by Woolf who aesthetically covered her protagonist with fashionable feminine costumes. It is evident that Woolf's feminine gender plays an important role in empowering Orlando's sexual orientations. More clearly, Woolf as a female writer has highlighted the feminine attributes more than other masculine attributes. Indeed, Orlando the female is more privileged than Orlando the male. By that, the gender of the writer reinforces biased preferences.

To some extent, authors' gender helps in defining and determining characters' physical qualities and personality traits. In particular, Woolf's female protagonist Orlando is the most predominant character within the novel. This character reflects Woolf's subversive gender modes. The biased reinforcement of female gender attributes theorizes the valid sense behind femininity. In this regard, femininity is the sexual category which attracts Woolf and her protagonist. This feminine attraction is generally pre-defined by diverse sexual combinations just to ensure Orlando's resistive power for enacting the newly designed female gender role.

1.2.2. Personality Features and Qualifications:

It cannot be denied that both of Orlando and Benjy have distinct male characteristics. This distinction is primary related to their masculine qualifications. Indeed, Orlando's masculine qualifications have greatly elevated him within his social context. His prestigious social class has been predetermined by the purified masculine traits which perpetuate his male

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existence. This prestigious existence often reflects the pure masculine nature of Orlando's ancestors. Stressing Benjy's masculine traits, his male qualifications seem to be severely affected by aspects of mental retardation. These aspects have definitely asserted Benjy's state of dehumnization.

In this respect, Orlando's prestigious masculine manners did practically mark his prosperous social position. Unlike Orlando, Benjy's confused masculine behaviours do clearly reinforce the state of dehumanization. These masculine behaviours are strategically highlighted to develop knowledge about characters' identities. Unsurprisingly, Orlando's personality features and masculine qualifications are more elevated than Benjy's. Such elevation did progressively ensure the dignified masculine purity which characterized Orlando's male existence whereas Benjy's degraded masculine features turned to assert his devalued human existence. In general, Orlando's/Benjy's personality traits are distinctively characterized as fellow:

Personality features and qualifications	
Orlando	**Benjy**
Courageous	Frustrated
Intelligent	Idiot
Determined	Reserved
Optimistic	Pessimistic
Open-minded	Close-minded (feeble-minded)
Relaxed	Depressed
Self-reliant	dehumanized
Self-understanding	socially retreated
Practical	Imaginative
Experimenting	Conservative
Outgoing	Reserved
Emotionally stable	Affected by feelings
Dominant	Submissive
Arrogant	Naïve
mature	immature
Self-independent	Group-dependent

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Controlled	Uncontrolled
Faithful (to his ancestors)	Wise/truthful

Table 4.3. Personality features and qualifications

From the table above, it appears evident that Orlando the male is more qualified than Benjy the childish. These qualifications urge to positively develop the masculine sense of Orlando. Unlike Orlando, Benjy's masculine sense eliminated due to the negatively delivered personality traits. The negative portrayal of Benjy's masculine identity is naturally empowered by the descriptive personality traits. To large extent, Orlando looks unsatisfied with these positive qualities which prestigiously elevated his masculine nature. Orlando's gender attentions were directly related to the feminine identity. Throughout the effectuated sexual transformation, Orlando's desires were functionally delivered to fuse these positive qualities with the newly selected feminine appearance.

Orlando's process to re-direct his male virtues has not been expected especially with the glorified masculine position which he truly gained. Unsurprisingly, Orlando's personality traits have been preserved to empower the feminine identity. Throughout this empowerment, his original masculine nature seems to be absurd and empty inside. In contradiction to this, Benjy's negative personality traits do not urge him to "change" or "transform" his masculine nature. Effectively, these traits have deeply obliged him to re-assess his masculine acts to properly identify his social position. Indeed, Benjy, who is unable to talk, walk or interact, seems able enough to express positive attitudes which deeply reflect the purified masculine nature.

Effectively, the purified masculine nature that is explicitly distorted exists to be implicitly valued. Benjy's masculine sense does completely differ from that of Orlando's. Indeed, Benjy hopefully tries to sustain and restore his existing identity by performing adequate manners. His manners are strictly codified by courage, wisdom, and sympathy. In addition, Benjy's "invented" voice and "interactive" mode especially with his sister Caddy often denote the great sense of respect. These "hidden" characteristics do clearly contradict with Benjy's distorted mind and deformed body. Unsurprisingly, his distorted mind and deformed body exist to ensure the stigmatized masculine nature. Such stigmatization tends to falsify the "hidden" values of Benjy.

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Stressing Orlando's masculine sense, his intention to re-direct this masculinity towards femininity can deeply theorize the stigmatized male performance. This performance is rather mixed with sexualized gender traits. Such sexual mixture reinforces the stigma which characterizes Orlando's masculinity. Orlando does not show any decisive intention to protect his masculine nature. Indeed, he was less satisfied with this masculine nature which prestigiously elevated him. Benjy's masculine satisfaction mostly urges him to work hard in order to prove and ameliorate his masculine position. Despite the fact behind Benjy's interrupted male traits, his intentions to ameliorate his masculine position are expressively felt.

As a matter of fact, Woolf has clearly elevated Orlando's personality traits whereas Faulkner has purposefully degraded Benjy's personality traits and characteristics. (He mostly devalued Benjy's humanistic sense) indeed, Orlando the male tends to be more perpetuated than Benjy who looks less qualified due to his permanent physical and mental deficiencies. Benjy looks unable to talk, walk, or even perform his social/personal duties. Orlando's physical presence is perpetuated in such a way that forcibly eliminated some moralistic issues being deeply inserted within his (dissolved) masculine identity. Faulkner's Benjy, in particular, appears to be mentally impaired with bodily deformed qualities.

This portrayal does not only stigmatize Benjy's personality, but also implicates it with unacceptable human traits. In fact, Faulkner described Benjy as an idiot man with dehumanized qualities. This manner of dehumanizing Benjy can greatly affect his masculine presence. Hereby, Benjy's personality is severely implicated by undesirable male traits. These "subhuman" traits do not necessarily reflect the moralistic sense of Benjy. This child-like man is recognized as the wisest man among his brothers. Through Benjy, Faulkner clearly aims to highlight the purified human sense being implicitly installed in his inner mind.

Therefore, Benjy, who is mentally and physically impaired, has greatly ensured his purified human qualities. These qualities are not directly perpetuated but implicitly installed in Benjy's mental schemata. Despite the fact behind Benjy's mental/physical disabilities, his masculine sense tends to be highly glorified. This sense is empowered by the characterized capacity of identity improvement. Benjy's severe qualities of physical/mental impairment do not impede him from developing, ensuring, or ameliorating the masculine gender. In addition

to this, Benjy's personality features and qualifications indicate the pure humanistic virtues behind his identity.

Undeniably, these humanistic virtues are positively evaluating Benjy's masculine qualifications. This masculinity, which is severely implicated by disability, is progressively developed to prove the validated human presence of Benjy. By a mean or another, Faulkner tends to reinforce the attributed purity behind Benjy's masculine identity. This identity is designed to ensure the human dignity. To wide extent, Benjy mostly struggles to prove his social integration by purifying the masculine presence with acceptable human characteristics. Definitely, Benjy (who is explicitly excluded due to his mental illness) tends to prove his humanistic sense by applying well-defined masculine values.

Benjy's masculine identity is empowered by well-defined human characteristics. These characteristics are deeply installed in his inner mind. In fact, Benjy most of the time shows a great sense of respect, wisdom, and tolerance. These qualities and many others often reflect the original masculine purity of Benjy. This disabled man carries valuable qualities of wisdom, dignity, and humanity which urge him to respect other persons surrounding him. Such characteristics often perpetuate the masculine sense of Benjy. His masculine identity is characterized with glorified male capacities which directly empower his social presence.

In this regard, Benjy's masculine identity is implicitly overloaded with well-improved male qualities. These qualities often deny the extended fact behind his mental/physical disability. Thus, Benjy's disability can greatly implicate his masculine presence. Undeniably, Benjy is mostly described as an idiot man who is socially reserved, pessimistic, and depressed. This literary portrayal is totally related to his pre-determined aspects of disability. By that, Benjy's disability does, to some extent, impede him from performing adequate masculine behaviours. These behaviours are appropriately performed but implicitly interrupted by severe qualities of mental/physical deficiency.

Definitely, Benjy's masculinity is severely interrupted by disability. This disabled man does clearly perform acceptable masculine behaviours which greatly reflect his sense of purity. These masculine behaviours are easily interrupted by severe sequences of disability. Hereby, Benjy's performed masculine acts are positively ensured with a great sense of acceptance. Unlike Benjy, Orlando's mixed gender acts are unacceptable due to his

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sexualized characteristics. Hence, Orlando's masculinity has been characterized with well-defined male qualities. These qualities did perpetuate his masculine identity, presence, and existence as well.

Orlando the male was dignified due to his bravery, courage, and self-reliance. These masculine traits tend to be negatively interrupted by other feminine qualities. As a result to this interruption, Orlando's masculinity has been seriously devalued. This devalued masculinity is typically related to her newly developed feminine choices. Such choices have clearly eliminated Orlando's masculine value. Respectively, Orlando's masculinity was intentionally and purposefully dislocated by newly designed feminine sexualities. Consequently, Orlando's masculinity seems to be directly implicated by sexuality.

Indeed, his masculine sense does typically differ from that of Benjy. The masculine sense of Benjy is characterized with acceptable male manners whereas Orlando's masculine sense is overloaded with mixed gender behaviours. This mixture in gender acts exists to falsify the reality behind the original masculine power. In fact, Orlando's masculine reality has been based on traditional conditions which strictly evaluate him as a real man. This traditional sense of masculinity has been seriously interrupted by femininity which has been occasionally implemented, reinforced, and ensured. Further, Benjy's masculine reality was clearly distorted by disability forces.

These forces have seriously affected his masculine purity, dignity, and humanity as well. As a strategic need to re-construct his distorted masculinity, Benjy was working hard to elevate his male presence. In fact, he worked hard to improve his deficient image. Benjy's had the positive intention to elevate his masculine presence whereas Orlando had negative intention to distort his masculinity identity. This negative intention made his masculinity devalued, empty, and absurd. Ultimately, both of Benjy's and Orlando's masculinities were distinctively assessed and evaluated.

Both of Benjy and Orlando were encountering different obstacles which implicated their identities. Benjy, in particular, has been psychologically forced to struggle for his distorted masculinity. Indeed, he was trying to develop his inner mind just to improve his masculine presence. It should be stated that Benjy was too satisfied with his masculine nature despite the fact behind its asserted deformity. Benjy's male presence has been forcibly

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impeded by severe mental disabilities that are purposefully employed to dislocate his masculine nature and identity as well. Thus, Benjy's aspects of wisdom and tolerance exist to reflect his acceptable manners and behaviours.

These values can add positive energies to Benjy for better approving his masculine manner. Benjy's masculine sense has been refreshed via deliberate processes of self-improvement. This masculine sense does not ensure the deformed nature of identity but rather denotes the valued sense of maleness. Unlike Benjy, Orlando was not satisfied with his masculine nature. This fe/male, in return, has definitely changed his masculine presence simply to adopt a new feminine one. This androgynous man does not have the intention to reform his masculine identity. His/her sexual mixture does not only distort his masculine identity but also stigmatizes his original human dignity.

Evidently, the original masculine sense has been dramatically impeded. Such impediment fostered Benjy's subhumanism. Orlando's masculine nature was also stigmatized due to his/her well-identified sexual reinforcements. To more summarize this masculine impediment, the table below illustrates how Benjy's maleness is naturally deformed by diverse forces of disability. Similarly, it illustrates how Orlando's maleness is naturally distorted by diverse features of sexuality:

The masculine interruption	
Benjy **The childish man with animalistic social position**	**Orlando** **The female man with humanistic social position**
-**Less than man/dehumanized status**: having degraded human status is part from the exercised force of humiliation which implicitly marks Benjy's sense of inferiority and sub-humanism. Indeed, Benjy has never been given the status of a human being. -**Having an animal-like mind:** Benjy is an animal-like whose presence is meaningless. He **moans** like animals. In addition, his muteness situates him as an animal that produces many sounds. In an interview with Jean Stein Vanden in 1956, Faulkner reinforces	-**Having attractive body shape:** Orlando the woman has a great advantage, she has gradually experienced both how it is to be "man" and how it is to be "woman". This hybrid experience has effectively developed the androgynous mind of the fe/male Orlando. -**The separate performance of gender:** there is a clear performance of the male gender, and there is a clear performance of the female gender. Orlando has been successfully a "man-womanly," then a

Benjy's animalistic status by saying: **"Benjy was not rational enough. He was an animal."** (Lion in the Garden, 1956: 245-46)

-**He is a curse rather than a human being:** Benjy is the symbol of all curses on the Compson family and this presages Quentin's suicide and Caddy's pregnancy.

-**Having unstable identity**: the name-changing of the narrator (Benjy, Benjamin, and Maury) demonstrates the change of identity (unstable identity).

-**The childish man/child-like man**: this man is unable to adequately grow up due to his severe mental depressions and physical handicap. Further, his childish manners do typically ensure his perturbed personality and confused behavioual acts. Benjy is **"forever-infantile retarded character."** (Jaqui Griffiths, 2002: 163)

-**The idiot man (mentally-retarded):** Benjy's idiocy and severe state of madness serve to ensure his subhumanistic status, inferiority and marginalization.

-**Having no sense of time:** for Benjy, time is stable and fixed. Time is the current moment. Readers often struggle to bridge the time gap between past and present events. Faulkner clarifies: **"To that idiot, time was not a continuation, it was an instant, there was no yesterday and no tomorrow, it all is this moment, it all is "now" to him. He cannot distinguish between what was last year and what will be tomorrow."** (Lion in the Garden, 1956: 147-48)

Unable to provide regular communicative utterances: Benjy cannot provide comprehensive patterns of communication. He can not talk, interact, or respond.

"woman-manly," (s/he is never woman and man at the same time).

-**There is a clear distinction between masculinity and femininity:** his gender role-change challenges the traditional stereotypes of gender categories.

-**The shift in gender acts:** Orlando's transformation from male to female and his/her way of performing both femininity and masculinity clarify how gender is made up by the repetition of some "performative" acts.

-**Orlando's (androgynous) identity is not perfectly balanced:** his sexual transformation has negatively affected his masculine attributes simply because Orlando remained woman forever. S/he does not play with gender but s/he has definitely transformed her/his gender from maleness to femaleness.

-**Performing gender via clothing:** costumes and cross-dressing are often associated with Orlando's gender performance. Orlando performs various gender identities through his/her different covering costumes. These costumes have also urged him to disguise his masculine identity.

-**Orlando's gender freedom:** s/he does not want to be restricted within one gender category. As Sackville-West did, she refused to act according to gender conventions. S/he chooses to act outside the underlined norms of society. In addition, Orlando the female was not satisfied with his biological male sex/gender.

-**Femininity as an escape from reality:** Orlando the man largely depends on clothing and costumes to create a new gender/sexual identity. The new Orlando wanted to reveal the arbitrary nature of gender.

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-**The autistic child:** his impaired intellectual disabilities and deficient mental processes serve to define his autistic manners. These manners do clearly devalue his social presence.

-**Different and deficient thinking mode**: Benjy thinks/feels in ways that are different from his family members. This difference makes the task difficult for them to understand him and interpret his non-communicated messages.

He is a group-dependent character: this dependence may clearly devalue and minimize his social position.

-**Unable to control the self:** the remarks and commands of Benjy's mother (Mrs. Compson) often determine the existing deficiency behind his mentality. This mad man is unable to express the self or take decisions. In addition, he can hardly interpret his needs and desires.

- **Having unspoken/unheard language:** Benjy's language is unpredictable. It conveys moans, sounds, and voices which resemble the chaotic order of the retarded mind. Lynn Berk (1990) writes: **"Benjy cannot hide behind words because he has no demonstrable language."** (Berk, 1990: 337) Benjy's unspoken language does indicate the severe mode of disability. His physical impairment (in particular) does profoundly urge him to use multiple non-verbal behaviours. Benjy, most of the time, tries to speak but he cannot. "**I was trying to say, and I caught her, trying to say, and she screamed and I was trying to say and trying and the bright shapes began to stop and I tried to get out.**" (p.34)

-**An innocent child with senseless attitudes:** he is highly attached to some inanimate objects and this

-**Fashion and physical appearance:** as pointed by the narrator, clothes influence the perception about gender. "**He – for there could be no doubt of his sex, though the fashion of the time did something to disguise it**" (p.11). Fashion does not strengthen Orlando's status as a man. Instead, it makes the reader confused whether Orlando's masculine gender is marked by fashion or not. It could be argued that Orlando's masculinity has been disguised by fashion wear.

-**A True English Lady:** Orlando has been treated as a lady. Clothing is one of the main contributing factors that shaped Orlando's female identity. The female Orlando **"had scarcely given her sex a thought"** (p.108)

-**From the true masculine gender to the new feminine one:** Orlando the woman managed her sexual transition with a profound grace, truth, and confidence.

When seeing "himself" as a "female" for the first time, in the mirror, she confidently recognized that she is the same person but with different sex traits. Orlando **"though she herself was a woman, it was still a woman…she flung off all disguise and admitted herself a woman."** (p.151) **"We have no choice left but confess – he was a woman."** (p.97)

-**Femaleness for the first time:** when the female Orlando left Turkey and returned back to England, she wore women's clothes. Orlando bought for herself a complete outfit. She wore the dress of a young Englishwoman of rank and sat on the deck of the "Enamoured Lady".

-**The confession of love and gender interchangeability:** in addition to Orlando, different characters have illusive gender identities. **"You're a woman, Shel!" she cried. "You're a man, Orlando!" he cried.** (p.164). Those characters have, in fact, mixed or androgenyous

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seems banal. At the same time, Benjy has particular perceptions which help him to correctly portray, describe, and characterize objects/people. Some examples from the narrated section: **"Mother came out, pulling her veil down"** (p.6). Benjy often concentrates and directs his attentions to what his mother is holding. So, instead of remaining silent, Benjy develops an attachment to objects just to guide his own experience with language. -**Unable to do his daily routines**: Caddy often helps him to eat. Her guidance is highly remarkable. The text reads: **"I'll feed him tonight."** Caddy said. **"Sometimes he cries when Versh feeds him."** **"Take this tray up." Dilsey said. "And hurry back and feed Benjy."** **"Don't you want Caddy to feed you."** Caddy said. (p.45) Caddy's guidance, helpfulness, and symphaty are the most sifnificant cues to determine Benjy's apparent inability to perform daily routines. -**A man with senseless talk**: Benjy's language may appear to be less convincible due to the redundant use of words. Such redundancy is typically related to the natural flow of ideas which directly purifies the conscious mode of self-expression. Benjy's repetition and redundancy tend to express the running mind which unconsciously records events with accurate attentiveness.	gender traits.

Table 4.4. Benjy's/Orlando's masculine interruption

2. Inner Psyche: Characters' Psychological Troubles:

It cannot be denied that both male protagonists are having different psychological problems. These problems are directly related to their state of mind, inner psyche, and cognitive perceptions. Indeed, Both of Benjy and Orlando are internally suffering from diverse problems which impede them from effectuating the desirable change. Evidently, they often encounter severe depressions, anxieties, and frustrations due to their masculine

presence. This presence reflects Benjy's/Orlando's challenging attitudes towards their performed male acts. Stressing Orlando's masculine presence, his male performances were practically feminized. This mode of feminizing diverse masculine acts generally denotes the psychological frustrations of Orlando.

This man felt the need to redirect his masculine presence as an urgent need to achieve particular gender desires. Orlando's gender shift has clearly stigmatized his masculine identity. Indeed, his identity has been stigmatized due to his transformative gender acts. Similarly, Benjy's masculine presence seems to be implicitly deformed due to his characterized disabilities. This disabled man has been psychologically struggling to better improve his masculine presence. In this regard, both of Benjy and Orlando are psychologically struggling to change their masculinities. They are psychologically depressed and confused whether to dissolve or restore their masculine identities. Such psychological conflicts create different crises. These crises are illustrated below:

2.1. Orlando:

2.1.1.   Lack of Visibility:

It has been clearly justified that most male characters are physically absent or invisible in most modernist works of 20th C literature. This absence can be closely tied to their ineffective social participation. It also reflects the conflicting struggle between their inner psyches and society's expectations. Absent male characters are those who are physically unpredictable or simply invisible by readers. This invisibility does clearly denote the tragic frustrations which characters suffer from. Invisible characters often appear with heavy problems. These problems do clearly disturb their psychological state of being. Most characters fail to resist such psychological conflicts.

This failure can easily mark the pre-determined powerlessness that is deeply rooted within characters' minds. In this regard, characters' bodies and facial characteristics are important indicators which reinforce their physical presence, social role, and participation as well. In addition to these indicators, elements of identity identification and gender signals are employed to ensure the valid physical presence behind characters. These literary combinations are asserted to fuse the physical presence with the psychological power. Such fusion eliminates any kind of social absence. Evidently, the solid reliance on valid elements of

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psychological power and physical presence can clearly determine the proper visibility behind characters.

Stressing Orlando's physical presence and psychological power, aspects of gender subversion lead to dramatically ensure his masculine invisibility. More clearly, Orlando's gender confusion has effectively ensured his/her dual physical design. This duality is tied to the predetermined nuance between maleness and femaleness aspects. Thus, Orlando's masculine presence exists to be falsified by other feminine traits especially after the sexual transformation being undergone by Orlando the man. Orlando's physical presence and psychological power were tested whether they contribute to achieve the feminine identity or the masculine identity.

In fact, Orlando's psychiatric nature was overloaded with diverse gender capacities which greatly perturbed his/her social image. From particular perspectives, Orlando the man was dissatisfied with his masculine presence. This feeling is directly related to his physical powerlessness. To more clarify this, Orlando the man was suffering from particular psychological troubles due to his pure masculine presence. This presence has socially threatened Orlando's sexual visibility and gender liberation (he felt restricted due to his unified masculine presence). Orlando's sexual limitations urged him to forcibly challenge his physical and psychological conditions. This challenge is done to clearly ensure the prestigious mark of gender liberation.

Effectively, Orlando's masculine presence was not glorified by him. As a consequence, he tried to prove his feminine presence on behalf of his masculine identity. This identity, for some critics, was correlated with unexpected sense of social invisibility, ignorance, and marginalization as well. Such characteristics have strictly enhanced Orlando's masculine absurdity. Orlando's absurd masculine sense was combined to diverse aspects of social failure. So, the failure of designing adequate social images may be logically fused to aspects of masculine invisibility. The negative perceptions behind Orlando's masculinity urged him to qualify his male presence with mixed gender qualities just to eliminate the indicated aspect of social invisibility.

This mixture in gender traits represents a new sense of gender power which forcibly elevates, perpetuates, or simply declares the social mode of visibility. This visibility is

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certainly supported by the selective attributes of femininity. In this vein, Orlando's desirable femininity asserts her physical presence, power, and visibility. This sense of satisfaction is empowered by the coercive combinations between sexuality, femaleness, and gender mixed determinations. Undeniably, the covering feminine traits are selectively and intentionally reinforced to prove the hidden force for effectuating the intended gender visibility.

Respectively, Orlando's visibility is directly enriched by the delivered aspect of femininity. The feminine gender shift may come to fortify Orlando's femaleness with well-defined sexual combinations. These combinations are directed to design the desirable mode of social visibility. As being already asserted, Orlando the man felt the necessity to redirect his social invisibility that was strictly tied to his masculine presence. His desire to liberate the self urged him to perpetuate femininity at the expense of masculinity. In fact, he was motivated to effectuate the feminine gender liberation.

The female Orlando has successfully ensured her social presence and sense of visibility by reinforcing the shifting mode of gender transformation. Hereby, Orlando the man (who has been less convinced by his masculine presence) tried hopefully to reassert an acceptable mode of social acceptance and visibility as well. Therefore, the redirected masculine attitude of Orlando the male can clearly mark or determine his deficient manner of improving the self. Indeed, Orlando the man failed in developing and ameliorating his masculine identity. This man was decisively convinced with the renewed gender capacity which helps him in designing a prestigious social class, image and positron as well.

Such prestige is applied to empower the transitional shift in sex/gender characteristics. Certainly, the prestigious Orlando is the one who has seriously undergone the sexual transformation to better purify her feminine virtues. The female Orlando, then, becomes so prestigious due to his newly inserted sexual attributes. As a matter of fact, this prestigious man is definitely stigmatized by the distorted masculine identity. Such distortion has been supported by particular gender subversions. In a memorable scene, Orlando (the male) spent hours looking at paintings of his ancestors.

Such nostalgic memories might urge him to establish a new direction in life that is empowered by the honorable culture of the ancestors. Orlando was wondering if he had the chance to live "in the shadow" of his ancestors. Unfortunately, the dreaming Orlando has not,

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effectively, strived to create for himself a fixed identity that would be preserved within his social context. In fact, Orlando's passiveness has greatly impeded him from imposing honor and respect. This man was unable to struggle and defend to maintain an identity that purely represents his ancestors and reflects their nobility, dignity, and honor. Hence, Orlando's sexual determinations have offensively urged him to be a new female man within his society.

The female Orlando seeks to obtain a particular degree of respectability that would grant her social recognition and acceptance. As a respectful woman, Orlando may function within society in a manner that allows her recognize the perceived reality behind femaleness. Orlando's femaleness is often regarded as an acceptable gender identity that purifies the co-existing design of social prestige and physical presence. These aspects do clearly perpetuate Orlando's decisive force of femaleness which, in response, glorifies the determined quality of social visibility.

Orlando constructs, for herself, a new identity that would greatly elevate her sense of social acceptance. Such acceptance is tolerated by those elements of bodily covered items and other physical characteristics of external appearance. The female Orlando constructed an acceptable social image that reflects her external and internal qualifications of femaleness. These features of femaleness are externally enriched by the covering costumes of the body. More clearly, Orlando has clearly shown or simply ensured her feminine presence by implementing well-defined female manners.

The efforts to ensure the feminine perception are apparent in Woolf's novel. The state of instability which Orlando the male has previously experienced led him to reinforce his social existence with acceptable modes of self-determination. This determination is directed to ensure the feminine desire which has offensively sexualized the behaviours of the new Orlando. By that, the masculine identity has been manipulated to more offer new social forces of gender liberation. Indeed, masculinity has been added, inserted, as well as included within the frame of sexuality as an effort to feminize Orlando's nature of maleness.

Throughout this process of feminizing the male nature, the characteristics of social invisibility, instability, and ignorance are re-directed to assert the re-newed identity being based on mixed sexualities. Hereby, Orlando's masculine components were diversified with

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indefinite mixtures of sex/gender. This mixture would appear to validate the social mode of identity acceptance. In fact, Orlando the fe/male would believe that he had successfully achieved the social mode of gender liberation. Such liberation seems to adjust the masculine power with a variety of challenges that essentially threaten males' hegemonic aspects.

According to Peter Middleton (1992), males' authority and powerfulness are generally fostered by traditional cultures to encourage their masculine disconnection[139]. Males may prefer to be disconnected from any renewed culture which fuses their masculine tradition with modern qualities of strangeness, illusion, and alienation. These modern characteristics can widely emphasize the structure of hegemonic isolation. The power of hegemonic masculinity elevates the masculine sense with well-structuralized male conditions. Such elevation does clearly fuse the masculine practice with well-structuralized features of hegemonic practice.

By that, aspects of social disconnection and isolation do reinforce the elevated force of hegemony behind males' existence. In this respect, males can construct well-defined masculine positions with reference to those social conditions of disconnection and isolation as well. From modernist perspectives, the hegemonic structure of social disconnection has been clearly re-evaluated by the modern man who is culturally convinced by the renewed gender practice. This modern man may not appear to be interested with such aspect of social disconnection. By contrast, this man may profoundly prefer to be socially integrated within the renewed modern structure which forcibly elevates his gender force.

2.1.2. Low Expectations:

Masculinity is understood as an individual product which is deeply rooted within the socio-cultural framework[140]. The masculine power and male authority are strictly ensured by

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[139] In his "The Inward Gaze: Masculinity and Subjectivity in Modern Culture" (1992), Middleton has critically reviewed the cultural link between men and their masculinities. For him, the traditional man appears to be deeply attracted by the original masculine virtues which clearly elevate his hegemonic male sense. This elevation urges him to be socially disconnected from any renewed gender structure. That is to say, the masculine man exists to be traditionally rooted within pure social traditions. Unlike the modern man, he mostly appears to be socially interested with the renewed modes of gender modernization. Such modes may negatively affect his traditional sense of masculinity. As a matter of fact, these renewed modes of gender socialization and liberation urge most (interested) men to be socially connected with the modern codes of gender practice.

[140] In her most referential work: "Masculinities" (2005), R. W. Connell says: "In speaking of masculinity at all, then, we are 'doing gender' in a culturally specific way" (p.68). For her, the masculine product represents the

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the traditional set of society's norms. The masculine man is socially expected to perform acceptable male practices which ensure his correct and valid gender participation. Establishing the valid sense of social acceptability is connected to the powerful male practice that forcibly perpetuates the desired expectations.

Males may be decisively obliged to perform acceptable roles which directly enhance the social structure of reliability, acceptance, and expectation as well. Stressing these words, males whose identities adhere more closely to maleness and masculinity can greatly retain social power, prestige, and dominance. Those males often interpret the social codes of gender acceptability. They also impose a fixed sense of masculinity. The masculine force which correlates with society's structures is interpreted as a powerful mode of hegemonic determination. Effectively, the hegemonic masculine structure does essentially determine the purified male practice which correctly reflects the solid social participation.

In this vein, males who correctly validate their masculine participation do effectively ensure their correct social participation in accordance to standard gender practices. This correctness indicates the adequate male performance that is culturally expected. Thus, men with accurate male performances would resistively include their masculinities within the frame of hegemony. Hegemonic masculinity would certainly "refer to a particular idealized image of masculinity in relation to which images of femininity and other masculinities are marginalized and subordinated" (Barrett, 79).

Unsurprisingly, the proper masculine practice would be disintegrated from any form of marginalization and subordination as well. Hence, males and females with accurate masculine and feminine practices feel obliged to ensure their hegemonic power. In this regard, the masculine man, due to his pure hegemonic practice, can widely protect and secure his male gender status from the threatening conditions of subordination and marginalization. Such protection reflects the decisive manner for performing acceptable male practices as being socially and culturally expected. As a consequence, society's expectations should never contradict with the original sense of masculinity.

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socio-cultural combinations of gender practice. This practice is culturally reinforced by the strict performance of male gender traditions. Males should clearly enact or perform their masculine roles with reference to well-defined socio-cultural dimensions.

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Hegemonic masculinity (in addition to other masculinities) exists to ensure the socialized sense of maleness. Masculinity and maleness do clearly support the strict structure of male gender practice that has been traditionally underlined. Males, who intentionally violate such strict gender practice, may definitely relate their masculine force with unsupported characteristics. These characteristics can forcibly distort, implicate, or simply redirect the original masculine practice. According to Vandello and Bosson (2013), masculinity is regarded as a precarious and anxiety-provoking state which urges most males to reconsider its dynamic conditions. They further add that men are expected to demonstrate their pure masculine force through a set of restrictive behaviours.

These behaviours include repressed emotionality, aggression, and risk-taking. Men, by that, may experience severe masculine conditions which create diverse types of psychological frustration and perturbation. Evidently, males who have the desire to empower their masculine performance can find difficulties that are typically related to gender role conflict (GRC) issues. For Mahalik, Burns, and Syzdek (2007), standard masculine norms (SMN) may not conform to GRC perspectives. This contraction is delivered to express the valid qualifications being offered (by GRC theory) to men and women for the sake of renewing the existing masculine/feminine traditions.

Mahalik, Burns, and Syzdek further explain that the masculine role which properly perpetuates rigid gender traditions can effectively contradict with the renewed perspectives of GRC theory. This theory is diversified with renewed gender qualities which urge men and women to mitigate their masculine/feminine practice. This mitigation includes aspects of gender re-development. From particular perspectives, men as well as women may gain the chance to change or simply revolt against the strict gender structures being traditionally asserted. Stressing O'Neil's assumptions (2008), the masculine norms can be largely associated to aspects of stress, repression, and anxiety that are structurally re-generated from gender role conflict theory.

Such association between masculinity traditions and gender conflicting issues could empower males' social role and participation. In other words, males can simply apply re-newed gender practices that conform to the conflicting ideology of gender subversion. More

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clearly, renewed masculine roles cannot essentially determine or reflect males' strict applications to maleness traditions. Men, due to some stressful conditions, may struggle against the hegemonic masculine structure. This structure (for those struggling men) may represent the offensive gender practice which impedes their gender liberation.

In the case of Orlando, he was mostly purified with original masculine traits. These traits reflect the inherited masculine traditions. Orlando's ancestors strived to create prestigious masculine identities which deeply define their masculine heritage. This heritage has been characterized with glorified male traditions. Orlando the man was seriously enrolled with strict masculine traditions that typically ranked his ancestors within prestigious social positions. Through time, Orlando has gradually combined his ancestors' masculine traditions with renewed gender capacities. Such combination may clearly denote Orlando's desires to be disintegrated from the ordered masculine image which has successfully defined his ancestors.

This preferred disintegration tends to be overloaded with unsupported gender mixtures. Orlando strived to defend for his dreams, hopes, and desires which he thought they cannot be achieved or realized. As a response to his high expectations and designed destinies, Orlando the man wanted to gradually redirect his masculine presence. This presence, for him, may clearly contradict with his designed expectations and desirable needs. Consequently, Orlando the man started to relate his masculine power with other gender combinations. For Orlando, the existing masculine heritage often contradicts with his desirable needs and future expectations.

Orlando's desires and expectations can be greatly falsified by his masculine participation. Masculinity as a practice is characterized with particular hegemonic conditions. These conditions, for Orlando, may clearly contradict with the renewed gender combinations. Certainly, the hegemonic practice does effectively contradict with Orlando's renewed gender behaviours. Orlando was strictly confused about his selective desires and expectations. It appears evident that Orlando the man has not the intention to dislocate his original masculine power. At the same time, he did not want to deny his dreams, desires, and expectation. As a result to this confusion, he strictly combined his masculine purity with sexualized gender qualities just to achieve his future expectations.

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Indeed, Orlando the man has unexpectedly become Orlando the woman as an urgent need to clarify, perform, or achieve her future expectations. This shift from masculinity to femininity has negatively affected his pre-determined masculine purity. Effectively, this gender fusion does not truly preserve the masculine origin. By contrast, this combination can deeply distort the masculine virtue. It can further combine it with undesirable hopes and low expectations. In this regard, Orlando's designed gender shift has greatly implicated his masculine force via diverse sexual selections.

Likewise, Orlando's masculine existence has been seriously threatened by the sexual force being gradually ensured. The female Orlando appeared as a modern woman who has effectively covered her external body with well-selected feminine costumes. Orlando the female did not show any kind of gender return to her previous masculine identity. Indeed, she mostly devoted her time in ameliorating her feminine presence and appearance as well. Orlando's feminine participation has been pre-determined by particular sex qualifications which vividly perpetuated her shifting female gender. This shift is typically related to prestigious feminine expectations which tend to elevate Orlando's social status.

It could be evident that Orlando's masculine status has not been much favored especially by "him". As a result to this, he preferred to overload this status with feminized qualifications as to ensure her future expectations, needs, and preferences. In this vein, the conformity to masculine norms is often combined with repressive conditions and violent behaviours. These masculine aspects, for Mahalik (2003), are significant conditions that raise the hegemonic male power. This power is generally fused with prestigious social modes. These modes do not attract Orlando the male due to his renewed gender inspirations.

Stressing Ryff's assumptions (1995), the masculine norms have socio-cultural dimensions which reinforce aspects of self-acceptance, autonomy, and other male mastery conditions. Such dimensions theorize the fused connection between masculine norms and male qualifications. Men, who are unable to apply proper masculine traits, may feel the need to overload their identities with well-defined male gender qualifications. Those men, for Ryff, are deeply interested with the masculine norms which characterize their male qualifications. The masculine norms that conform to male gender qualifications are needed especially when

young males start exploring the evolution of their masculine identities. The social factors that promote or hinder the masculine norms may be relevantly tied to males' diverse interests.

As being already illustrated, males may appear to be interested with the original masculine traditions or simply attracted by the renewed capacities of gender transformation. Stressing Orlando's mixed gender roles; s/he seems to be attracted by the transitional feminine qualifications. This attraction regulates his/her masculine presence with reference to feminized realities. Orlando's feminine attraction has greatly influenced his deeper determinations about masculinity interests.

Unsurprisingly, the female Orlando was attracted by the feminine aspects which necessarily empower her pre-defined expectations. These expectations will be less effective if they are associated with severe (strict) masculine conditions. The masculine nature urges Orlando to be a strict man with autonomous decisions. These decisions are codified to assert the masculine reality. This reality has been much favoured by the new Orlando due to its elevated aspects. By that, the new female Orlando preferred to cover her dreams, desires, and future expectations with prestigious feminine qualifications. The increased interest about femininity issues can be justified by the underlined desires of the dreaming mind.

Orlando's inspirations exist to assert her desirable feminine interests. Her dreams and inspirations were logically tied with the feminine manners. The multidimensional model of masculinity perpetuates aspects of power, dominance, and authority. Such conditions are forcibly designed to enhance the masculine practice with hegemonic attributes. These attributes are beyond the inspirations of Orlando the female. Her dreaming desires can be organized and collected within the perceptual feminine repertoire. This repertoire often decodes, deciphers, or simply interprets the dreaming desires of this female man.

2.2. Benjy:
2.2.1. Lack of Control:

It cannot be denied that Benjy's retarded state of mind has negatively affected his perceptual and emotional attitudes. Benjy is considered as an idiot man with confused emotions, feelings, and perceptions as well. Feeling of anger, depression, or repression can be

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deeply perceived throughout Benjy's resistive behavioural manners. These manners tend to express the noble aspect of determining self-existence. Benjy's mental confusion may clearly ensure his severe state of madness. This madness tends to reinforce the stressful mood of Benjy. To large extent, Benjy's feelings and desires are strategically organized by his moralistic combinations.

Such combination between morality and madness can effectively re-generate correct mental connections. These connections urge Benjy to establish valid and accurate modes of mental decisiveness. In order to achieve successful communicative interactions with Benjy, it is necessary to know "the artful association of ideas and of the art of breaking false or unnatural associations, or inducing counter-associations" (Gregory, 1765, p. 186). Through these interactions, new modes of thought can be re-installed. Definitely, Benjy's false associations can be easily replaced by correct modes of self-expression. Such replacement facilitates, ensures, or simply determines the valid power of self-control.

To large extent, Benjy's madness eliminates or simply devalues his interactive patterns. This madness often ensures Benjy's lack of control especially in expressing his needs and desires. Sometimes, he tries to make solid mental combinations just to sustain the moral value of social harmony. In his conference, the philosopher Piers Benn (1999) suggests "in the case of psychopaths, the incapacity is one of understanding, and it entails a lack of engagement in any real moral dialogue with others, and a failure to participate in a shared moral world. Since blame and punishment are fundamentally communicative, they fail in their aims when it comes to psychopaths" (p.35).

From these words, it appears evident that madness represents the psychopathic condition which falsifies the sense of reality behind any communicative event. In the case of Benjy, he mostly feels unable to make solid balances between his internal experiences (mental deficiencies) and verbal communicative patterns. His deficient language may clearly reflect the existing failure in creating moral balances between internal and external conditions. To some extent, aspects of morality and relaxation can adjust the deficient mode of thinking. If Benjy's moral codes are affected by some stressful combinations, his ability to control the self will be less effective.

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In this respect, Benjy may fail in establishing effective moral combinations that are based on valid interactive acts. In so many occasions, he tries to invent or create a special "voice" which determines his moralistic values and purified inspirations. Benjy's deficient language can be urgently rectified by the newly invented voice which certainly asserts his communicative appropriateness. He can clearly combine his inspiring voice with different materialistic objects to better effectuate the sense of self-existence. This voice can successfully ensure Benjy's abilities and capacities to prove self-existence.

From particular dimensions, Benjy's deficient manner of expressing the self has been dramatically tied to severe mental conditions. The solid connection between madness and language deficiency can enhance Benjy's failure of self-control. Such lack of control, being fortified by various mental perturbations, leads to reinforce the communicative illusion. From critical perspectives, Benjy's deficient language cannot ensure his communicative failure[141]. Benjy's "invented voice" can assert his ability to consciously express and control the self.

In psychology, issues of madness and mental perturbation may clearly reinforce the positive sense of self-existence. This existence reflects the proper manner of self-perception. In his paper "Madness, Language, and Theology" Richard Arrandale (1999) has clearly discussed the systematic link between language and madness. For him, the language of mad people can positively develop their spiritual sense and cognitive perceptions. Throughout this language, the material world may be effectively ameliorated or improved. Thus, language and mental illness tend to indicate the positive development of self-perception.

Perceptions about the inner mind and the external world can be positively assessed to re-direct the existing sense of loss. In the case of Benjy, his "invented" language is directly affected by the material world. This affection can coercively perpetuate the sense of existence which perfectly elevates Benjy's social position. Stressing Arrandale's assumptions, the language of madness may raise valid interpretations about mad people and their cognitive disabilities. Indeed, this language may enhance their social existence by eliminating any kind of perceptual loss.

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[141] Language is not the unique medium to express the self. Non verbal cues, in particular, can clearly validate the sense of inspiration and consciousness which have been deficiently interpreted due to Benjy's madness.

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According to Arrandale, relating language to correct and valid mental experiences may lead to re-direct the actual mode of madness. More clearly, the language of madness can be acceptable for its delivered aspects of wisdom and innocence. These characteristics determine the activated mode of perception. The value behind these perceptions cannot be explicitly indicated. By contrast, it can be implicitly felt through its spiritual connections and cognitive combinations. Therefore, Benjy's deficient language can implicitly regenerate valid spiritual values. These values reflect the deeper side of cognitive consciousness. In fact, Benjy seems to be more conscious about his verbal and non-verbal interactions. Such consciousness tends to be negatively interpreted due to his deficient mode of expressing the self. This mode of deficiency is severely reinforced by aspects of mental impairment and physical deformation.

As a consequence to these deficient aspects, Benjy tends to recognized as an idiot man who cannot regenerate valid communicative expressions. Such recognition can clearly reinforce Benjy's sense of loss. For Arrandale, the language of madness delivers some communicative signs which cannot be easily understood. These signs work to eliminate the communicative ambiguity. Such signs should be further analyzed just to infer the intended meaning behind them. The communicative analysis of signs can eliminate the existing hostility which stigmatizes Benjy's existence. His controlled sense of perception is designed to effectuate the accurate mode of self-expression. Language, as an expressive feature, reflects diverse communicative signs that can be correctly or wrongly conveyed by mad persons. Arrandale further explains:

> Words such as depression, anxiety, manic and schizophrenia are now
> part of everyday language, but they are all too often used either
> incorrectly, to describe everyday feelings, or as terms of abuse. In
> whatever way they are used, such everyday usage leads to
> misunderstandings and eventually robs them of any 'real' meaning
> they may have. (p.195)

In an essay titled "A Rhetoric for Benjy on language in The Sound and the Fury" (1982), Moffitt Cecil identified some "problems" which characterize Benjy's language. Problems of language within Benjy's section create a kind of illusion which contradicts with

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his realistic perceptions. Language being invented by Faulkner serves to sustain the illusion of Benjy's mental deficiencies. This language also functions as a verbal medium for transmitting "good" perceptions. Benjy's problems of language are clearly connected to his physical and mental experiences. These experiences are conveyed and developed through language. For Moffitt Cecil, Benjy's language or voice reflects the solid connection between self-perception and mental experiences.

This kind of connection leads to determine the cognitive mode of control. Benjy's deficient language is implicitly expressing the conflicting desires of the mind. This language further expresses the organized state of mind. Such conflicts do seriously create problems at the level of language expression. By that, Benjy's deficient language urges him to lose control over the self simply because the conflicting internal desires do affect his manners of expressing "good" perceptions. In this regard, problems of language are evoked by the inner sense of perception and by the conflicting mental modes as well.

Benjy's mental pressure urges him to chaotically express the self. His frustrations are systematically delivered to reflect the conflicting state of mind. Several critics noted that Benjy's "invented voice" serves to locate the degree of consciousness being silently reinforced. The communicative illusion that is internally and externally delivered illustrates the degree of mental perturbation. This perturbation tends to reinforce the severe state of madness. Thus, Benjy has invented a new language which asserts his failure.

According to Andre Bleikasten, his voice is considered as an "idiolect" language that "forms a closed system, a strictly private code, designed to suggest the functioning of an abnormally limited consciousness" (p.68). From particular perspectives, Benjy's voice is diversified by the use of sounds and smells that successfully develop his state of awareness. This voice helps Benjy to develop a clear attachment to objects that work as key-guides for his own experiences with language. By that, the "invented" voice of Benjy is considered as an effective tool for establishing solid and stable social position.

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2.2.2. Depression and Demoralization:

From particular perspectives, Benjy's psychological state is chaotically overloaded with perturbed feelings and emotions. This perturbation can prove the diversified perceptions and recognitions within Benjy's mind. At one hand, Benjy is portrayed as an idiot child who is socially isolated from others. At the other hand, he appears as a wise man who knows how to act and react. Such contradiction may make the reader wonder about "the state of being" which truly characterizes Benjy's illusive perceptions and confused reflections. Benjy is mostly introduced as someone who has lost the great "sense of self".

This loss indicates the logical mode of social disconnection. More clearly, Benjy's sense of loss set barriers between him and the external world. Feelings of isolation and strangeness which Benjy suffers from make him psychologically depressed and demoralized. To some extent, Benjy cannot arrange his thought. Perhaps this inability conveys subjective interpretations about his perceptual and spiritual world. It is sometimes impossible to feel and recognize what is happening "inside" Benjy's mind. This mind is overloaded with diverse experiences which ensure the strange mode of perception.

In his book Madness and Modernism (1992), the psychologist Louis Sass has clearly explained the strategic link between experiences of "madness" and "modern arts". This link creates a particular sense of self-consciousness. For him, mad narrators are conscious about their living experiences. Sass further adds that mad characters' living experiences create a kind of "hyperreflexivity" which urges them to combine these experiences with the external world. Such combination helps them to ensure the true sense of social existence via well-defined experiences of hyperreflexivity.

Throughout these experiences, mad characters would become important social members due to their hyper-reflexive awareness. Hence, the subjective language being reinforced in arts and literature do logically deliver a particular type of aggression which negatively affects mad characters' reflective modes of inspiration. Their aggressive effects are pre-determined by the expressive literary language which falsifies the logical sense of awareness behind mad characters. In this regard, mad characters' language often reinforces their sense of depression and demoralization. Evidently, those characters are forced to

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produce a language which deficiently introduces them to the external world. This language is employed (and mostly reinforced by authors) to diminish the sense of awareness which deeply resides in mad characters' minds.

According to Mary Wood (1994) the language of literature can either represent valid facts about our living experiences or simply falsify the reality behind our existence. In the case of Benjy, his mental experiences are enriched by inter-subjective constructions which truly deepen his feeling of pain. Benjy's painful experiences are structurally narrated to express the degree of repression which affects his mental awareness. Benjy's mental state is mostly tested whether it represents accurate experiences which denote self-existence or simply codifies these experiences with deliberate sequences of madness.

To large extent, the "idiot" Benjy appears to be able enough "to manage" his state of being. Benjy who is portrayed as a mad man, can perfectly record events with appropriate logical order. His mental reality may forcibly ensure the higher sense of recognition which determines the accurate sense of self-existence. In this respect, Benjy does clearly strive to turn experiences of depression, pain, and isolation into logical facts of acceptable existence. This existence is logically validated by the characterized quality of hyper-reflexivity.

In the viewpoint of Abbott (2018), there is a clear distinction between the cultural meaning and the fictional meaning of madness. From cultural perspectives, "Madness" is understood as a deficient process of mental instability. This instability is used to label and categorize a great variety of experiences and behaviours that look strange. Madness, in this sense, is used to stigmatize people who are suffering from severe psychiatric disabilities and mental disorders. The cultural meaning of madness reinforces the experiences of sufferance, pain, and distress. By that, the fictional representation of madness is underlined to determine the coercive combination between the painful experiences and the perceived reality behind them.

The experiences of mad characters often construct knowledge about their unique world. Readers, in particular, are invited to engage with such experiences just to ensure the sense of "otherness". Effectively, the perceived reality behind those "others" (readers) can vividly validate the world of mind experiences. Each individual will represent an essential part of

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these experiences. As a matter of fact, mad characters and narrators as well may feel socially integrated in the external world in which their pain, repression, and aggression are part of it.

Benjy's feelings of depression and demoralization are overemphasized by diverse mental forces just to ensure his deficient manner of expressing the self. This deficient manner is interpreted in relation to his characterized modes of disability. Such authorial consideration is justified by external and internal features of body shape deformation. Evidently, Benjy is mentally and physically suffering from diverse disabling problems which determine his social absence. Benjy's social absence is typically related to his deficient body image. Such literary interpretation can affect Benjy's creativity, inspiration, and participation.

Indeed, Benjy mostly feels disappointed due to the characterized deficiencies which impede his social productivity. Hence, feelings of disappointment, demoralization, and depression are generally connected to the severe type of mental deficiency. In addition to this deficiency, Benjy's body shape is characterized with pre-determined aspects of distortion. The distorted body shape and deficient mental abilities are seriously delivered to denote feelings of hopelessness and helplessness. Undeniably, Benjy mostly feels helpless and hopeless due to those reinforced facts about his existence. These facts do urge Benjy to resist against the falsified social image which dislocates the positive nature behind his "humanistic" existence.

Definitely, aspects of demoralization are asserted by the determined facts of hopelessness and helplessness. These feelings often urge Benjy to be socially disintegrated. Benjy's social disintegration does indicate his loss in life. Meanings of life and existence are underlined by the activated social role. Benjy may show the positive intention to participate in his society. This intention can be deeply purified by the accurate mental health which defensively reinforces his ability to validate true meanings of existence. Hereby, the state of demoralization has been advocated as a potential psychiatric fact which secures feelings of pressure and depression as well.

These feelings tend to reinforce the pre-determined failure in constructing well-acceptable social image. According to Bartlett (1990), the term demoralization as a psychological phenomenon has entered the field of psychiatric literature simply to reinforce

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the devalued power behind mad characters. Those characters are expected to be socially liberated from any kind of responsibility due to their severe psychological depressions. Those characters are also affected by the designed failure which characterizes their future destinies. Demoralization, in this sense, refers to the loss of hope, feelings of despair, and depression. These conditions do clearly establish the realistic mode of social marginalization.

Undeniably, issues of social marginalization are directly tied to the deactivated mode of participation. This deactivation is not considered as a predetermined social choice, but rather considered as a social reality which indicates the state of powerlessness behind mad characters. In the case of Benjy, this idiot character is psychologically characterized with depressive modes which enhance his sense of demoralization. This inserted demoralization does essentially effectuate the sense of social disintegration. To large extent, demoralized characters may not be forcibly marginalized. Those characters have the motivational ability to ensure adequate social behaviours, roles, and participation as well. In fact, they can have the desire to activate the accurate social sense of existence.

For Bartlett, the overloaded sense of spirituality, behind those characters, should not be neglected. Spirituality is an essential code which proves the meaningful sense of life. The philosophical reality behind spirituality helps to insert valid modes of self-attention. Throughout this attention, mad characters can greatly show their intentions to properly participate in the social life. In this regard, qualities of wisdom, spirituality, and vitality are philosophically encoded within the human mind. These aspects are not explicitly delivered but implicitly encoded by the speechless modes of talk.

In his "The Interpretation of Dreams" (1899), Freud clarified that most repressive desires are hidden in the subconscious/unconscious side of the mind. These experiences of depression are logically inaccessible or simply unreachable. The conscious mind often designs cognitive sequences which help in stocking apart these instances of depression and other repressive experiences. In some occasions, the conscious mind does painfully remember these depressive experiences. This state of recalling depressive memories of the past is fused to new experiences of the present moment. The conscious mind tends to reject the painful effects of the present experience.

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To some extent, this mind consciously works to eliminate the resulting effect of the new depressive experience simply because feelings of sadness and demoralization have been already experienced. Unsurprisingly, the negative effect of the past depressive experience is still activated in the conscious part of the mind. In the case of Benjy, he mostly activates his conscious reflections to perceptually eliminate the dual feeling of depression. Indeed, he seems psychologically prepared to accept society's marginalization and rejection. Benjy's psychological preparation is already empowered by the active (conscious) mind which urgently helps him to stock instances of depression and repression in the subconscious/unconscious part of the mind[142].

3. The masculine Shift: Approving Identity Change:

It should be asserted that both of Benjy and Orlando have the desire to re-direct their masculine identity. This process of re-direction is justified by the exercised pressures which both of them suffer from. Indeed, both characters are internally struggling to improve their existence being seriously affected by undesirable masculine traits. Benjy, in particular, does profoundly struggle to re-cover his damaged identity. This damage has been clearly effectuated by the delivered aspects of disability. Benjy's mental retardation and physical handicap were the primary causes behind his masculine perturbation. Such perturbation has gradually ensured his dehumanized sense of existence.

Benjy's dignified masculine nature and purified human sense have been dramatically deconstructed due to the implicated aspect of disability. Benjy is seriously struggling to rectify his purified and dignified qualifications simply by ameliorating his male performances. Orlando, in return, does not struggle to defend for his masculine identity. Instead, he mostly prefers to redirect his masculine identity towards femininity. This sexual redirection has completely urged to deconstruct his masculine purity. By that, Benjy's masculine nature does differ from that of Orlando's. In fact, Benjy's masculinity is based on re-constructive conditions whereas Orlando's masculinity is fused with de-constructive aspects. This shift in masculinities leads to assert the following identity-change:

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[142] Stressing Freud's words, "the work of displacement" (from consciousness to unconsciousness) being done by Benjy leads him to gain a particular type of energy which psychologically reinforces his sense of social existence and acceptance as well.

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3.1. Orlando and the Process of Identity De-construction:

Woolf's novel has been widely recognized as a literary masterpiece. It covers issues related to sex and gender traditions. These gender traditions are overloaded with renewed gender insertions which strategically contradict with the conventional gender norms. In masculinity studies, the attention has been paid to novels written by female authors by analyzing the delivered image, role, and participation of main male characters and protagonists. In Woolf's novel, the literary model of masculinity is emphasized with sexual orientations and gender experiences which purposefully dislocate the hegemonic power of the modern man.

This novel is diversified to question issues related to femininity, gender, and sexuality as well. Such issues give the opportunity, for Woolf, to portray Orlando with both feminine and masculine attributes. This diversity tends to highlight the sexual mixture of Orlando by perpetuating the delivered mode of gender selection. Hereby, Orlando's possibilities and opportunities for changing his/her gender may critically ensure Woolf's feminist force which analytically perpetuates gender subversion and identity inversion as well.

In this regard, the literary analysis of gender change is enhanced by diverse subversive forces. Woolf's gender mixture fortifies males' and females' liberation to effectuate the desirable sex/gender identity. This liberation may elevate and perpetuate mixed gender identities. Thus, the fe/male Orlando is portrayed with mixed gender traits which directly enhance her feminine identity. Unsurprisingly, Orlando the man has become Orlando the woman after a gradual shift in gender traits. This gender change is successfully effectuated to indicate Orlando's desire to feminize her newly designed identity.

More clearly, Orlando the man seems to be more attracted to the feminine attributes which decisively urged him to eliminate his masculine presence. This elimination is alternatively proposed to effectuate the feminine gender selection. Orlando's feminine selection denotes her gender liberation. Her liberation is based on mixed gender characteristics. These characteristics stand to constitute a unified set of identity. This identity combines diverse sex aspects all together as a strategic method to subvert any coherent form of gender unity.

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Throughout the whole novel, Orlando's identity tends to be enigmatic. His/her identity is based on dual gender aspects which refer to different sex categories. Orlando's maleness and femaleness represent the source of identity dualism. This dualism has deficiently affected his/her sense of individualism. Orlando the male cannot express his pure masculine sense due to his sexual attraction to femininity. This attraction often designs his/her sexual dualism. The dual sex combination of Orlando represents the true "mixture of sex" (Foucault, 1976, p. ix). Evidently, such mixture has practically altered Orlando's masculinity.

For Woolf, "Orlando remained precisely as he had been. The change of sex, though it altered their future, did nothing whatever to alter their identity. Their faces remained, as their portraits prove, practically the same" (*Orlando*, 87). Orlando's sex change reflects the "multi-sexual" identity of the modern man (Lokke, 1992, p. 236). The modern "womanly man" (Le Guin, 2010, p. 101) diversifies his gender identity with multiple sex choices just to effectuate his interests. Orlando's identity reflects the plurality of self-determination. Orlando the man becomes Orlando the woman for his/her entire life. This man does not show any return to his original masculine nature. Orlando's sexual shift has gradually disguised his masculinity through multiple gender orientations.

As being stated, Orlando's sexual shift towards femininity may urge to eliminate his masculine power. Orlando has not shown any kind of return to his previous masculine presence. According to Woolf, Orlando is the same person (whether male or female). His gender acts interpret the type of identity being effectuated. These acts indicate the sexual mixture which characterizes his/her fe/maleness. Orlando's dual gender design is strictly empowered by the covering costumes which s/he wears. These costumes help Orlando to perform the preferred gender identity. Orlando playfully performs gender with reference to accurate clothing items which clearly indicate his/her sexual distinctiveness. His/her bisexual identity is predetermined by the optional choices of the external body.

Orlando's femininity, in particular, has been clearly asserted by the newly covered body. This body does not affirm the biological sex determination, but rather ensures the newly-oriented sexuality. Orlando has largely emphasized external gender aspects (physical appearance and body coverage) to clarify her feminine look. This new look may forcibly implicate the masculine nature of Orlando with falsified forms of gender deconstruction.

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Effectively, the subversive form of gender identity leads to deactivate the masculine nature of Orlando the male.

Hereby, the fashionable costumes which cover Orlando's body help to reinforce her feminine appearance. These costumes are emphasized to subvert Orlando's gender identity. Indeed, Woolf went beyond gender binary forms just to represent a new sexual identity that is based on subversive gender traits. The androgynous mixture of Orlando is perpetuated by his/her gender fusion and sex confusion. Woolf's feministic thought urged her to develop a new sexual identity which typically challenges the traditional identities.

Her fe/male Orlando perpetuates the proper status of femaleness by subverting the traditional conventions of maleness. Orlando the male has intentionally endorsed the desire to become "woman" without any decisive power or intention to restore his masculine nature. Orlando's decision to feminize "her" body leads to powerfully deconstruct "his" masculine identity. This identity is subverted or simply deconstructed as a practical condition to reinforce the newly ensured (constructed) femaleness. Maria de Deus Duarte (2014) says:

> Having looked at all the different aspects that make out the character
> of Orlando, as well as the narrator, it is responsible to conclude that
> Orlando indeed is aimed at a feminist audience, and also that the
> implied reader in the text is a feminist. Moreover, the possibility of
> this implied feminist reader being a female one has been explored, and
> it has been noted that Orlando was modeled after and written to Vita
> Sackville-West who of course was a woman. (P.23)

In this regard, the masculine identity of Orlando has been gradually deconstructed by accurate qualities of subversion. The power of gender subversion has given Orlando the chance to feminize his masculine identity. Evidently, this man has been sexually qualified with multiple modes of gender subversion to feminize his masculine gender. The new Orlando did not show any real attention to restore his masculine identity. Instead, he seriously challenged his masculine presence by inserting extra feminine traits. In fact, he perfectly performed the new feminine role with much accurateness and appropriateness as well. Unlike Benjy, the female Orlando has easily accepted and tolerated the feminine shift.

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Such acceptance may lead to devalue the masculine gender. Effectively, Orlando's masculinity has been purposefully subverted simply to re-free and liberate his gender from any traditional practice. By that, the new Orlando feels free to perform any gender identity. This freedom urged him/her to move beyond the traditional boundaries of gender practice. To large extent, Orlando's gender liberation urged him to de-construct masculinity at the expense of her newly asserted femininity.

Orlando's masculine identity has been clearly deconstructed due to his/her sexual transformation. Being a woman for Orlando is more comfortable than being a man. Her femininity is considered as a selective force to effectuate the suitable gender change.This new woman is so excited with the eventual sex-change. This excitement tends to reflect the deliberate acceptance of the new feminine look (appearance). As a matter of fact, Orlando the female is more powerful and confident as well. These characteristics are derived from her masculine nature. For Woolf, Orlando is the same person whether man or woman. This wo/man is free to implement any gender identity.

Orlando's sexual selections may clearly implicate and subvert the traditional gender identities which correctly define male/female categories. Orlando's sexual choices have perfectly reinforced her androgynous appearance. This androgyny is based on biased gender qualifications just to elevate femininity at the expense of masculinity. In other words, Orlando's feminine choice is directly based on biased androgynous selections. These selections elevate femininity and degrade masculinity. By that, the masculine virtues of Orlando the man have been intentionally de-constructed and replaced by new feminine virtues.

3.2. Benjy and the Process of Identity Re-construction:

It cannot be denied that Benjy was socially ignored, marginalized, and neglected. Such negative feelings are directly fortified by his mental/physical disability. These feelings have affectively implicated Benjy's masculine value. This disabled man was most of the time trying to enhance his masculine presence with well- qualified male traits. These traits were largely impeded by diverse disability characteristics as an essential mark to prove his masculine failure. It cannot be denied that Benjy's childish manners have greatly implicated his masculine presence. Effectively, this child-like man has been psychologically struggling to

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prove, gain, or simply ensure acceptable social presence. Such struggle has been, unfortunately, impeded by his impaired mind, deficient language, and restricted physical abilities.

In this regard, Benjy's masculine identity has been characterized with less acceptable qualifications. These qualifications have seriously reinforced his masculine loss. Benjy's humanistic values and dignified virtues may lead to enrich his masculine identity but these characteristics have been dramatically interrupted in order to reinforce his social rejection. From particular perspectives, the negative portrayal of Benjy has clearly affected his masculine identity. His positive aspects of innocence, dignity, and tolerance have been falsified by the explicit mark of disability. Faulkner's literary description highlights the devalued sense of existence. The negative aspect of de-humanization tends to reinforce the social rejection of Benjy. In this vein, Benjy is essentially characterized with dehumanized masculine characteristics simply to assert his social marginalization. As being already stated, Benjy is qualified with severe mental/physical disabilities and impaired interactive performances which clearly mark his social ignorance and rejection as well.

To some extent, the negative portrayal of Benjy is based on features of mental disability and physical impairment. Such literary characterization enhances the masculine failure. Despite the fact behind Benjy's humanistic virtues, purified values, and glorified innocence, his mental illness has dramatically ensured his masculine depression. From particular perspectives, Benjy's process of masculinity improvement and identity development is impeded by the explicit force of disability. This force is well-improved by deliberate features of idiocy, mental retardation and autism. Thus, the masculine manner of Benjy is, certainly, covered with severe implications. These implications, in response, interrupt his process of male identity development.

Therefore, Benjy's fear and depression are two psychological modes which reflect the inner struggle. Benjy is psychologically struggling to properly ensure his masculine value. Readers can negatively interpret this masculine value due to some interruptive forces. Such forces are systematically empowered by the stressful conditions of disability. As a consequence to this, the masculine failure is structurally combined with diverse stressful conditions. These conditions elevate the masculine failure and eliminate the moral values of

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maleness. By that, the masculine identity tends to be impeded by disability and its interruptive forces. These forces can further implicate the whole process of identity improvement.

Hereafter, Benjy's disability is considered as a social barrier. This barrier eliminates the positive value behind self-existence. Such elimination is devoted to express the stigmatized aspect of self-determination. To large extent, Benjy's depressive mode reflects the exercised social oppression. This oppression indicates the stigmatized image behind Benjy's masculine traits. Hence, aspects of social oppression and stigmatization do largely reinforce the fearful attitudes of Benjy. These fearful attitudes may lead him to recall other masculine qualifications which assert his social presence and position as well.

In this respect, Benjy's intentions to elevate his social status are essentially characterized with beneficial and effortful contributions which ensure his desire to create the suitable change. Benjy's social ignorance and psychological fear have greatly urged him to ameliorate his social image. This image is implicitly covered with appropriate masculine traits but explicitly reinforced with dehumanized male qualifications. In so many occasions, Benjy tries to re-assess his humanistic manners, masculine behaviours, and interactive performances. This re-assessment is directly affected by diverse interruptive forces of disability.

Unsurprisingly, Benjy's explicit social image is characterized with unsupported human traits. These traits are guided by the type of disability which deeply asserts the sense of social ignorance, rejection, and marginalization. As a reaction to such ignorance, Benjy seems to be psychologically prepared to overcome any fearful condition which implicates his masculine identity development. Definitely, he was struggling to improve his deficient masculine image. Such improvement is gradually guided by the force of masculinity re-construction. It cannot be denied that Benjy's male role is positively reflecting the proper masculine nature. This nature tends to be clearly affected by the deficient aspect of disability.

Aspects of deficiency and mental/physical disability work as affective tools which chaotically redirect the current masculine behaviour. Evidently, Benjy's childish manners, idiocy, and physical deformation are interruptive factors which practically devalue the hidden masculine power. To some extent, Benjy's mental impairment does not necessarily interrupt his masculine presence. Instead, this aspect of impairment helps to create the hidden chaos

which schematically deactivates Benjy's masculine sense. Such impairment can further disturb the functioning role of different cognitive abilities as well[143].

It cannot be denied that Benjy's devalued human sense has been reinforced by interruptive forces of mental/physical deformation. These forces are employed by the author to strictly dehumanize the human status of Benjy. Hereby, the employed force of dehumanization can actively lead to deconstruct the masculine identity. This deconstruction has been successfully achieved. Aspects of dehumanization and sub-humanism are considered as threatening forces which diminish the human status. Benjy is not appropriately portrayed. In fact, he is mostly identified as a human dog or less than a human being. His inferior social position is asserted by different forces of disability. By that, disability eliminates any human value which can empower the masculine nature.

Benjy's conscious mode of recognition often urges him to elevate his masculine nature by inserting acceptable human values. His profound intentions to ameliorate the masculine identity are positively guided. In fact, his positive values, virtues, and inspirations can positively re-orient Benjy's masculine nature towards more valuable directions. So, the forms of madness, idiocy, and deformity are explicitly reinforced to perpetuate the subhuman status of Benjy. This explicit reinforcement often ensures the negative masculine determinations. It should be declared that Benjy's implicit human values can largely perpetuate, elevate, or simply re-construct his masculine presence that has been forcibly devalued.

The distorted masculine presence of Benjy is characterized by the delivered aspect of sub-humanism. This "subhuman" man cannot easily control his performances due to his severe state of madness. This madness, for Foucault (1961), does not necessarily denote the "human disorder", but rather ensures "the redundant human aspect". Foucault further argues, "The animality that rages in madness dispossesses man of what is specifically human in him; not in order to deliver him over to other powers, but simply to establish him at the zero degree of his own nature. For classicism, madness in its ultimate form is man in immediate relation to his animality, without other reference, without any recourse" (P.69).

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[143] To large extent, Benjy's physical deficiency, idiocy, and mental confusion can largely create the hidden force which schematically affects the accurate mental health. Such mental accurateness often urges Benjy to re-construct his damaged masculine identity.

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In the viewpoint of Foucault, men (who do not act according to "reason") often have such "animalistic behaviours which mark their mental illness". Accordingly, the disturbed behaviour of Benjy is directly tied to varied stressful conditions. This may lead to establish his masculine distortion. From particular perspectives, the mad mind can profoundly transmit acceptable senses and conscious sequences from the forgotten memory of childhood. The forgotten memories, for Freud, can reappear in adulthood just to establish acceptable modes of human order. This ordered mind can clearly construct logical and relevant perceptual senses.

4. The Masculine Vulnerability:

To wide extent, the dynamic representation of masculinity is largely characterized with diverse interruptive forces. These forces may lead to disturb male role performances. In fact, the pure masculine act can be seriously affected by these disturbances. According to some sociologists, aspects of masculinity disturbance are systematically developed to ensure the illusive male loss. By that, the masculine nature is forcibly falsified by multiple forces of disturbance which interrupt the regulated male role. Stressing Orlando's masculine nature, his newly inserted feminine selections work to devalue his male presence. Similarly, Benjy's masculine identity tends to be strictly devalued by diverse forces of disability. In this regard, the threatening conditions which assert the masculine vulnerability are widely analysed to practically preserve the powerful male practice.

As being illustrated, Orlando has gradually re-directed his masculine identity towards femininity. Such decision can clearly restrict his original masculine value. Indeed, this decision tends to eliminate his masculine presence. Benjy, in return, felt obliged to improve his masculine deficiency. This disabled man had the positive intention to ameliorate his masculine role but, unfortunately, his mental illness and physical deformation were severely impeding this process of masculinity improvement. To sum up, both of Orlando and Benjy are less convinced with their masculinities. These masculinities are charged with different interruptive forces. Such forces have practically determined the masculine failure.

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4.1. Masculinity as Implicated by Sexuality:

Within Woolf's novel, Orlando the man has inserted different gender choices just to subvert his masculine identity. These choices are characterized with multiple sex selections which represent the androgynous mixture of Orlando the fe/male. These sexual characteristics do not enrich the masculine nature, but they subvert this pure nature through re-newed gender selections. More clearly, Orlando the man seems to be cognitively empowered by these sex selections. Such selections urged him to fortify the new feminine identity at the expense of the subverted masculine nature. Such contradiction between masculine and feminine identities is critically debated by the modern feminist ideology. This ideology perpetuates the conflicting struggle between men and their masculinities. It further aims to theorize the renewed structure of gender performance. This structure is based on diverse sex selections and gender liberation modes. Woolf's Orlando seems to be qualified with diverse sexual choices which perfectly help him/her to play with gender. By Orlando, Woolf aims to subvert the traditional gender balances between males/females.

Definitely, the modern feminist structure is empowered by some theoretical assumptions which support the logical separation between traditional gender roles. From particular perspectives, the modern gender combination between males and their masculinities tends to be ideologically canonized by assertive aspects of misidentification (due to males' feminized qualities). In other words, the feminine man seems to be strictly convinced by the modern aspect of gender liberation. These liberating aspects are, to some extent, asserted by the modern feminist ideology which forcibly perpetuates the renewed gender practice.

Feminists such as: Susan Gubar, Toril Moi, and Elaine Showalter mostly call for the empowered design of gender practice which strengthen the role and position of males/females. By strengthening their roles, males as well as females are required to perform adequate gender practices which necessarily reflect their masculine/feminine senses. If males fail in assessing their masculine development, they may feel obliged to redirect their practices towards more qualified feminine practices. From feminist perspectives, males, who performed inappropriate masculine roles, are considered as "passive" males who need to rectify their masculinities.

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From a particular dimension, Woolf's Orlando is characterized with diverse sex qualities. His/her identity is typically overloaded with multiple sex traits just to develop her feminine nature. These feminine traits are regenerated to perpetuate the modern perception behind female protagonists. In fact, those protagonists seem to be deeply attracted by the modern rule of gender change and sex fusion[144]. More clearly, Orlando the fe/male is qualified with renewed capacities of sex change. Such aspect of sexual reproduction perpetuates the feminist ideology of the author.

Indeed, Woolf's feministic thought urges her to subvert male/female gender roles by implementing extra sexual selections to her androgynous protagonist. This sexual shift and gender subversion may denote the modern reality behind males'/females' identities. As a consequence to these realities, Orlando's masculine identity has been intentionally dislocated, deconstructed, or simply deformed. These negative characteristics are theorized by Woolf to reinforce the masculine absurdity of Orlando the male. In this regard, Orlando's masculine nature is characterized by invisible aspects of gender practice. Indeed, s/he mostly appears as an invisible man with well-selected feminine traits.

Likewise, the desire of mixing masculine and feminine traits together can clearly mean that males'/females' gender performances are not socially perpetuated but basically empowered by other sexual powers. Hence, males'/females' social attraction to masculinity/femininity is essentially regulated to be fused or combined together under one sexually-charged body. As a consequence to such combination, the sexual quality of androgyny cannot be recognized as an acceptable social category. Males'/females' bodies (that are sexually charged with mixed or unclear gender traits) are socially identified as androgynous bodies.

Those bodies are neither classified as masculine nor as feminine. Indeed, those bodies are rather overloaded or simply charged with dual gender traits. For different gender theorists, having mixed androgynous traits can largely affect the functioning style of traditional binary identities. The basic nature of androgyny is identified by its mixed sex determinations. This

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[144] As being explained, male protagonists in modernist fictional works appear to be implicitly attracted by the modernized sex combinations which deliberately fuse males and females together. This sexual attraction does eliminate any aspect of gender binary due to its coercive development of gender unity and sex conformity between masculine/feminine groups.

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sexual mixture can, to some extent, re-direct or simply implicate the social force behind traditional gender identities. In the case of Orlando, s/he has been portrayed as an androgynous wo/man with diversified sex selections. Evidently, Woolf's protagonist is characterized with multiple sex variations. These varied sexualities can typically enrich, empower, and fortify the feminine nature. By that, Orlando's femininity is sexually perpetuated via accurate androgynous insertions.

Stressing this viewpoint, Orlando the female has ensured her androgynous identity by fusing different sex aspects with femininity. She often reinforces her sexual power by depending on accurate feminine qualifications. Orlando does not ensure his/her balanced attraction to both masculinity and femininity, but rather perpetuates some feminine traits at the expense of his original masculine identity. From particular dimensions, Orlando's feminine qualities can ensure the absurdity and emptiness of his masculinity. Indeed, his original masculine nature has been severely de-constructed due to her newly asserted femininity.

Orlando has not focused on logical measures which sustain gender balance between masculinity and femininity, but rather, he overloaded his masculine identity with extra feminine traits. This sexual transformation covered the masculine identity with stigmatized gender conditions. Hereby, the shift from masculinity to femininity may give fallacious understandings about the sexual force of androgyny. Orlando's androgynous force is overloaded with biased gender determinations. In this vein, Orlando's androgynous mind does not accept to insert valid male aspects. As a result, his/her feminine attributes have been largely reinforced by the strategic force of androgyny which essentially reflects the sexual attraction to the female gender.

In this respect, androgyny is the sexual force that fortifies the feminine nature. The androgynous Orlando has clearly shown his sexual attraction to femininity. This sexual fusion between androgyny and femininity is pre-determined by the enacted role of Orlando especially throughout her relationship with other female characters especially "Sasha". In the first two chapters of the novel, Orlando's androgynous sense was implicitly covered by solid masculine attributes. These masculine attributes have been re-directed towards femininity

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throughout the sexual force of androgyny. Such sexual orientation towards femininity is asserted in the third chapter of the novel.

Evidently, Orlando the male suddenly decided to change his gender type without any direct link to his previous masculine nature. Unsurprisingly, when Orlando (the new female) woke up, she found herself having a pure feminine body. This sexual transformation from masculinity to femininity has been critically delivered to reinforce Woolf's feministic ideologies about sex genealogy and gender subversion. Orlando the man has occasionally become Orlando the woman without any advanced clarification about this sexual change (the only clarification was related to the dreaming angels). This gender shift does vividly portray Woolf's feminist intentions to subvert traditional male/female roles.

The newly constructed identity of Orlando is clearly developed via accurate physical conditions just to ensure her feminine visibility. This visibility is reinforced by well-defined feminine capacities which directly enhance the sexual power behind femaleness. Hence, the coercive combination between aspects of physical appearance and feminine performance does not deny the fact behind gender reality. Such reality is generally shaped via well-determined social needs behind femaleness. To more clarify, Orlando's feminine desires oblige her to perform mixed sex roles by depending on such covering force of androgyny.

Throughout this sexual enactment of various gender roles, the force behind Orlando's feminine identity is ensured through her visible female appearance and performance as well. The sexual attraction to femininity has forcibly obliged Orlando to enact well-identified female roles. This feminine performance is effectuated, activated, or simply regenerated throughout her selective clothing items and covering costumes. In relation to this, Orlando the male has become Orlando the female with reference to that additional capacity of androgyny. Unsurprisingly, Orlando the female can easily perform adequate feminine roles that are socially acceptable due to her attractive fashionable style.

To sum up, authors' gender has a great importance in characterizing male protagonists. Female authors, for instance, redirect their attention on describing the physical characteristics of male protagonists whereas male authors focus more on personality development. Authors'

descriptions often reflect their interests which are deeply tied to their gender type. Unsurprisingly, Woolf's Orlando is intentionally purified with clear feminine traits. These traits urged him to redirect his masculine identity towards other feminine aspects. Such shift in gender type portrays Woolf's feministic traditions. Woolf's androgynous Orlando generally denotes her ideological assumptions which contradict with the traditional gender stereotypes.

These ideological assumptions oblige her to subvert the traditional gender roles by mixing male/female traits together within well-identified sexed bodies. Orlando is perfectly sexualized due to his/her adequate body shape. This body is designed to effectuate any sexual shift or transformation. Stressing Faulkner's literary description, his narrator Benjy experienced severe sequences of mental depression which seriously mark his masculine deficiency. Indeed, Benjy's masculine identity has been forcibly implicated by multiple forces of disability.

4.2. Masculinity as Implicated by Disability:

According to Verhey and Kattner (2007), there are different factors which affect childhood stage. Children in their early growth-stages, they may encounter severe psychological conflicts due to some problems that are mainly related to their family and social context. During the stage of childhood, children can be exposed to stressful conditions which deeply cause their mental retardation. Such conditions include dysfunctional family ties, large family size, poverty, and parenting style. These living experiences are connected to severe psychological sequences which cause serious health illnesses.

For instance, the stressful child cannot appropriately determine or perform his duties. This failure is systematically connected to diverse psychological sequences which affect the actual life of the child. In the case of Benjy, his stressful events are directly linked to his mental disability. Benjy's childhood has been characterized with severe living experiences which deeply affect his psychological state of being. By that, the depressive experiences often summarize the psychological gap being rooted within Benjy's soul.

In this regard, Benjy's masculine mood, style, and presence are overloaded with different psychological depressions. These depressions are regenerated from the chaotic desires being inserted in his mind. As a result to this chaos, Benjy's masculine identity can be assessed by its negative male qualifications. This identity is strictly deformed or simply

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distorted by the disturbing mode of disability. Hence, Benjy's masculine disturbance denotes the psychological failure and the depressive mood behind his deformed mentality. By disabling Benjy's male performances, the organized set of masculine identity will be falsified by inappropriate aspects of self-identification.

Indeed, Benjy's masculine behaviour can be enhanced with illegitimate male practices. This falsified practice is surely related to the strict mental conditions of Benjy. Undeniably, this protagonist is severely suffering from intellectual and physical disabilities which consequently distort his masculine presence. The existing fusion between mental retardation and physical disability is accurately characterized to reflect the deficient presence behind Benjy's masculinity. As a consequence to this, his masculine identity will be progressively interrupted by severe forces of disability.

Therefore, Benjy's masculine identity is characterized with particular performances which clearly reinforce his deviant male manner[145]. Such deviance is cognitively empowered by the deficient state of mind. According to Snyder (2002), the healthy mind reflects the proper physical activity. In this regard, Benjy's deficient physical presence is systematically empowered by his mental illness. This disabled man may feel obliged to improve his masculine role in accordance to some inspiring qualifications. These qualifications are neither related to his physical presence nor connected to his mental state. Such qualifications are rather determining his deep spiritual power. Benjy's mental illness (idiocy) leads to hide or impede his original masculine nature. His male characteristics are implicitly affected by this deficient mental state.

By that, Benjy's process of masculinity improvement depends largely on those spiritual qualifications which, in return, give significant determinations about his original masculine attributes. Certainly, he often relies on his spiritual power just to assert his male qualifications. Such reliance can prove, regulate, and determine the social reality behind his masculine nature. To some extent, Benjy's physical presence can help in proving and improving the masculine style. Faulkner's readers may negatively assess Benjy's masculine

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[145] It cannot be denied that Benjy's masculine manners reinforce the fact behind his childish behaviours. These behaviours urge him to make some efforts to psychologically improve his male performance. The psychological failure of Benjy has greatly marked his masculine emptiness and absurdity. Benjy's efforts to improve his masculine presence are significantly felt. These efforts are based on true virtues which reflect the masculine reality but, unfortunately, this reality has not been appropriately achieved.

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identity simply because his mental/physical abilities are deficiently characterized. This negative assessment can further eliminate his male performance.

The mind of Benjy's seems to be overloaded with confused determinations which strictly indicate his cognitive perturbation. This mental confusion urges to determine the characterized aspect of idiocy. The "idiot" Benjy is severely struggling against these mental deficiencies just to improve his masculine presence. This struggle is empowered by acceptable aspects of patience, courage, and wisdom. These aspects often contradict with his state of idiocy. They clearly reinforce the degree of awareness being deeply installed in Benjy's mind. So, the conscious mind of Benjy can forcibly urge him to apply adequate masculine manners which help in developing the human sense of existence.

Indeed, his inner capacities oblige him to re-shape the male performance throughout appropriate social conditions. In this regard, Benjy's mental/physical disability may provide him with another chance to re-experience his masculine reality. This reality is definitely fused with humanistic values. By that, the process of improving masculinity can, to large extent, determine the human value of male existence. In the case of Benjy, this value is interrupted by diverse threatening forces just to falsify the sense behind his humanistic presence.

From particular perspectives, Faulkner has purposefully fused Benjy's masculine presence with deficient male characteristics. Throughout this fusion, the masculine nature would be regarded as a deconstructive power which restricts the hidden male capacities. Benjy's masculine illusion is asserted by his restricted male capacities. According to Robillard (1999), disability often reinforces the deviant masculine act. This deviance is not optional but rather regulated by interruptive masculine conditions. To more illustrate this, the violent masculine act can significantly enhance the deviant male power. This power is not positively guided but negatively manipulated.

In this regard, Benjy's deviant masculine nature urged him to perform "abnormal" male behaviours. Despite the fact that these behaviours are implicitly based on positive values, they are critically reinforced to ensure the masculine decline. Hence, Benjy's innocence, tolerance, and fidelity especially towards "Caddy" have given him a special kind

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of masculine purity. This hidden purity is not explicitly prescribed but rather interpreted or simply re-generated from the characterized "masculine deficiency". The masculine purity that has been deeply covering Benjy's soul tends to be intentionally dislocated. Consequently, Benjy's masculine identity tends to be characterized with illusive male traits. This illusion may implicate the process of identity re-construction.

To large extent, Benjy can perform appropriate masculine behaviors better than other male characters (his brothers in particular). His mental illness can greatly implicate his performed behaviours but cannot deny the fact behind his masculine purity. In relation to this, the characterized masculine deficiency is based on Benjy's mental restrictions. These restrictions do clearly qualify his masculine purity with unsupported male traits. The "idiot" Benjy is explicitly depicted, represented, or portrayed with invalid male acts. These acts are critically evaluated as deviant practices which forcibly implicate the category of maleness. These deviant male acts reinforce the "decline" of masculine originality.

As a consequence to this, Benjy's distorted maleness can, to large extent, enhance the decline of masculinity. It should be asserted that Benjy's deficient maleness could be rectified by appropriate masculine values. Indeed, his deformed male acts can positively interpret the hidden masculine purity. This widely means that Benjy's male performances are deficiently portrayed just to hide the positive masculine traits. Perhaps Faulkner's deficient depiction of Benjy's maleness reinforces the solid reconciliation between male performances and masculinity representation. This reconciliation can clearly contradict with diverse aspects of disability[146].

Stressing another issue, Faulkner portrayed Benjy with unsupported mental/physical disabilities just to assert the masculine degradation. The severe modes of disability (mental illness and physical handicap) can forcibly re-generate negative interpretations about the masculine identity. To more clarify this, Benjy's disability may directly affect his hegemonic masculine practice. This hegemonic masculine power is, certainly, unreachable due to the

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[146] Effectively, Benjy's male behaviours are progressively designed to ensure his adequate masculine presence. By that, the existing contradiction between masculine attributes and disability conditions is implemented to ensure the urgent need for accurate male-identity improvement. The illusive image behind masculinity needs to be critically reviewed and debated as well.

implicated design of Benjy's mind (mental retardation). In relation to this, the power of hegemony is loosely fused with well-selected deficient performances just to validate the masculine absurdity.

This absurdity is highly elevated, organized, and characterized to perpetuate the negative aspect of de-humanization. Such fusion between masculinity and disability is largely converted to mean the regenerated emptiness behind Benjy's masculine acts. Throughout this emptiness, the powerful structure of hegemony will be profoundly disintegrated, rejected, or eliminated. Unsurprisingly, the "idiot" Benjy cannot successfully produce any hegemonic masculine act due to his mental deficiency. By that, the masculine deficiency may lead to re-generate inappropriate, unbalanced, or unacceptable male acts. This negative regeneration can greatly affect the hegemonic male power.

To sum up, Faulkner's protagonist Benjy is characterized with stigmatized masculine qualifications to purposefully devalue his human nature. By this characterization, the author aims to implicate the masculine identity with severe interruptive forces of disability. This negative portrayal of masculinity can practically reinforce the meaningless power behind Benjy's male performances. Indeed, his masculine power tends to be intentionally deactivated due to his severe mental illness. Benjy does not have appropriate human status simply because his deficient mind and deformed body cannot effectively determine the logical significance behind his presence. This disabled man is socially discriminated and marginalized by the deficient mode of disability which decisively diminishes his human value. Evidently, disability has significantly diminished the human value of Benjy.

Conclusion:

In general, the literary representation of masculinity is diversified to reach particular ideological tendencies. This representation evaluates the deviant male performance which necessarily leads to subvert the whole masculine identity. From comparative perspectives, Benjy's mental/physical disability has effectively eliminated his masculine identity. This deficient form of masculinity makes him unable to perform acceptable male roles. In addition to this, Benjy's devalued human status enriches the negative image about his masculine nature. The negative consequences being regenerated from the deviant masculine act have

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deeply affected Benjy's inner psyche. Indeed, this disabled man often feels disturbed, anxious, and less comfortable.

These psychological struggles urged to deepen the masculine failure. This failure is resulting from various disruptive forces which offensively mark the chaotic masculine mind. It cannot be denied that Benjy has been seriously struggling to prove his masculine visibility. Such struggle has not been effectuated by Orlando. This fe/male has easily feminized his male role without making any effort to restore it. By that, both male protagonists look less convinced with their masculine identities. Their stressful conditions urged to mark their masculine hesitation. Such hesitation can clearly assert their masculine loss. Ultimately, the masculine identity needs to be urgently re-constructed just to eliminate any stigmatized practice behind it. This process of identity re-construction will be analyzed in the last section.

Part Two: The Masculine Collision: Recommendations on How to Re-construct the Masculine Identity _____

Introduction:

This section focuses on some sociological issues that are related to masculinity and male gender identity in modernist fiction. First of all, it introduces an analytical framework about diverse masculine characteristics and how these characteristics affect males' perceptions. More importantly, it sheds lights on how males construct their masculine identities and how these masculinities can be distinctively classified in the system of power balances. Males are distinctively ranked due to their masculine power. This power reflects males' varying capacities in performing appropriate masculine roles. Males, by their distinct classifications, are essentially urged to design proper masculine acts.

These acts may clearly define the legitimate practice of masculinity. Hereby, the legitimate implementation of proper masculine conditions helps males in bridging gender gap. Male gender gap can forcibly eliminate the masculine power and threaten its hierarchical value. This section aims to investigate the hidden threatening forces which affect the proper the masculine practice. These threatening forces can practically falsify the ideological power of masculinity. They can further create a new set of masculinities that compete with the traditional masculine types. To sum up, this section analyses different masculinities that have essentially affected the proper male behaviour.

1. **Re-constructing the Masculine Image :**

In cannot be denied that most modernist works depict the masculine image with reference to diverse subversive forms. Such depiction has been emphasized by different critics and literary scholars who practically re-visited the literary representation of masculinity. In Masculinity Studies, the literary portrayal of men and masculinities is reinforced by socio-cultural dimensions which evaluate the enacted male performance. This performance is characterized with diverse aspects of the modern gender structure. Such structure can strictly impose, modify, or simply rectify the traditional masculine act. According to Connell (2005), this masculine act is qualified with positive inspirations and perceptions which regulate males' roles.

Those males can clearly codify their masculine sense with multiple gender selections. These selections liberate the masculine behaviour and modernize its male gender qualifications. By that, males can be strategically exposed to multiple choices of gender re-

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development. Males with renewed gender acts can greatly dislocate the reality behind their masculine identities. Those males, for Connell, need to be effectively re-directed towards traditional masculine types. In literature, authors can critically participate in re-framing the masculine identity by highlighting its traditional characteristics. By that, males will be more qualified due to their traditional masculine characteristics. Those traditional males can have the qualifications of:

1.1. The Real Man:

In modern Western societies, the qualifications of real men are characterized to indicate the pure aspects behind masculinity. Those men often fuse their masculine power with hegemonic modes of gender performance just to erase, hide, or eliminate the confusion behind their male roles. This kind of confusion does not satisfy most men due to its ambiguous masculine contributions. According to Kimmel, Hearn, and Connell (2005), real men often base their masculine practice on valid and legitimate modes of self-determination. These legitimatized practices of masculine determination are reinforced with accurate features of self development.

Hence, the real man develops his masculine performance by depending on valid aspects of gender development. These aspects of development relate men's performances with progressive forms of masculinity re-production. More clearly, real men diversify their masculine practice with developmental issues just to ensure their positive productivity. This masculine productivity eliminates any kind of gender illusion over the nature of male performance. Males' gender performances such as: maintaining a family, taking decisions... are generally considered as valid practices which prove the masculine responsibility.

By visualizing the masculine act, the systematic order of masculinities will appropriately classify, evaluate, or assess the pure sense behind men. Those men are naturally qualified to perform diverse acts, roles, and practices. Indeed, those men are directed to perform professional, familial, and social duties by depending on their physical qualifications and powerful capacities. In addition, they can conduct accurate and adequate practices which reassure their masculine productivity. This kind of productivity is combined with aspects of power, authority, and superiority which clearly reinforce the masculine act.

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The masculine men generally exercise their hegemonic superiority over other men. For Pascoe (2011), the real man is received and perceived as a qualified male who proves and reflects the validity of any exercised masculine performance. This man challenges diverse conditions which objectively aim to disturb the balanced aspects of gender practice. Evidently, the real man does not necessarily prove his aspect of maleness but rather combines his masculine act with valid issues of gender practicality[147]

In her essay: "Teaching the Boys: New Research on Masculinity", Connell (1996) introduced new perspectives about masculinity construction in modern societies. She noticed that masculinity as a practice is delivered to theorize the qualified aspects which characterize the role of modern men. These aspects generally reflect the challenging conditions which impede men from improving their performed acts. Modern men often exercise their masculine roles by depending on accurate features of gender redevelopment. As being already illustrated, these aspects of gender reproduction can reinforce the legitimate practicality behind masculinity or simply ensure the challenging obstacles which impede its development.

For Connell, the modern man often feels frustrated due to these modernized conditions that characterize the masculine practice. Unsurprisingly, the modern masculine practice is combined with adequate and inadequate features of re-development. As a consequence, the real man may feel obliged to fuse his masculine role with appropriate aspects of redevelopment just to eliminate any critical crises behind his masculine productivity. By that, the masculine act, for Connell, should be progressively developed in order to reach or achieve the significant mode of productivity.

In some literary works, the masculine identity of males does not necessarily demonstrate their valid aspect of maleness. According to Maccoby (2000), males should struggle against different social conditions which negatively reinforce their masculine pressure. This social pressure can greatly implicate male/female identities with confused gender combinations. Males, in particular, have to fulfill their gender identities with pure masculine features. These

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[147] In modern societies, males are obliged to activate their gender roles via practical conditions which determine the true sense of masculinity. In other words, males should design adequate masculine practices which reflect their gender productivity. This productivity is related to males and their practical masculinities. Males, by that, will be necessarily differentiated from females due to their practical masculine productions. This practicality often ensures the solid link between maleness and masculinity. Males' masculine practices should be forcibly distinguished from females' feminine practices. This distinction can elevate the masculine sense with reference to reliable productive conditions.

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features can typically reflect the traditional stereotypes which regulate masculinity and its distinctive characteristics.

Stressing the literary description of masculinity, some male protagonists are consciously attracted to masculinity and its hegemonic aspects. Those males often work hard to more empower their masculine practice. According to Whitehead (2005), the real man is the one who attempts to validate his masculine practice with realistic conditions. This man often applies rigid masculine structures which deeply perpetuate his social identity. In addition, this man asserts his masculine identity by enhancing the strategic value of productivity behind his social existence.

This masculine productivity can be clearly perpetuated due to its canonized conditions and legitimatized characteristics. Men's legitimate masculinities are generally purified by aspects of power and hegemony which theorize their social practicality and reliability as well. The traditional set of masculinities fortifies men's roles through secure methods of gender enactment. For McHale (2003), the literary aspects behind real men are diversified to ensure the reliable evidence and the practical reality which reduce the masculine threat. The real man can properly protect and secure his masculine type from any ideological threat.

To some extent, men with unsupported, insufficient, or simply unqualified masculine traits may feel stigmatized. This stigma is logically combined to diverse fearful conditions that are deeply installed in some masculine minds. Those minds are not realistic due to their cognitive instability. By that, masculinity enriches men's minds with perceptual aspects which systematically relate their gender behaviour with realistic reflections. More clearly, the real man can be cognitively aware of his masculine role. Such awareness urges him to offer valid reflections on behalf of his realistic masculine sense.

According to Marusza (1997) and Anderson (2001), the real man can practically theorize his interactive masculine power. In fictional works, the characteristics of real men are illustrated through the designed set of gender relations. These relations tend to qualify men/women with appropriate/inappropriate gender traits. By depending on such relations, the systematic order of gender categories may strictly devalue any stigmatized act. Men, in particular, will be critically tested and evaluated in accordance to the masculine traditions which define the legitimate power of any gender performance.

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Men's masculine legacy is theorized to indicate the social degree of their gender acceptance. In other words, those men are socially forced to indicate their proper masculine traits within closed circles of gender relations. Hence, the socialization of gender is re-affirmed to constitute the traditional stereotypes which separately divide men/women. Men, in particular, may experience diverse social pressures which activate their masculine frustrations. Those men are obliged to demonstrate their masculinity by activating the realistic sense during their social relations. These relations are "accurate" structures for investigating the masculine patterns behind "real" men.

In the viewpoint of Haywood (2017), masculinity stands to privilege males' social positions, behaviours, and performances as well. Privileged males can clearly assess their masculine awareness by re-considering the adequate practices which determine its structural development. Haywood further illustrate that the proper masculine practice is done, effectuated, or achieved to reaffirm the sensual reflections behind males. Those males are recognized as "real" men with expressive masculine senses. Expressive masculinities are theorized to determine the qualified capacities behind males who implicitly show their intentions to re-consider their identities. For Haywood, it is important to re-consider the masculine act especially when "we need to think about men's identifications and practices that are not reducible or contained by identity categories" (p.126). In this regard, this masculine practice tends to elevate men's awareness about their privileged positions. Evidently, it offers a set of benefits and privileges which basically categorize men.

More particularly, Men's masculine awareness is theorized to reflect the fused combination between men and their modes of engagement. Men's engagement with masculinity urges them to negotiate their social positions and the impact of such positions on others men. According to Haywood, the real masculine man is the one who gives voice to his inspiring conditions which successfully rank him in the system of social relations. This real man needs to maintain status, privilege, and dominance over other men of his gender category. For Sender (2006), the real man has to show his adherence to a particular type of masculinity. This man is invited to qualify his behaviours in accordance to the desirable masculine type.

Such masculine adherence can largely denote the valuable coordination between men and their practical engagements. In other words, men, who are practically attracted to

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particular types of masculinity, often show their sincere desirability to perform proper and valid acts. These acts reinforce men's adherence to particular masculine characteristics. Hereby, the real man codifies his existence with proper gender conditions which strictly denote his systematic engagement and practical adherence to a particular masculine style.

Therefore, the perceived masculine sense is regulated by particular conditions which ensure men's relative adherence to any desirable type. According to Hall (2014), when men fail to adhere to a particular masculine model, they may easily "invent" new models which reflect their desires, interests and choices. The masculine choice reflects men's "invented" models. Some choices can be regulated to denote the masculine traditions whereas others can largely determine the renewed masculine inventions. The real man is selectively obliged to specify his masculine model.

In addition, this man should show his total adherence and desirability to adequately engage with this "selected" model. Stressing Hall's arguments, the real man is obliged to practically improve his masculine appropriateness. This appropriateness is validated by concrete aspects of power, hegemony, and dominance. These aspects, for Hall, are not available in all masculine categories especially the "renewed" or the "invented" types. By that, the real man feels obliged to explain, extend, or simply extrapolate his true masculine sense via adequate masculine forms. The masculine form for Berggren (2014):

> Shapes the bodies it encounters as "men"; it impresses on them,
> directs, and orients them. But at the same time, masculinity is not the
> only "discourse" positioning "men," and so there is a conflict between
> the fiction of a fixed, "real me," masculine self, and more fluid,
> alternative selves. (p.246)

Stressing Berggren's words, masculinity shapes the bodies of those men who are definitely convinced with its theoretical orientation. Men, due to their masculine selections, are classified into diverse types. Such selections reflect their desirable masculine forms. Indeed, men's choices provide appropriate images about their desirable masculine types. The real man, for instance, diversifies his masculine choices to better ensure his proper masculine sense. This sense is based on legitimate aspects of power and hegemony.

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These aspects, for Bridges and Pascoe (2014), are the powerful characteristics of the real man. This man often aims to personalize his masculine identity by depending on well-identified gender traits. In so many occasions, the characteristics of the real man are spiritually codified with indefinite masculine traits. These traits may clearly distort the masculine reality behind real men. As a consequence to such distortion, men may intentionally re-direct their masculine reality towards mixed gender selections. Such mixture is purposefully emphasized to fuse the masculine act with commonly ensured desires.

1.2. The Ideal Man:

The ideological basis of masculinity within literature often represents the dynamic link between men and their gender identity. Those men feel obliged to codify their gender with adequate gender structures. Such structures illustrate men's degree of masculine performance. According to Butler (1990), the masculine role reflects a particular act of gender performance that represents "a re-enactment and re-experiencing of a set of meanings already socially established" (p.140). The literary construction of masculinity is based on social assumptions which clearly define the role of men in their daily life.

Such construction generally indicates the significant difference which characterizes diverse masculinities. These masculinities are set to offer varied qualifications which differentiate men in accordance to their performed practices. The ideal man combines his masculine reality with valid male characteristics. This kind of combination fortifies the masculine identity. In other words, ideal men are not obliged to fulfill particular masculine conditions, but are rather urged to apply gender roles which are beyond the masculine nature.

For example, male heroes do strategically combine their masculine gender role with spiritual conditions simply to make their social presence unreachable. This social presence tends to reinforce the uniqueness of those male heroes. Male superheroes are characterized with unique masculine traits. These traits cannot be easily imitated due to some features of gender superiority. Readers may fuse their interpretative skills with heroes' masculine superiority in order to understand the capacity and the degree of gender performance. Those readers, who are attracted to the idealistic masculine sense of male heroes, cannot logically pretend the force behind this enacted role.

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To large extent, this masculine sense is purified with essential attributes which mark the superiority of those heroes. According to Bronwyn (1997), features of power and superiority are characterized to indicate the prosperous position of male heroes. These features are generally glorified by some authors who clearly fortify the status of their selected heroes. The ideal hero is designed to combine features of power with masculinity in order to truly elevate his gender status. This status cannot be imitated, but simply limited by diverse aspects of power. By that, the ideal man constructs his own version of masculinity by depending on supernatural forces which are socially unavailable or simply unreachable.

This masculine version is characterized with unique gender forces. In addition, this version is fortified with adequate male qualifications. These qualifications design the uniqueness of male heroes due to their implemented sense of superiority. The ideal man is qualified with distinctive gender features which indicate his masculine power. For Bronwyn, each masculine category is overloaded with features of "superpower" which strategically differentiate it from other categories. Unsurprisingly, each masculine style designs its uniqueness by depending on particular features of power. The ideal man does not imitate other masculine styles but rather secures his masculine presence with unreachable gender features.

As being already mentioned, the ideal man is represented as "a hero" who defends for humanity, fairness, and loyalty. These aspects do clearly transcend the masculine act. Ideal men may personalize their masculine acts in order to codify their gender choices with unreachable traits. Those men do intentionally design their masculine dominance due to their transcendental missions. This dominance reflects "the most readily available set of ideas and exemplars, and its interpretations are the most familiar and the most easily assumed" (Gilbert & Gilbert, 1998, p. 59).

Dominance as an integral part of masculinity is promoted to reinforce men's practices with valid modes of power and superiority. These modes cannot be supported by all male categories, but can be applied by some males whose social positions are highly elevated. According to Horlacher (2011), dominant masculinity is mostly favored and supported than other alternative forms of masculinity. This dominant form is socially accepted due to its varied power structures. Hence, men with dominant positions exercise their power structures via accurate gender manners. These manners are socially perpetuated.

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The social ideology can largely elevate the dominant male position. This dominant position fortifies the masculine power. Hereby, the masculine image which has been forcibly re-directed in some modernist novels can be refreshed by those unreachable features of power and dominance. These features, which regulate gender system, are practically applied by some males to advocate their transcendental positions. As being stated, the ideal man structuralizes his masculine status with transcendental aspects which can be hardly reached. Aspects of power and dominance help in designing the prestigious position of the ideal man.

This man aims to theorize complex masculine forms which rigidly perpetuate the category of maleness. The masculine image, which has been distorted is some fictional works, was dramatically affected by the social practice of males. Those males have degraded their masculine positions by applying hybrid or mixed gender practices. For Whitson, (1993), the ideal man often fuses his masculine practice with unreachable aspects of power which can be hardly disintegrated. Males as social participants are urged to moderate their masculine practice with acceptable forms of power as an urgent need to guarantee the proper male representation.

Authors can describe this masculine power by introducing male heroes with spiritual values and transcendental qualifications. The literary representation of masculinity is diversified due to particular forms of gender practice. Some authors aim to redirect power balances between males/females in order to ensure equal modes of gender representation. Whitson further adds that the masculine construction in literature takes feminist directions which gradually diversify its value through multidimensional perspectives. Masculinity, for Connell (2005) should be covered, characterized, or simply employed in accordance to its systematic features.

In a related issue, Elizabeth Badinter's notions of "hard man", "soft man", and "androgyne man" (1993) reflect the resistive capacities of diverse males. Those males are distinctively classified due to their forms of masculine re-affirmation. Badinter's classification theorizes the social fact behind males and their re-generated masculinities. The soft man cannot clearly enrich his masculine status due to his flexible identity. This man combines his masculine attitudes with rigid aspects of softness. Unlike the soft man, the hard man generally fuses his masculine status with harsh male qualifications. This man often assesses his masculine presence by implementing strict methods of re-affirmation. More clearly, the hard

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man qualifies his masculine presence with harsh gender traits. These traits can be socially less acceptable due to the complex mind of this hard man.

The hard masculine mind implicates the human sense behind any gender performance. The androgyne man activates his masculine presence by depending on mixed gender aspects. These aspects are ideologically personalized to serve particular bisexual desires. According to Whitehead, Adams, and Savran (2002), real men select their masculine types by depending on "Social conditions of possibility". These conditions can largely re-affirm the idealistic sense of masculinity. For Connell and Messerschmidt (2005), this masculinity is:

> ...not a fixed entity embedded in the body or personality traits of individuals. Masculinities are configurations of practice that are accomplished in social action and, therefore, can differ according to the gender relations in a particular social setting. (p.836)

Stressing the traditional practice of masculinity, men can be positively elevated by some features power and superiority. Those men are urged to reassess their masculine sense by eliminating any kind of gender vulnerability. They can further protect their powerful status and dominant positions by depending on well-identified features of self-control. In literature, these dominant forms of masculinity can be analytically debated by referring to conventional male gender structures. These conventions will effectively evaluate males and their masculinities. Hence, the ideal man may clearly relay on his implemented aspects of power and superiority which progressively elevate him.

According to Faludi (1999), the ideal man is obliged to relocate his masculine position by fusing aspects of dominance with reliable forms of gender practice. In addition, this man should eliminate aspects of violence and segregation which may degrade his social status and devalue his idealistic inspirations. The implemented traits of vulnerability and violence could be designed to mark the masculine threat. Men with threatening masculine positions may achieve stressful gender reflections. They may fail in constructing successful gender relations with other men of the same masculine category. Consequently, the threatened man cannot successfully achieve his masculine desires, inspirations, and virtues.

Stressing Badinter's assumptions, the ideal man should be inspired by some spiritual virtues which powerfully design his masculine heroism. These herotic virtues can contradict

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with some ideological pressures which dramatically alter the masculine possibilities of the ideal man. In literature, this ideal man may appear to be defeated by other men/women due to that pressure being imposed over him. To large extent, the ideal man represents the standard masculine sense which is prosperously ranked. This prosperous sense cannot be easily reached or imitated by other men.

Some male authors do purposefully fortify this masculine sense due to its aspects of superiority, power, and dominance. Such literary fortification eliminates the falsified facts behind males and their masculinities. It further leads to empower males and their ideal masculine types. The ideal man, for Badinter, is identified as a hard man who seriously struggles to establish a proper mode of masculinity. She adds that this man is has a prestigious power position which naturally reflects his hidden strength. In his sociological analysis of American masculinities, Kimmel (2013) clarified that this man can be severely threatened due to his adequate masculine position. This masculine position:

> is based on impermeable defences and the feeling of being in control, then violence may be restorative, returning the situation to the moment before that sense of vulnerability and dependency was felt and one's sense of masculinity was so compromised...use violence as a means of restoring what was experienced as threatened, that part of the self that is suddenly made vulnerable. (p.177)

1.3. The Masculine Man:

From sociological perspectives, the masculine man is identified as a self-reliant person who performs his social acts and familial duties by depending on particular aspects of individuality. This man, for Engle and Leonard (1995), often individualizes his masculine identity by decoding some personal traits which prove his uniqueness in society. Such aspect of uniqueness is tied to personalized forces which justify the purity of the masculine man. These forces are generally set and regulated by society in order to ensure men's capacities in controlling their masculinities. In this regard, the personalized sense of masculinity is determined to prove the ability of performing adequate male practices.

This ability is asserted by society's gender norms which implicitly organize males'/females' patterns of interaction. Thus, masculinity helps in determining the

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appropriate behaviour being performed by men. This behaviour should conform to society's gender norms. In addition, this behaviour should be encoded by valid aspects of maleness which appropriately effectuate the masculine sense behind males. According to Engle and Leonard, those males are widely recognized as social participants who appropriately perform their masculine duties via convincible gender manners.

Males, as social participants, often activate their masculine behaviour by referring to particular socio-cultural dimensions. The masculine man regulates his acts with a great respect to society's norms. His personalized masculine sense should not determine his desires and inspirations, but rather reflect the social traditions, norms, and values. This man represents an essential part from these social characteristics. Hence, the conventional norms of society rectify males' masculine senses. This established connection between society and its participants indicates the diversified social values which are deeply installed within males' minds.

According to Thorne (1993), the social diversity (referring to values and traditions) provides an optional mark for males to accomplish their identities. Thorn further clarifies that males can select particular values and traditions which serve their personalized needs. For different sociologists, if these optional selections do not reflect or resemble the social values, they may be easily rejected. From these perspectives, males and their masculine selections have to be diversified in accordance to society's values. These values are set to control the masculine accurateness.

Effectively, the social values are set to evaluate the accurateness of any masculine act. From particular perspectives, males may perform specific masculine acts that are strictly personalized. In addition, those males may perform other masculine acts which are totally socialized. In both cases, these masculine acts being personalized or socialized are essentially validated by society's values but with varying degrees. In fact, males' personalized masculinities are designed to serve specific intentions. These intentions may contradict with society's norms. Such contradiction does not necessarily eliminate the masculine behaviour simply because this behaviour is partly fulfilled with some socialized virtues.

In so many occasions, males do purposefully perform specific masculine behaviours which conform to society's traditions. Those males are generally identified as conservative

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participants who practically preserve the masculine attitude via multidimensional perspectives. For Pease and Pringle (2007), males are obliged to determine their masculine accurateness in accordance to the pre-defined social norms. To large extent, any accurate aspect behind masculinity can be socially ensured, validated, and improved. Ultimately, males' personalized masculinities are socially valued due to their acceptable degree of accurateness.

For Kimmel (2005), the study of masculinity provides a critical opportunity to evaluate men within their social communities. Men within a particular social context may clearly perform diverse types of masculinity. This masculine diversity reflects the liberated mind of men who profoundly tend to seek liberation. This kind of liberation qualifies males' gender roles with desirable intentions for creating the intended masculine change. This change can be alternatively designed to re-shape the masculine identity. To some extent, males combine their masculine roles with ambiguous sex/gender traits just to ensure their mode of liberation.

Stressing Kimmel's viewpoints, those males may encounter some difficulties because their liberated masculinities do not respect the traditional norms of gender politics. Males with liberated masculinities can intentionally perform mixed gender roles which are not included in any gender category. Stressing another issue, some masculine practices are implicitly encoded by well-defined social values. These values are implemented to reinforce the masculine sense with reference to aspects of power and hegemony. Such aspects, which are socially reinforced, can directly impede males from applying the intended masculine change which liberate their gender practice.

In this regard, the social context is diversified with multiple masculinities. These masculinities often reflect males' liberated gender selections. Some masculine practices are socially acceptable (due to some integrated values) whereas others are personalized by some aspects of gender liberation. These diversified selections are socially offered to characterize the realistic sense behind males' masculine identities. In this regard, males can design their masculine sense by depending on pure and original social values. By such dependence, males can clearly assert their strict application of gender norms.

These norms are organized to constitute gender hierarchies. These hierarchies combine the traditional gender rules with society's norms and values. The masculine man, for instance,

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can clearly combine his masculine practice with society's norms. This man aims to qualify his masculine presence with valuable social principles. According to Pascoe (2011), the masculine man often fuses his masculine power with diverse social conditions which prove and perpetuate this power. Pascoe further adds that the masculine man, who fuses his gender practice with alternative selections, does clearly demonstrate the liberated mode behind his masculinity.

This liberated mode of masculinity can conform to particular gender conditions but cannot necessarily determine the pre-defined social values. Masculinity, with its diverse forms, can clearly fuse males' gender acts with valid and legitimate qualifications. These masculine qualifications can progressively differ from one practice to another. More clearly, males are often classified as distinct social participants who purposefully enrich their masculine practices with varied qualifications. These qualifications help to determine the distinction between males' personalized practices and socialized practices as well.

By that, masculinity takes multidimensional perspectives. In fact, the masculine act is predetermined by diverse factors which necessarily ensure its social diversity. As being already mentioned, males' diversified masculinities do clearly enlarge their gender choices. These choices urge them to overload their masculinities with extra gender selections. As a result to these selections, males and their enacted masculinities tend to be qualified with diverse gender choices. Their masculinities have to be re-framed or simply re-organized by common social norms and gender politics.

In general, the masculine man often struggles to prove his existence. This existence urges him to qualify his male practice with appropriate masculine structures. These structures do strictly classify males/females as distinct gender categories with well-unified socio-cultural traditions. Green and Wilton (2004) have clearly asserted that males/females can greatly contribute in designing other masculine identities. These identities are based on multidimensional conditions which justify its practical productivity and social adequacy as well. These characteristics are designed to ensure the proper social structure behind males'/females'masculine practices. In a related sense, the masculine performance is considered as a legitimate practice which reflects the conventional force of society. This force is theorized to ensure the limited boundaries of masculinity. More clearly, males can be essentially identified as acceptable social members due to their masculine values. These

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values are socially preserved just to protect the masculine identity from any threatening gender power. This preservation is indicated by the systematic order of masculinity. This order is masculinised with well-defined male qualifications. These qualifications, in return, are predetermined to attract the masculine man.

The table below sets the distinctive characteristics of the real man, the ideal man, and the masculine man:

The real man	The ideal man	The masculine man
-develops his masculine performance by depending on valid aspects of power and dominance. -carries a positive sense of masculine productivity. -is characterized as being independent, decisive, and self-reliant. -conducts accurate masculine practices -challenges the existing conditions with much objectivity. -struggles against the modernized conditions which implicate his masculine existence. -his masculine productivity is canonized by legitimate power conditions. -his masculine sense is purified by the theorized aspect of hegemony.	-applies males acts which are beyond the masculine power. -often considered as a social "hero" or "superhero" with appropriate features of uniqueness. -his masculine manners are unreachable. -his masculine sense is purified by essential attributes which mark his superiority. -he often combines features of power with masculinity in order to truly elevate his idealized position. -builds up his masculine version by depending on supernatural features which are socially unavailable. -his masculine presence is ensured by naturalistic male conditions which make him unique.	-his masculine reality is encoded by valid aspects of maleness. -his masculine identity is diversified by various social choices which clearly mark, assess, or reflect his individualistic male sense. -he purposefully performs adequate masculine behaviours which conform to society' traditions. -is a conservative man whose masculinity is practically preserved by society's multidimensional perspectives. -his masculine sense is socially perpetuated due to its standard degree of accurateness. -often qualifies his masculine presence with valuable social traditions. -evaluates his masculine

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-assesses his masculine awareness by depending on structuralized practices (practical performance of masculinity).	-his masculine identity is designed by the reflective capacity and the perceptual reality which mark his transcendental virtues.	sense by referring to particular aspects of self-assertiveness. These aspects are already re-framed by society's encoded norms. -is truly masculinised with well-defined male qualifications.

Table 4.5. The distinctive characteristics of men

2. **From Maleness to Masculinity: Bridging Gender Gap:**

From sociological perspectives, the masculine identity is characterized with diverse male behaviours which reflect their active sense of maleness. This sense mostly urges males to fellow particular masculine traditions. Males' traditional masculine acts can be greatly identified by supportive qualities of maleness. This maleness is socially introduced as the standard capacity which determines the fact behind masculine reality. Men's masculine reality is inspired by the codified traits of maleness. According to Colman (1990), the defining codes of maleness are structurally organized to purify the validity behind masculinity. More clearly, aspects of manhood and maleness are set to develop the progressive process of masculinity.

Males can design their productive masculine power with reference to structuralized codes of maleness. These codes often represent the legitimate norms, traits, and behaviours which regulate the masculine activity. Stressing Colman's ideas, maleness and masculinity are significantly validated by their coercive combinations which relatively achieve males' progressive development. In this sense, maleness is designed to identify men's "performative" roles whereas masculinity is theorized to assert males' affirmed sense of identity. The distinctive aspects behind maleness and masculinity are illustrated bellow:

2.1. Maleness as a Demanding Role to Perform:

Maleness is generally understood as a collection of male performances which structurally construct the masculine identity. This identity is characterized by accurate conditions which justify men's roles. The structural force of maleness is enhanced by diverse qualifications being allocated to men. Those men cannot be isolated from the ordered design

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of masculinity. The socio-cultural dimensions of ethnicity, race, and individuality are relatively considered as aspects of identity formation. These dimensions often interact and overlap to constantly combine males' "performative" acts to wider masculine attributes.

From particular perspectives, there are no distinct models of masculinities. Masculinity is no more than a true version that represents the solid combination between men and their actualized maleness. According to Hall (1993), the sociological diversity behind maleness can be understood as a specific realization of a vague set of ideas, images, or perceptions that constitute masculinity. Men may feel urgently invited to cope with such masculine diversity. The sociological realization of maleness is articulated to prove the struggling combination between men their masculine demands. Hall further argues that masculinity is set to evaluate the psychological crisis, the conflicting demands, and the struggling inspirations within males' minds.

According to Edley and Wetherell (1995), masculinity is the social entity which represents the strict codes of maleness. Men can clearly employ diverse strategies to better design their maleness. Such maleness reflects the organizational stages and the developmental techniques of identity formation. These processes are set to theorize the valid principles of masculinity. For Edley and Wetherell, men may clearly build up their maleness by depending on acceptable codes of masculine development. Maleness as an essential mode for masculinity development urges men to engage and participate in diverse social acts.

Such engagement is theoretically ensured by the stereotypical norms of gender practice. The traditional role of men is qualified by valid features of maleness. Indeed, this maleness is traditionally developed by men to ensure their gender difference. For Giddens (1991), maleness is widely interpreted as a practical measure for developing masculinity. Maleness is theoretically set to improve the masculine power. The traditional man, for Giddens, works hardly to improve his masculine presence. This presence is socially evaluated to demonstrate men's individualized aspects for developing diverse masculinities.

The sociological aspects of masculinity are deeply rooted to validate the coercive combination between men and their codified maleness. More clearly, men employ different codes of maleness in order to ensure their progressive modes of masculinity development. These codes are theorized to represent multiple masculinities. The diverse representation of

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masculinity reflects the strategic development of maleness. This maleness covers strategic male tools which enhance the successful construction of masculinity. Hereby, the basic principles of masculinity are more structuralized to practically assess the process of male identity development. In this regard, maleness is set to indicate masculinity and masculinity, in return, is structurally designed to effectuate the strategic mode of self-identity development.

According to Bell (1999), males' masculinities are strategically controlled, evaluated, and assessed to more structuralize the quality of gender performance. This performance has to be skillfully organized in order to secure the fused combination between masculinity and gender identity. Some masculine identities, for Rajchman (1995), are under progress due to men's unfulfilled gender accomplishments. Males can construct solid identities by applying advanced models of masculinity. These models urge males to progressively fulfill their identities with appropriate strategies of self- development.

In his work: "The Theory of Social and Economic Organization" (1947) Max Weber clarifies that older men of households often exercise their dominant masculinity over women and younger men due to their powerful aspects of maleness. Those men are regarded as powerful males who regularly perform adequate masculine roles. Maleness reinforces the original values behind manhood. Stressing Weber's words, older men do perfectly perform their masculine dominance by combining features of maleness with patriarchy to more empower their gender identities. Masculinity and patriarchy are combined together to declare the dominant structure of males.

In her "Theorizing Patriarchy" (1990), Silvia Walby declares that patriarchy reflects the social structures and practices through which men dominate, oppress, and also exploit women. Men's patriarchal structure and gender dominance have been deeply developed in accordance to adequate principles of maleness. The masculine man, for her, is the one who structuralizes his maleness with reference to valid gender traditions. The proper performance of male gender roles is determined by the strict forces of maleness.

The masculine patriarchy is pre-defined by aspects of power and dominance. Such aspects are strategically employed to theorize the hierarchical position of males. In patriarchic cultures, dominant males are expected to impose their hegemonic power over other

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males/females via balanced codes of gender regulation. Male/female categories are considered as separate entities which have already marked their gender existence due to their distinctive gender characteristics.

These characteristics, for Bell Hooks (1984), are generally influenced by the oppressive force of patriarchy. Hooks has clearly illustrated in his book: "Feminist Theory: From Margin to Center" that males' patriarchic power is defensively applied to ensure the strict application of power. Males, for Hook, have properly developed their masculine power. This power is ideologically refreshed by strategic reconfigurations of maleness. That is to say, males have passed from maleness to masculinity via accurate norms of self-development. Such successful shift may negatively affect females' gender category. Hooks further claims that females are largely influenced by males' re-activated mode of patriarchy. This patriarchy, for Miller (1997), is defined to ensure:

> That system of reciprocal social obligations in which final authority rests with older men of the kinship collective, who exercise that authority over its individual male and female members in the overall interest of the collective. In other words, it is suggested that patriarchy has to be understood within the context of kinship relationships and genealogy. (pp. 35-36)

Stressing another issue, men in patriarchic societies are required to develop self-reliant models of masculinity. These models are deeply masculinized in accordance to the systematic structures of gender traditions. These structures urge men to be powerful, independent and authoritarian as well. Masculinity, in this regard, is defined as an integral part of identity formation. This masculine identity tends to challenge the spiritual and perceptual conditions which reflectively characterize its methodological framework. Men's implicit reflections are considered as influential factors which structuralize the operational design of masculinity. This design is orgnized to fit the progressive mode of self-assessment.

Men, who activate their personal modes of self-evaluation, often feel relaxed with their represented masculinities. The offered set of masculinity can reflect the ambiguous formation of male gender identity. This identity, for Hooks, is directed to validate the tremendous efforts for constructing the desirable type of masculinity. The true masculine identity should not be personalized but rather socialized to effectively determine the proper application of gender

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standard norms. In fact, this true identity has to be filled with appropriate features of control, dominance, and authority. These features can clearly vary from one man to another (and sometimes they do not exist at all), but still determine the shifting progress in masculinity development.

The masculine value is predetermined by males' conscious desires for conducting valid gender roles. These roles are developed on the basis of diverse norms of maleness. According to Colman (1990), males perform various gender roles with deliberate masculine reflections. Such reflections underline the hidden power behind males' decisive intentions. Those males often enact multiple gender roles which perfectly introduce their masculine diversity. For Colman, this diversity is mostly questioned whether it reflects the objective values behind masculinity or simply delivers personalized interests for re-directing maleness.

Males' personalized interests, emotions, or intentions can greatly develop the masculine practice. Their interests may work to activate the hidden masculine power. Colman further explains that males' masculine attitudes are definitely considered as strategic methods which successfully enrich the delivered sense of maleness. This maleness represents the basic structure for designing diverse masculine types. By that, maleness as a methodological process constructs the basic design of masculinity. This process, for Colman, evaluates various masculine activities being performed by males. He further explains:

> A whole diversity of activities, experiences, tasks, things, and so forth are common to both men and women. How is the theorist to distinguish them? She [sic] has need of some independent criterion of masculinity. (p. 189)

From Colman's words, the theorist needs to classify men's/women's roles by depending on precise criteria which distinctively distinguish masculinity from femininity. By classifying masculine/feminine activities, the structural set of gender distinction theorizes the difference between both sex categories. Throughout this categorized difference, males' performed activities will be assessed as valid modes of masculinity. Similarly, females' performed activities will be evaluated as acceptable modes of femininity. The "criteria" which characterize the developed act of masculinity tend to be gradually challenged by (some) males/females due to some aspects of gender disturbance.

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As a consequence to this, males have to rectify these gender disturbances as an urgent need to re-orient the validity behind their masculine activities. In this regard, the masculine activities being successfully developed by males will be classified as valid gender performances which strictly fellow the norms of maleness. According to Colman, there are some masculine activities and behaviours that can be developed by both gender groups. Masculinity, for him, is developed as an analytical framework. This methodological framework is practically reinforced by different theorists due to its structural tools which correctly design the masculine activity. Colman explains

> In practice what we find is that the theorist employs, and necessarily employs, the categories 'masculine' and 'masculinity' in methodological yet commonsense ways. (P.191)

The developed attitude of maleness can be re-configured by males to better achieve satisfactory masculine behaviours. Those males can easily modify their masculine practice by inserting extra gender traits. These traits can never develop the masculine activity. By contrast, these inserted traits will reinforce the masculine practice with unsupported gender patterns. Such viewpoint has been clearly supported by Colman who explained that males' free gender insertions will negatively serve their masculinities. He says "it seems that in this respect men simply do what they do. And they do it on most occasions without considering whether or not they are presenting a satisfactory presentation of themselves as "men" (p.192).

Significantly, males can rely on different gender choices which practically diversify their masculine performance. This performance is validated by the resulting consequences behind males' gender insertions. More clearly, males may feel the need to liberate their masculine practices. Indeed, they mostly prefer to design unique and distinct masculine types which help them to reach particular outcomes. For Jackson (1990), some masculine activities being performed by males are not consciously constructed. Those males do intentionally differentiate their masculine identity from other male identities. This differentiation can create some side effects on males and their "re-directed" masculine identities.

2.2. Masculinity as a Demanding Identity to Affirm:

In Masculinity Studies, males' masculine presence, identity, and performance have been critically debated. Males with diverse masculine practices seem to be psychologically

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frustrated or simply confused whether to implement the re-newed masculine style or simply restore the traditional masculine forms. Such psychological conflict was critically evaluated due to its negative consequences over males and their re-generated masculinities. According to Kimmel (2010), males' traditional roles enhance the masculine practice and its powerful structures. These structures reinforce the masculine practice with strict forces of male gender construction.

By that, masculinity is considered as a static entity which is characterized with aspects of "masculinism" and other features of male domination. For Brittan (1989), these masculine characteristics are structurally delivered to reinforce the strategic power behind males. He further clarifies that males and their masculinities can be highly elevated by the challenging forces of masculinism, patriarchy, and domination. Males often work to prove their masculine identities by activating diverse power structures. These structures can effectively re-affirm the masculine value. Britan adds:

> Those people who speak of masculinity as an essence, as an inborn characteristic, are confusing masculinity with masculinism, the nature ideology. Masculinism is the ideology that justifies and naturalizes male domination. As such, it is the ideology of patriarchy. Masculinism takes it for granted that there is a fundamental difference between men and women, it assumes that heterosexuality is normal, it accepts without question the sexual division of labour, and it sanctions the political and dominant role of men in the public and private spheres. Moreover, the masculine ideology is not subject to the vagaries of fashion-it tends to be relatively resistant to change. In general, masculinism gives primacy to the belief that gender is not negotiable. (p.4)

According to Brittan, masculinity is assessed by aspects of masculinism, domination, and patriarchy as well. Some males can be more powerful than others due to those implemented aspects. Hence, the masculine man can justify his powerful position by depending on accurate aspects of power and masculinism. Such aspects, for Brittan, help in determining the distinction between males/females. Power structures facilitate the distinction between diverse masculine types. In fact, there are some masculine types that are more powerful than others. Powerful males have dominant positions which urge them to control less powerful males.

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This masculine power is considered as the determining force for male gender classification. The masculine qualifications are exposed to diverse power features. These features are directly related to males' ideological assumptions.

Effectively, males' masculine qualifications and power features are based on different ideologies which clearly reinforce their appropriate gender practice. In this regard, males and their masculine qualifications urge them to employ particular masculine styles. Some styles can be well-organized by the featured aspect of power whereas others can be simply less-orgnized. To large extent, both masculine styles are clearly expressing valid male roles which deeply reflect the solid form of dominance. So, "the fact that men have a multitude of ways of expressing their masculinity in different times and places does not mean that these masculinities have nothing to do with male dominance" (Brittan, 1989, p.5). By that, aspects of power and dominance are traditionally designed to qualify males and their masculine types.

In his book: "Misframing Men" (2010), Michael Kimmel has critically analysed the rigid order of masculinity classification. The contemporary exploration of masculinity in Western culture classifies males as dominant figures who exercise their power over females. This exercised power tends to deepen the gap between different male gender groups. Females mostly prefer to apply gender equality and social justice whereas males often struggle to assert their patriarchal position. These gender contradictions, for Kimmel, may essentially falsify the fact behind masculinity. He argues that issues pertaining to males and masculinity are "misframed" due to some feminist traditions.

The feminist thought implements specific modes of gender liberation and identity subversion. Such feminist implementation can profoundly impede the traditional gender balances. Kimmel further stated that "we still don't know how to talk about masculinities" (p.2). Almost a decade later, Kimmel's argument remained true. Scholars within the field of Masculinity Studies still combine masculine/feminine traits with reference to some supportive gender contradictions. Scholars are still questioning men's "agentive and reflexive" engagement with masculinity. Those scholars attempt to rectify the system of gender differences which predominantly elevated the masculine power. This power, for Brittan, is the valid aspect which is relatively tied to men and their masculine experiences. He says:

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> Masculinity, from this point of view, is always local and subject to change. Obviously, some masculinities are long-lived, whilst others are as ephemeral as fads in pop music. However, what does not easily change is the justification and naturalization of male power; that is, what remains relatively constant in the masculine ideology... (p.03)

According to Hearn (2004), the field of Masculinity Studies has theorized some issues which relate males with specific aspects of power and hegemony. Males, in particular, are required to maintain power and apply this power with much appropriateness. Males can be elevated due to particular aspects of power and hegemony. Hearn further adds that Masculinity Studies stand to validate the prosperous position of males by empowering their basic masculine characteristics. Masculinity as a specific gender entity is theoretically qualified by valid aspects which systematically empower males' positions.

In this regard, males' power structures should correlate with well-identified features of hegemony. Power and hegemony, for Hearn, are the basic elements which construct solid masculinities. These elements are necessarily designed to elevate the masculine practice. Hereby, masculinity as a practice needs to be re-affirmed by males due to its pre-defined structures. These structures (referring to power, hegemony, and dominance) are connected together to enhance the proper masculine sense. This sense tends to be refreshed, codified, or simply elevated by the hegemonic power of masculinity. Hereby, males' hegemonic sense "needs to be located within broad debates on power, gendered power and men's relations to such power" (Hearn, 2004, p.51).

The masculine practice is predetermined by accurate aspects of power. This power is deeply integrated to constitute the valid masculine sense. As being already illustrated, masculinity is basically characterized with the harmonic combination between power and hegemony. Such aspect of "hegemony involves both the consent of some men, and, in a very different way, the consent of some women to maintain patriarchal relations of power" (Hearn, 2004, p. 52). Accordingly, men as well as women do systematically maintain power. This power is structuralized to ensure the hegemonic masculine/feminine presence. In addition, this power is differently maintained by men/women due to their distinct gender characteristics.

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Men/women are classified as distinct gender categories with different traditions and experiences. Indeed, these experiences do largely separate masculine/feminine identities. Such separation is traditionally organized by males'/females' enacted gender performances. The power behind any gender performance is considered as the basic structure for identity development. Males' power is different from females' power simply because males are traditionally more privileged. According to Berggren (2014), masculine identities should be structurally based on solid aspects of power. This power can clearly eliminate any kind of masculine subjectivity. Berggren further clarifies:

> Thinking of masculinity as "sticky", Bodies culturally read as "men" are oriented toward the culturally established signs of "masculinity," such as hardness and violence. The repeated sticking together of certain bodies and signs in this way is what creates masculine subjectivity. This is always a contested, variable, and uncertain process, but one in which the repeated enactment of masculinity tends to be sticky and naturalize. (p.245)

Stressing these assumptions, powerful male bodies have the capacity to enact some performances which strictly reinforce the masculine subjectivity. Those males represent the cultural sign of masculinity enactment. Violent male acts often devalue the masculine process. Masculinity, which has been regarded as a systemic structure, tends to be subjectively oriented. The pre-established cultural signs can deeply reinforce the subjective force of masculinity enactment. Thus, males' subjective masculinities often reflect their "hard and violent" experiences.

In this vein, the masculine power is traditionally implemented to offer systematic contradictions between males' subjective interests and objective experiences. The masculine subjectivity may implicitly limit males' experiences and inspirations as well. Those males seem to be attracted by some violent actions which strictly restrict their masculine superiority. This masculine superiority eliminates any violent performance that is culturally established. Accordingly, the masculine subjectivity is essentially encoded by diverse cultural signs. These culturally established signs urge males to perform violent masculine roles. According to Haywood (2017), masculine subjectivity is set to regulate the whole process of masculinity. He says:

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> Much work on masculinity tends to focus on the construction or reconstruction, with very little discussion about being in a position within masculinity. In short, masculine subjectivity is brought back to a set of norms or regularities that are demanded by the concept of "masculinity. (p.131)

As being asserted, different theories about masculinity aim to set rules and regulations for maintaining the masculine practice. Masculinity is developed to regulate males' behaviours in various social contexts. According to Haywood, masculinity is that structural force which reflects the traditional male characteristics. This force urges most males to be active participants who properly mark their masculine positions. Active males can regularly assess their masculine progress by referring to that set of norms and regularities which organize the masculine process. These norms and regularities can clearly reinforce the masculine subjectivity. By that, active males can achieve particular objectives by applying subjective masculine structures.

In relation to this, males can be implicitly guided to affirm regular masculine positions by depending on subjective structures of masculinity development. Haywood further explains that males can clearly insert appropriate masculine structures which mark their positive progress. Subjective masculinity, as a structural force, can effectively regulate the progressive development of male gender identities. Males may feel obliged to apply rules and regulations which ensure their subjective masculine structure. Such structures can significantly enhance the positive value behind diverse masculinities.

From particular dimensions, males can greatly design their masculine identities by depending on diverse power structures. This power is offered to apply the proper masculine change. Such change should be delivered to reframe the masculine nature by appropriate power structures. These structures do essentially theorize males' domination. For Haywood, males often select masculinities which help them impose power in different contexts. The masculine act, which is traditionally reinforced by power aspects, is predefined by its inclusive characterization. Inclusive masculinities are diversified by valid features of power and hegemony that essentially prove the framed nature of domination.

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Further, males' masculine change urges them to re-locate themselves by depending on applied aspects of masculinity identification. The proper masculine practice may critically theorize the intended change. This change depends largely on self-identification conditions. In other words, males' applied change is essentially approved or simply regulated in masculinity theories. Stressing Haywood's arguments, males' effectuated changes urge them to actualize their masculine presence via referential codes of social relations. Masculinity for Haywood "creates spaces for imagining actual changes taking place in how men are positioning themselves in different societal spheres and relations" (p.145).

3. Masculinities under Threat: Re-visiting Conceptualizations:

To large extent, the traditional masculine role has been clearly threatened by diverse forces of de-construction. Such qualities are ideologically perpetuated to deconstruct men's power, hegemony, and dominance. The modern critical thought often supports gender equality between males/females. This equality in gender traits is largely perpetuated due to its balanced power structures. Hereby, gender equality is ideologically advocated to practically eliminate males' superiority and dominance. By eliminating males' power structures, the systematic order of gender categories can be subverted or simply inverted. Evidently, the stereotypical image behind males/females has been ideologically supported by renewed gender structures. These structures have negatively affected masculine/feminine categories.

Stressing the masculine category, males seem to be influenced by diverse ideological tendencies which perpetuate the renewed gender design. As a consequence to this, different masculinities have been promoted to re-new the behavioural male pattern. These masculinities are basically supported by fallacious male traits. Males started to perform violent and aggressive masculine practices. Indeed, those males have negatively manipulated their traditional power structures. As a consequence to such negative manipulation, different masculinities have been fallaciously designed to more threaten the traditional masculine types. These threatening masculinities are:

3.1. Hyper Masculinity:

The term was first coined by Donald Mosher and Mark Sirkin (1984) who clarified that men's physical power and strong body form are considered as valid characteristics for

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constructing hyper masculinities. Hyper masculinity is the act of performing exaggerated male performances. Hyper masculine acts often reflect the physical strength of males. Physically strong males can have the capacity to perform hyper masculine roles that are based on violence and aggression. According to Mosher and Sirkin, violent masculine behaviours are reflective expressions which define men's hyper qualities and personalities[148]. Hyper-masculine men depend on their physical strength, aggression, and violence to directly impose their powerful masculine existence.

Those men may intentionally impose their physical aggression over other men/women to properly reinforce aspects of hyper-masculinisation. In general, hyper-masculinity is directed to characterize the exaggerated masculine traits. This quality of exaggeration qualifies males with stereotypical masculine traditions. Hyper-masculinity as an exaggerated masculine norm has been instituted to regulate males' psychological emotions and sociological perceptions. Some males may feel implicitly relaxed and confident about their masculine practices. This implicit feeling is featured to characterize the degree of vulnerability behind their masculine performances.

Therefore, males with hyper masculine forms may not necessarily represent adequate gender norms. In fact, those men often seem to be qualified with hyper qualities which implicitly denote the exaggerated masculine stereotypes. The traditional masculine norms are overemphasized by (some) males who identically prefer to extend their featured superiority. This extension helps in regulating various modes of masculine exaggeration. Hence, the exaggerated masculine mode is defensively extended by some qualities which cause its vulnerability. Self-confident males may look to be internally confused and vulnerable due to their non-masculine traits.

By that, hyper-masculinity tends to manifest itself as a defensive strategy which marks features of vulnerability. Men who defend for their identities may greatly depend on hyper masculine characteristics (physical strength, repression, violence) which forcibly design their powerlessness. Undeniably, the exaggerated performance of masculinity can lead to

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[148] In psychology, aspects of hyper-masculinisation often relate men's gender expectations with particular masculine characteristics. These characteristics are not designed to approve the valid masculine sense, but simply overused to impose the exaggerated masculine behaviour being directly tied to issues of physical strength, aggression, and violence as well. Thus, the hyper-masculine man may clearly enhance his physical presence by expressing more powerful acts. This quality of hyper-masculinisation is less supported due to its exaggerated masculine insertions.

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stigmatize men's roles. Men with stigmatized masculine traits can clearly show their conflicting contradictions with the traditional gender stereotypes. This conflict can also urge them to review some traditions with a great reference to self-applied modes of masculine exaggeration.

Mosher and Sirkin (1984) suggested that men with hyper masculine forms often apply strict gender conditions which directly reflect their "macho personalities". Macho men do clearly show their great sense of pride towards their applied masculinities. The macho man, for Mosher and Sirkin, designs his masculine existence by depending on these three characteristics: violence, excitement, and repression. Violence as a special characteristic of the macho man is delivered to evaluate the determined "manly" attitudes. These attitudes are addressed to reinforce the masculine practice with aggressive behavioural traits. The "macho" man seems to be qualified with violent and aggressive traits which stereotypically reassert his hyper-masculine power.

Stressing the second characteristic, the macho man is ideologically purified by some perceptual qualities which make him excited, joyful, and mostly relaxed. More clearly, this man commits crimes with a great sense of excitement. This excitement is considered as an essential condition for constructing "macho personalities". Such sense of excitement does clearly contradict with the traditional stereotypes, but still exists to be stressed out by macho men to declare their offensive attitudes. The third characteristic of the macho man is delivered to forcibly evaluate the severe harshness being exercised over women.

According to Brannon (1976), males' traditional gender roles reflect the fundamental truth that is socially established. This traditional role includes ideologies that men should be aggressive, independent, and resistant to any form of feminine threat. The traditional man is socially equipped with supportive power structures which definitely urge him to prove, defend, or simply install his masculine identity. For Clayton, Hewitt and Gaffney (2004), the masculine traits of the traditional man may be easily threatened and devalued by the evolving social conditions. As a reaction to this, men tend to re-evaluate their masculine traits by inserting additional aspects which reinforce and empower their featured identities.

Such insertions are greatly elevated to determine men's hyper-masculinities. By that, men are profoundly attracted by the stereotypical masculine norms which prove their

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exaggerated mode of empowerment. Indeed, men with less masculine traits often feel the need to apply hyper masculine forms to more empower their masculine identities. So, hyper-masculinity, as a psychological construct, is employed to represent the excessive performance of exaggerated male behaviours.

In this vein, hyper-masculinity is represented as a qualitative aspect which strictly elevates men's behavioural patterns. These patterns are generally associated with macho characteristics. As being already explained, men's macho qualities help in determining the exaggerated masculine sense. Such exaggeration includes aspects of physical strength, violence, and aggression. These aspects, which are stereotypically reinforced, do clearly insert devalued masculine inspirations. The negative value behind masculinity can urgently dissolve men's attractions to power features. In a related issue, the concept of hyper-masculinity is theorized as an essential quality which serves in promoting criminological studies.

For Evans and Wallace (2008), hyper masculine traits do largely contribute in constructing identities that are connected to crime, imprisonment, and other deviant behaviours. Roberts (2013) has clearly asserted that (hyper) masculine traits are implicated by some characteristics which largely help in constructing diverse criminal identities. To large extent, men with hyper-masculine traits may offensively commit crimes due to their extended power features. Such extension is certified by negative values which deeply dislocate the masculine act.

From particular dimensions, hyper-masculinity is designed as an extreme form of masculine exaggeration. It covers a cluster of beliefs that include toughness, violence, and harshness. For Donald Mosher (1993), hyper masculinity is an exaggerated ideology about maleness. He further adds that men who are depicted with hyper masculine traits do clearly reflect the image of "unreal men". Such characterization is apparently far from the actualized reality about men and their masculinities. According to Miller (2002), it is important to understand the image of "real men" and how their constructed masculinities design their social presence.

Men with well-structuralized masculine traits are effectively evaluated as "real man" due to their validated gender insertions. These insertions do not include violence and aggression as legitimate forces for constructing the true masculine identity. Men with hyper masculine

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traits do logically depend on such negative features to extend their power. This power, which is based on fallacious conditions, is evidently overemphasized to predict the exaggerated consumption of some masculine values. Ultimately, the masculine value, which is reinforced with illegitimate conditions, can be negatively consumed by different men[149].

The masculine power can be negatively consumed. Men with violent capacities do clearly express inappropriate masculine behaviours. These behaviours are diversified by hyper masculine forces which effectively devalue men's identities. According to Caroline Sweetman (1997), the masculine act which is perpetuated by valid/invalid insertions can deeply legitimatize violence as a natural condition behind males' offensive power. She clearly argued that the inserted quality of violence can be characterized as a natural aspect which regulates males' masculine behaviour. For her, "associating men with violence and women with the making of peace can legitimize violence as a natural, and therefore unquestioned, aspect of male behaviour" (p.25).

By that, the masculine violence does implicitly denote the harmful combination between power and authority. Such combination urges men to conduct exaggerated reflections and reactions as well. Men's aggressive actions and violent reactions (especially towards women) do expressively reflect the exaggerated masculine sense. For Pellegrini and Bartini (2001), men's aggressive masculinities are developed to assert the exaggerated from of power. This power often reflects the perceived failure being derived from their masculine experiences.

For Berke (2016), aggression can be related to men's negative experiences, stress, and anxiety which successfully design their masculine failure. This failure is derived from self-perceived consumptions. These consumptions may regularly classify men's expectations by connecting their needs and desires to their maintained power. More clearly, men's masculine power is directed by their re-generated expectations. Men's masculine expectations are reflectively designed to draw up their acceptable power features. This regulated power mostly urges men to employ well-structured and codified masculine practices.

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[149] It can be noted that men's exaggerated masculine sense fortifies the culture of consumerism. This culture urges men to apply masculine/non masculine behaviours to more empower their positions. In sociology, the consumerist man often relies on particular beliefs, values, and norms which are socially designed to elevate his masculine status.

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By contrast, men with negative expectations may clearly fail in classifying and distributing their masculine power. According to Bowker (1998), the masculine failure is related to diverse expectations which generally prove the violent behaviour of men. Those men often fuse their masculinities with aggressive conditions and violent reactions. In this regard, men's developed masculinities are based on aggressive conditions which forcibly determine their failure. This failure tends to fuse power with violence as two progressive processes for developing diverse masculinities. Bowker argues that power and violence are considered as essential components for establishing the masculine culture. He further says:

> The abuse…continues to be encouraged and sustained by a masculine culture of dominance and violence which devalues women at the same time it glorifies masculine values such as toughness, emotional repression, and dominance enhancing behavior…much exposure to the masculine culture comes through everyday life, but we find it in its most concentrated form in segregated environments like violent sports, the armed forces, fraternities… (p.18)

Stressing Bowker's words, violence, dominance, and aggression are characterized to empower the masculine act. Such qualities, for him, are developed to glorify men's masculine types. At the same time, these aspects are theorized to devalue the feminine presence. The masculine culture is greatly supported by men who commit inappropriate social acts. Thus, men with criminal behaviours do reflectively design their masculinities by depending on aspects of power. For Bowker, the aggressive masculine act reinforces the hidden capacity of gender exaggeration. As being already illustrated, the masculine exaggeration is fallaciously combined with unsupported power qualities.

The negative distribution of power indicates the hyper masculine design being employed by (some) men. Those men do intentionally fuse their masculinities with inappropriate selections in order to clearly prove their structural modes of power. This power does completely differ from the traditional form of power. Evidently, the traditional masculine power is characterized with aspects of control and monopoly. By that, the structural forces of violence, repression, and aggression seem to be traditionally rejected. Men's re-activated power is exposed to diverse violent acts which strictly reflect their criminality.

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Consequently, hyper masculinities are characterized with exaggerated forms of power. Such exaggeration often classifies men as powerful social participants. Indeed, those men are expected to insert a wide range of power selections which socially elevate them. Such elevation can be negatively evaluated due to its fallacious masculine selections. Hence, the traditional masculine ideology perpetuates men's hegemonic roles which are based on valid features of power and dominance. The hyper masculine roles which are characterized with violence and aggression are expected to lose aspects of hegemony and dominance. According to Bowker, the structural force of masculinity is characterized with balanced qualities of male domination. This masculinity is based on precise qualities of dominance. Such masculine dominance does essentially assert the difference between diverse male identities. As Bowker says, **"the social construction of gender is a construction of difference, but also of domination. The social construction of patriarchy is established in a culture that creates and institutionalizes male dominance"** (p. 18).

3.2. Toxic Masculinity:

The term toxic masculinity was first employed by authors of Mythopoetic Men's Movement to describe males' power which has been lost in modern society[150]. Males' feelings of powerlessness have clearly influenced their masculinities. In particular, toxic masculinity is used to refer to the traditional norms which stereotypically characterize masculinity and manhood. For different sociologists, masculinity was associated with particular social pressures which urge men to be violent, competitive, and independent. These characteristics have merely constituted the "toxic" form of masculinity. The notion of toxic masculinity has been regarded, mainly by Shepherd Bliss, as a supportive structure which liberates men from different challenges which impede their affective sense.

The mythopoetic movement has practically worked to restore the traditional masculine behaviour and its dominant effect on women. This restored behaviour can be less expressive due to some forms of masculine loss. In literature, toxic masculinity has been employed to refer to the traditional masculine norms that can be harmful to men themselves. These

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[150] Mythopoetic Men's Movement was developed by various organizations and authors in the United States from the early 1980s to the late 1990s. This movement was adopted by men as a general style for psychological self-help. Those men who seek for psychological help aim to restore their "true masculine sense" by depending on spiritual perceptions which re-frame their senses of camaraderie, affective emotions, and self-expressiveness. Mythopoetic men were merely inspired by authors such as: Robert Bly, Robert Johnson, and Joseph Campbell whose works interpret the challenging factors which face men in modern societies.

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traditions include aspects of power and dominance which strictly reflect men's adherence to masculine norms. In general, toxic masculinity is not employed to diminish men's attributes, but rather to emphasize the negative effects behind the strict conformity to some masculine traditions.

According to Kimmel, men's conformity to particular traditions is naturally developed to reflect the solid link between men and their attributed masculinities. The masculine traditions, by that, are characterized to report the solid combination between men and the designed qualifications of power and dominance. This combination is also determined by the ideal behaviour which characterizes men and their masculine attitudes. Men's masculine positions are traditionally featured by valuable aspects of power, hegemony, and authority. Such aspects, for Kimmel, have been intentionally falsified to represent the negative and the harmful effects behind masculinity.

In other words, the falsified sense behind masculinity is rectified by particular ideological assumptions which strictly constitute its toxic characterization. In this regard, toxic masculinity is based on particular masculine traditions which severely falsify the true sense behind male performances. Evidently, toxic masculinity eliminates men's valuable masculine traditions. These traditions are stereotypically developed to ensure men's effectuated qualities of dominance, self-reliance, and authority. Such qualities do not only resemble the masculine validity, but also design the hegemonic presence behind men's social positions.

Moreover, men's hegemonic roles and social positions have been critically debated by feminists due to the preserved masculine dominance. This dominance has deeply reinforced aspects of women's inferiority and dependence. Those women may feel depressed, dominated, or simply segregated by men who occasionally gain power. This power is characterized with regressive traits and violent attributes. Thus, toxic masculinity is characterized with strict and harsh male gender qualities. Such harshness is employed to enhance gender abuse, social pressure, and humiliation. More clearly, males with toxic masculinities feel urged to develop some attitudes that are stereotypically associated with offensive forms of manliness. These attitudes perpetuate gender domination, aggression, and homophobia.

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Toxic male performance often regenerates negative consequences on men, women, and society as well. Males' toxic masculine behaviours encourage them to enact some performances that are dangerous, bad or harmful. Hereby, masculinity becomes toxic when men fail in achieving society's expectations, or when they feel unable to assert adequate masculine dominance. Those men are expected to be socially and emotionally strong without breaking. Men with clear emotional weakness may feel less empowered. In fact, they mostly feel unable to associate their masculine power with rigid aspects of toughness. According to Terry Kupers (1981), toxic masculine behaviours are set to reinforce the worst aspects of masculine attributes. These behaviours perpetuate violence, toughness, and hostility to femininity.

Stressing Kupers' words, toxic masculinity is considered as an aggressive act. This act can create harmful consequences on men themselves. Men, who are aggressive and violent with others, often represent fallacious interpretations about their traditional masculine attributes. These masculinities are designed in accordance to those aggressive male acts. Hence, the violent male act does clearly denote the toxic masculine sense. Such "harmful" qualities, for Kupers, are reported to express the dangerous aspect of masculinity. Toxic masculinity is set to characterize the resulting consequences behind men's power and dominance.

The overuse of such qualities may create serious masculine implications. These implications, for Kupers, lead to overload the masculine practice with unsupported male characteristics. So, toxic masculinity is based on harsh masculine behaviours. These harsh behaviours are developed against the stereotypical masculine norms. Kupers further argues that toxic masculinity includes aspects of "hegemonic masculinity" which tends to impose the rigid aspects of male domination. By that, males' repressive traits serve to foster domination. This domination is misevaluated due to its overemphasized potential risks.

In his book "Refusing to Be a Man: Essays on Sex and Justice", the feminist critic John Stoltenberg (1999) clarifies that the traditional forms of masculinity are developed to reinforce the oppressive discourse against women. These traditional types often exhibit the offensive power which predominantly elevates men over women. This elevation, for Stoltenberg, is supported with features of hegemony and self-control as defensive qualities to perpetuate the masculine practice. The oppressive masculine act represents the hidden power

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of gender manipulation. This manipulation is operationally devoted to express the authoritarian masculine discourse.

In this vein, men's selective masculinities are traditionally equipped with diverse power aspects which make them designed with toxic qualifications. Toxic masculinities do not directly stigmatize men's acts, but implicitly interpret the negative effects behind these acts. In other words, toxic masculinity is characterized by features of power and dominance that are coercively fused with violent, repressive, and aggressive behaviours. The masculine violence being directed towards women is strictly empowered to devalue the feminine status. Ultimately, the overuse of traditional masculine norms (hegemony, power and dominance) can greatly determine the toxicality of male performances.

In their book "A New Psychology of Men" (2003), Levant and Pollack explained that toxic masculinity fortifies the harsh side of manliness. Men do intentionally fuse their masculine power with strict aspects of toughness and cruelty to impose their physical, social, and emotional control. For Levant and Pollack, the traditional masculine norms are severely associated with rigid features of toughness which negatively affect men. Those men feel obliged to employ harmful or dangerous male acts to better effectuate their masculine control and monopoly. As a result to such employment, the delivered sense behind masculinity tends to be expressively characterized with toxic qualifications.

Toxic masculine behaviours cannot be supported due to their offensive and oppressive determinations. Men who show their total adherence to harmful masculine practices can be less tolerated especially by women. Those men feel the need to equip their masculine identities with tough and harmful qualities to more reinforce their stereotypical masculine power. This reinforcement, for Connell, may necessarily lead to misinterpret the masculine value. This value, for her, should be based on qualified conditions of power and authority. Connell further argues that men's masculine behaviours have to be liberated from any direct act of violence or aggression.

According to Thomas Haller (2018), men (within modern societies) are performing less acceptable masculine roles. These roles often reflect the harmful masculine performance. Stereotypical masculine norms urge men to be strong, powerful, and dominant. Some men, for Haller, have been ideologically reinforced to extend their masculine power by inserting

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more harmful qualities. These harmful qualities may not resemble the true masculine sense. The harmful masculine integration is dicisively enriched by violent actions which strictly devalue the positive attitude of men.

Men's positive attitudes are influenced by aspects of violence, aggression, and repression which systematically suspend their masculine sense. These negative aspects can forcibly enrich the masculine value with toxic male traits. In this regard, the traditional masculine value will be associated with falsified male qualifications. Men's positive attitudes and behaviours can be strategically overloaded with harmful masculine characteristics. By that, the harmful masculine act is delivered to express the toxic male force. This force is diversified with dangerous masculine behaviours which directly assert men's toxic qualifications.

Stressing Haller's assumptions, the valid masculine sense is structurally empowered by well-identified male behaviours. These behaviours are set to regulate the systematic design of diverse masculine types. Hence, men's gender relations with women should not be based on violence. Men's abusive behaviours do strictly reinforce their exaggerated masculine power which negatively affects women. Thus, overestimated masculine acts are supported by fallacious power structures. This fallacy behind men's masculine practices is advocated by harmful gender performances.

As being already stated, men's dominance is traditionally theorized to ensure their gender superiority. This superiority helps in evaluating diverse masculine performances. Such performances, for Haller, do clearly legitimatize men's power. Further, the masculine power which is based on violent, dangerous, or harmful aspects can urgently suspend men's authority. Hereby, the masculine vulnerability is developed by the threatening force of violence. This violence, being directed towards women, enhances the negative aspects behind toxic masculinity. Evidently, men's emotional weakness, violence, and abuse are fundamental features to constitute toxic masculinities.

Stressing this point, toxic masculinity is associated with negative attitudes and perceptions about the basic nature of manliness. Men, who fail in performing adequate masculine practices, do clearly enact hostile reactions. These harmful masculine expressions can make them feel blamed and guilty. Harmful masculine behaviours are expressively tied to

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aggressive reflections which aim to widen gender gaps. Haller often argues that men's aggressive behaviours are psychologically set to devalue the traditional masculine power. Aggressive males feel unable to appropriately manipulate their stereotypical masculine power.

This failure reflects the toxic attributes of masculinity. In his "Dissolving Toxic Masculinity", Haller has clearly argued that men with toxic masculinities can greatly re-direct their harmful practices by depending on appropriate masculine traditions. Violent and criminal men, who have achieved appropriate masculine tasks, can be socially integrated. Those men felt the need to struggle against their psychological fear, stress, and weakness which dramatically devalued their masculine power. For Haller, the harmful masculine act can psychologically threaten the traditional power structure. Males with toxic masculinities can seriously challenge these psychological struggles by performing acceptable acts which profoundly conform to traditional masculine norms.

Consequently, toxic masculinity can be easily dissolved by applying valid male practices. These valid masculine practices are widely supported due to their rectified power structures which ensure men's ability for developing true masculinities. As being already noted, men's toxic masculinities illustrate their strict employment of power rules. Those men often depend on particular characteristics which greatly empower their masculine senses. Men whose masculinities are associated with "machismo" characteristics do implicitly struggle to express their sense of being "manly" and self-reliant.

The concept "masculine machismo" is traditionally highlighted to determine men's strong senses of masculine exaggeration. Men who are proud of their masculine machismo do clearly struggle to reaffirm their strong and powerful positions. According to Terence (2008), these positions can be socially threatening. Terence also adds that men, who fuse their masculine machismo with exaggerated power forces, can be socially threatened. This threat reflects the extended masculine power. This extension leads to constitute toxic masculinities. By that, the overuse of masculine "machismo", power, and dominance may clearly re-generate fallacious understandings about males' gender performances.

3.3. **Hybrid Masculinity**:

Hybrid masculinity refers to some male performances which are directly associated with marginalized and subordinate masculine/feminine traits. Males' performances are diversified

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to create the "intended" or the "desirable" masculine change. This change in performance is qualified with multiple gender selections. These selections are based on varied gender choices which can clearly contradict with traditional masculine norms. Such selections are generally characterized with less dominant masculine structures.

Men's selective masculinities are associated with hybrid gender conditions which implicitly fuse the masculine act with extra feminine qualifications. To some extent, this hybrid mixture tends to serve the feminine gender quality. Thus, men's marginalized and subordinate forms of masculinity mostly urge them to enact varied roles with mixed gender traits. These traits do not reflect the standard masculine norms, but rather ensure the sexual determinations which greatly contribute to diversify men's gender qualities. By that, hybrid masculinities are based on mixed gender qualities which relate men's roles with different gender characteristics.

These characteristics urge men to change their masculine traits in accordance to the available gender features. Men's masculine traits can be oriented towards other feminine attributes which directly ensure their transformative gender act. This act can clearly overload the masculine identity with various gender traits. In other words, men's subordinate, marginalized, and feminized masculinities are diversified to express the liberated mode of gender performance. This mixed gender performance helps in liberating men's gender practices from any kind of masculine domination and segregation as well[151].

Such characteristics often restrict men's gender abilities and capacities for creating the intended masculine change. According to Segal (1990), men's sexual transformation and gender fusion do clearly denote their intentional needs to hybridize the masculine identity. Scholars within the field of masculinity studies regarded hybrid masculinity as the hidden force which liberates the male body. Hybrid masculinities, for Schippers (2000), further serve to constitute gender equality between diverse male categories. In general, the quality of hybridization is significantly theorized to eliminate race and sex inequalities[152].

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[151] In a broad sense, hybrid masculinities often fortify the social relations in ways that lead to conceal aspects of power, dominance, and hegemony from males' gender practice. Men with liberated masculine styles generally feel free to perform their gender roles with reference to hybridized combinations.

[152] According to Mimi Schippers (2000), hybrid masculinities equip gender categories with balanced gender traits. In addition, they eliminate gender diffrences by setting valid sex/gender combinations. Hybrid

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Evidently, hybrid masculinities serve to eliminate race and gender classifications. Traditional binary classifications have been critically perpetuated due to their distinctive forces which widen the gap between male/female gender categories. Further, these binary forces have particularly theorized male dominance and superiority as specific masculine attributes. Men seem to be distinctly classified due to their hegemonic power structures. According to Anderson (2009) and McCormack (2012), dominant males often exercise their hegemonic power over other males/females. Such powerful dominance urged (some) males with marginalized and subordinate qualities to diversify their gender roles with mixed sex qualities as a strategic need to subvert the strict masculine traditions.

As a result, hybrid masculinities are expressively enacted to effectuate the intended masculine change. These masculinities mostly represent falsified gender qualities. For Connell and Messerschmidt (2005), these falsified qualities classify males beyond the masculine traditions. Hybrid masculine forms support the systematic framework of gender equality. In addition, they represent the significant gender change. Ultimately, hybrid masculinities are set to reinforce power balances with equal gender attributes.

In his theory of "inclusive masculinities", Anderson (2009) argues that men's masculine practices are diversified to ensure multiple types of gender enactment. For him, men are free to perform the adequate masculine practice which characterizes their desires, interests, and preferences. This freedom in gender performance is not limited, but rather exposed to diverse gender qualities which essentially enrich the masculine sense. This sense can be alternatively fused with other sexual qualities to more empower its characteristics. Men's hybrid masculinities are set to offer gender equalities and balanced gender aspects. Anderson's "inclusive masculinities" do essentially challenge Connell's and Messerschmidt's "hegemonic masculinity" (2005).

From critical perspective, the hegemonic masculine sense is supported by regulated aspects of power and dominance. These aspects are related to men and their masculine category. Stressing Anderson's "inclusive masculinities", the implemented aspect of power is set to cover diverse gender categories. More clearly, this power is selected to hybridize the

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masculinities conceal aspects of power and hegemony from any kind of masculine practice. In masculinity studies, the term "hybrid masculinity" was conceptually developed as a reaction to "hegemonic masculinity".

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masculine quality with other feminine traits. The hybrid fusion between multiple gender qualities is somehow perpetuated due to its available conditions of sex/gender transformation.

Some males, for instance, do qualify their masculine practice with hybridized gender traits. Males with subordinate or marginalized masculinities do intentionally integrate other gender qualities to better ameliorate or simply liberate their masculine roles. Males' effectuated gender transformations are achieved to hybridize the masculine practice with multiple modes of liberation. According to Anderson, males' behaviours, beliefs, and traditions are organized to challenge gender biased systems. Indeed, those males often aim to create equal power balances between diverse gender groups. Thus, hybrid masculine forms promote gender equality. Anderson clarifies that masculinity is characterized with "inclusivity" rather than "exclusivity". For him, masculinities are organized horizontally and not hierarchically. He further argues that hybrid masculinities can reinforce the hegemonic sense of gender practice. Anderson's arguments have been critically debated by Connell and Messerschmidt who responsively stated:

> Clearly, specific masculine practices may be appropriated into other masculinities, creating a hybrid...Yet we are not convinced that the hybridization…is hegemonic, at least beyond a local sense. (p.845)

In the viewpoint of Anderson, men diversify their masculine practices by depending on hybrid gender forms. Hybrid masculinities, for Anderson, classify men differently due to their extensive masculine practices. According to Demetriou (2001) and Messner (1993), hybrid masculine forms do implicitly perpetuate the systematic power relations between gender groups. More clearly, hybrid masculinities reinforce gender equality between male/female groups. Indeed, males/females are equally treated due to their balanced gender qualifications. This equality is structurally associated with balanced power structures.

For Messner (1993), American men often prefer to diversify their masculine styles by implementing hybrid gender selections. Those men mostly employ different masculine styles which reflect their varied gender attractions. Some masculine styles are based on less dominant power structures. Effectively, such styles are strategically hybridized with reference to subordinated or marginalized masculine forms. By that, the hybridized masculine style seems to be fulfilled with less powerful structures. Powerless masculine types can profoundly

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determine the hybrid gender design of different males. Messner says that hybrid gender design focuses on particular "styles of masculinity, rather than the institutional position of power that men still enjoy" (p.732).

Messner has further examined the cultural impact of men's expressive emotions in re-framing their masculine behaviours. These behaviours can strictly reflect the "emotional" quality which is essentially disintegrated from any power structure. For Messner, men's emotions are expressively reflecting their "transformative changes". The modern man has different gender choices which urge him to effectuate the masculine change. Some men can depend on powerful gender structures to effectuate their masculine change whereas others can simply relay on powerless gender structures.

These varied gender choices often create hybrid masculinities. Men's hybrid masculinities, for Messner, are "representing highly significant (but exaggerated) shifts in the cultural and personal styles of hegemonic masculinity, but these changes do not necessarily contribute to the undermining of conventional structures of men's power over women. Although "softer" and more "sensitive" styles of masculinity are developing among some privileged groups of men, this does not necessarily contribute to the emancipation of women; in fact, quite the contrary may be true" (p.725).

In this regard, men's hybrid masculine forms are emotionally associated with diverse features of self-expressiveness. In addition, hybrid masculinities fortify gender change from one masculine type to another by depending on different male attributes. This change should not be necessarily based on strict power structures. To some extent, males with hybrid masculine types seem less attracted to aspects of power and dominance. Indeed, those males mostly prefer to lessen their power and dominance by applying subordinate or marginalized masculine types. Sometimes, males with subordinate and marginalized masculine types are profoundly attracted to structures of power and dominance.

Those males cannot easily reach these power structures due to their less privileged social positions. Stressing Messner's viewpoints, features of masculine hybridity are diversified to determine "the preferred" masculine style of the modern man. This man goes beyond power structures simply to perform other masculine styles which differently situate him. Messner further argues "framing shifts in styles of hegemonic masculinity as indicative of the arrival

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of a New Man [often situates] marginalized men (especially poor black men, in the United States) as "Other" (p.733). Men can be classified, situated, or simply differentiated in accordance to their "preferred" masculine styles. The hegemonic masculine style locates men with reference to their qualities of power and gender control. Hybrid masculine styles, in particular, may clearly locate men as "others" with multiple masculine characteristics[153].

Therefore, men of colour (blacks), working-class men and immigrant men are definitely classified as "others" with hybrid masculine preferences. Those men cannot effectively determine any sense of masculine hegemony. Thus, they are indirectly defined as possessors of regressive masculinities. Demetriou (2001) coins the term "dialectical pragmatism" to theorize the consequences of Messner's "transformative changes". Dialectical pragmatism refers to the ability of hegemonic masculine men to implement elements of subordination and marginalization in ways that work to restore power structures.

More clearly, Demetriou's "dialectical pragmatism" is theorized to ensure men's participations in re-directing power structures. He further suggests that men with hegemonic masculinities have the power to adopt other masculine styles. This adoption does not serve the transformative change (as Messner explained), but enhances men's hegemonic practice with useful tools of masculine domination. Demetriou also demonstrates that hegemonic masculinity is better understood as a "hegemonic masculine bloc". This bloc can appropriately fulfill men's styles with "what appears pragmatically useful and constructive for the project of domination at a particular historical moment" (p.345)

Anderson's theory of "inclusive masculinity" is based on profound structures of gender differences. According to Connell and Messerschmidt (2005), Anderson's theory is characterized with contradictive assumptions which seriously challenge men's hegemonic sense of masculinity. Stressing Demetriou's conceptualization of "dialectical pragmatism" and Messner's transformative masculinities are essentially theorized to characterize the substantive qualities of the contemporary masculine man. Males' gender hybridity is set to

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[153] According to Messner (1993), men who intentionally reframe their masculine styles with diversified gender acts are generally considered as "others". Those "others" do essentially move beyond gender structures of power and dominance (due to their subordinated or marginalized roles) to create hybrid masculine styles. Stressing American masculinities, the "black men", for instance, often try to fuse their masculine acts with qualified aspects of masculinity to properly re-locate their gender, race, and identity in the sociological structure of gender relations. Black men are recognized as "others" who renewed their meaningless masculinities with acceptable masculine traits.

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reinforce the masculine consequences that are regenerated on behalf of their enacted performances.

These consequences do, in fact, differ from one man to another due to the re-generated outcomes behind the masculine act. This act is generally tied to multiple meanings of masculinity. Some men often fuse their masculine acts with well-identified gender outcomes whereas others prefer to combine their masculine performances with powerless gender structures. This powerless masculine performance is reinforced with hybridized gender fusions. These fusions include marginalized, subordinated, (and feminized) qualities as well. In general, masculinities have to be evaluated with reference to males' appropriate gender performances.

As being already explained, the masculine reality has been clearly re-directed or simply disoriented due to the falsified assumptions being carried by men. Men and their fallacious masculinities are summarized below:

Hyper masculinity	Toxic masculinity	Hybrid masculinity
-tends to describe the negative aspects behind exaggerated masculine traits. -describes the cultural norms and expectations which urge men to design powerful social positions. -characterizes the masculine exaggeration which is diversified by males' inappropriate behavioural structures. -denotes the "macho personality" which reflects the belief that violence is manly done.	-emphasizes males' physical strength, and body shape while exhibiting emotional self-control. -is associated with physical aggression, criminality, and violence especially towards women. -men/boys are "more masculine" and "most masculine" due to their asserted roles of aggression. -is an extreme form of masculine gender ideology that is comprised of a cluster of beliefs that include toughness and violence.	-elements of identity construction are associated with marginalized and subordinate masculinities. -fuses the feminine traits with men's gender performances and masculine practices. -focuses on young/old, white/black, and heterosexual men. -works in ways that not only produce contemporary modes of gender, race, and sexual differences, but also reinforces the consequences being tied to these differences. -illustrates the transformation in

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-violence as a special characteristic of the macho man is delivered to evaluate the determined "manly" attitudes.	-males' violence and misogyny are fundamental traits for constituting the masculine power.	hegemonic masculinity beyond local sub-cultural variations.
-hyper masculine traits contribute in constructing identities that are connected to crime, imprisonment, and other deviant behaviours.	-men fuse their masculine power with strict aspects of toughness and cruelty to impose their physical, social, and emotional control.	-explains how contemporary performances of masculinity are part of gender transformation.
-men with hyper-masculine traits may offensively commit crimes due to their extended power features.	-men's emotional weakness, violence, and abuse are fundamental features to constitute toxic masculinities.	-men's subordinate, marginalized, and feminized masculinities are diversified to express the liberated mode of gender performance.
		-the hybrid fusion between multiple gender qualities is somehow perpetuated due to its available conditions of sex/gender transformation.

Table 4.6. Types of threatening masculinities

4. **Moving Forward: Towards a Proper Masculine Behaviour:**

As being already illustrated, the true male act has been affected by different threatening masculinities which forcibly devalue its traditional nature. The threatening influence of toxic masculinity, hyper masculinity, and hybrid masculinity is set to falsify the traditional practice of masculinity. The proper masculine performance is evaluated with reference to males' strict application of gender norms. Traditional males can eliminate any threatening masculine force. In fact, those males have the powerful capacity to reject any masculine force which seriously threatens their traditional masculine nature. Evidently, the threatening masculine forces urge men to be violent and aggressive social members. These harmful masculine acts can deeply implicate males' social identities.

Respectively, the harmful masculine act may lose its systematic power due to those inserted modes of aggression. Similarly, the proper masculine act is pre-determined by balanced fusions between power, hegemony, and dominance. These qualities are traditionally set to assert the proper male practice. By that, the true masculine act is diversified by

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acceptable gender traits which supportively perpetuate males' behaviours. These behaviours have to be controlled to properly evaluate the masculine identity. In general, the masculine identity can be clearly re-constructed by:

4.1. Strengthening Males' Positions:

According to Ruthven (1991), it is important to assert the systematic fusion between literature, culture, and gender. This link can successfully depict the shifting trend of masculinities by comparing traditional gender norms with the recent gender practices. Such comparison can effectively reframe traditional masculinities via coherent and realistic methods of practice. In so many modernist literary products, males' social interactions are restricted. Those males have limited perceptions about their masculine gender. In addition, their masculine progress seems to be interrupted by the deliberate confusion between different gender categories.

More clearly, male/female protagonists are inspired by modernized gender fusions which seriously implicate their masculine/feminine task. Modernist authors often show their direct intention to construct new male/female identities which strictly contradict with traditional gender norms. By moving beyond the stereotypical gender traditions, authors aims to depict their resistive struggle to change the stereotypical gender assumptions which restrict their literary selections. Some male authors tend to invert their gender identities simply to defend for the rights, desires, and interests of their female characters. Ruthven says:

> It was possible for certain male writers to reconstruct themselves temporarily as women for the purposes of certain female characters so untrammelled by contemporary conventional representations of womanhood that women readers even nowadays are amazed that men should have had such insights into what it means to live as a woman in a male-dominated society. (p.12)

From these perspectives, males'/females' inverted roles can directly affect their original gender identities. Authors' deconstructive gender modes can be greatly influenced by males'/females' modernized acts. In fact, those authors are deeply inspired by males'/females' renewed gender design. Such design helps to set a new gender reality that is based on modern

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modes of identity liberation. As a consequence to this liberation, the traditional gender stereotypes which characterize male/female identities can be gradually dissolved. Authors' renewed gender selections are deeply reinforced to ensure the progressive dissolution of masculine/feminine values.

By that, the literary reality behind male/female characters is associated with modernized structures of gender liberation. To some extent, authors feel urged to fortify these renewed gender selections. As being already illustrated, authors' literary depiction is structurally designed to reflect the social reality behind males'/females' gender performances. Stressing the social reality behind some males, their masculine practice seems to be traditionally rooted within solid gender traditions. Traditional males have to be clearly perpetuated to properly assert their valid masculinities. Authors' literary description creates positive effects on men and their represented masculinities. For Coser (1972), the literary depiction of masculinity is recognized as:

> …a continuous commentary on manners and morals. Its great moments, even as they address themselves to the external existential problems which are at the root of the perennial tensions between men and their society, preserve for us the precious record of modes of response to peculiar social and cultural conditions. (p. xv)

Definitely, some feminist authors directed their attention towards issues related to sex and gender role conflicts. Those feminist authors started to voice the feminine body and its privileged gender characteristics. Indeed, the feminist attention has been firmly devoted to particular feminine characteristics. Most male protagonists were given the chance to insert extra feminine attributes. Authors such as Virginia Woolf (in relation to other feminist writers) portrayed females as powerful feminine bodies. Male protagonists, in return, have been characterized with restricted power aspects.

Stressing the same issue, the distinctive force of masculinity has been critically debated by different feminist scholars. Those scholars started to highlight the basic gender principles which accurately classify females in the system of power relations. Literary feminism aims to re-direct the traditional power balances by implementing new sex insertions and gender subversions. This literary approach sets new possibilities for males/females to liberate their

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gender performances. By that, female protagonists felt urged to improve their feminine identities by inserting more powerful gender attributes.

Therefore, feminist authors started to perpetuate the feminine values behind females. Similarly, male authors started to reinforce the powerful nature behind males. This literary contradiction behind males'/females' identities may negatively affect the systematic order of gender relations. Indeed, traditional masculine/feminine identities can be seriously disturbed due to these distinctive gender reinforcements. Accordingly, the masculine image can be negatively represented in comparison to the prestigious feminine image. Hereby, male authors may feel obliged to delineate the changes in gender roles simply by perpetuating men's traditional identities. This perpetuation can effectively empower males' masculine identities, roles, and positions in accordance to society's expectations. In general, masculinity still remains the powerful structure which pre-occupies the modernist writing. Dekovan (1999) further clarifies:

> Despite the powerful presence of women writers in the founding of modernism and throughout its history, and despite the near-obsessive preoccupation with femininity in all modernist writing, the reactive misogyny so apparent in much male-authored Modernism continues in many quarters to produce a sense of Modernism as a masculine movement. (p.126)

It cannot be denied that males/females are expected to perform roles that are reflecting their masculine/feminine qualities. According to Beynon (2002), traditional masculine norms urge men to enact appropriate roles which essentially reflect the standard characteristics of power, hegemony, and dominance. These masculine qualities represent the social codes of male gender participation. For Beynon, men's "masculine codes are generally interpolated by cultural, historical and geographical location" (p.1). The traditional man represents the symbolic qualifications which make him socially dominant. This dominance has been properly reported in different literary productions.

In fact, the masculine image has been characterized as a prosperous gender quality. This masculine quality is regenerated in accordance to men's accurate aspects of gender control. Hence, the traditional man has seriously secured his masculine dignity. The social reality

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behind his masculine dignity often interprets the existing codes which determine the true masculine sense. As Beynon says masculinity "is composed of social codes of behavior which they learn to reproduce in culturally appropriate ways" (p.2). In this regard, the traditional depiction of masculinity can greatly reinforce the systematic force behind men's behaviour.

This behaviour reflects the prestigious sense of masculinity which is traditionally inherited. For some literary historians, the descriptive masculine image can deeply affect men's regenerated behviorus. In other words, the literary portrayal of masculinity is characterized to guarantee the true sense behind men's performances. The literary depiction of men is developed in accordance to their enacted performances. In fact, authors do critically portray the behavioural manners of men as they are naturally re-generated. The natural sense behind men is featured to empower the masculine productivity. This productivity is accepted and effectuated due to the inserted codes of social structures.

Such structures enhance the qualities of power and authority. For Roper and Michael Tosh (1991), men's power structures reflect the socio-cultural norms which design the subjective masculine identity. This identity can be vividly refreshed in literary works due to that coercive combination between society's codes and men's subjective masculinities. Undeniably, the masculine identity can be perpetuated by accurate fusions which directly elevate men's power. This power validates the behavioural performance of men in accordance to the featured traditions of society's gender norms.

According to Connell (2005), most male protagonists have been silenced due to females' rebellious intentions. In addition, those protagonists were less perpetuated by modernist authors as a strategic need to subvert their traditional gender roles. Males' positions have been threatened by different forces of gender subversion. These forces urged authors to depict the struggling conflicts between male/female gender roles. Further, females' gender roles were clearly fortified whereas males' masculine roles were stigmatized. These stigmatized masculine roles were associated with crime, violence, and aggression. Indeed, the depicted image of the modern man is characterized with unsupported behaviours. Such depiction can clearly denote men's desires to deviate from traditional gender norms.

Men's deviated gender roles can negatively affect their masculine positions. Unsurprisingly, male protagonists have been selected to report the illusive masculine power.

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This allusion can further assert their masculine loss. Consequently, the modern man seems to be lost and confused. His masculine identity tends to be abused and empty inside. Men's masculine power was successfully subverted to serve particular gender objectives. Effectively, this power was subverted to support gender equality. For Seidler (2006), this power:

> opens up issues of gender difference and the ways, for instance, in which women can exercise power in specific areas of life while do so in others. Women often complain that their male partners are like children, unsure of what they feel emotionally. (p. xiv)

4.2. **Re-masculinisation of Roles:**

In masculinity studies, scholars regard masculinity as a fluctuating phenomenon which is historically and culturally developed. The masculine identification is effectuated throughout the struggling contributions of the traditional man. This man is implicitly struggling to impose his masculine thought, inspirations, and qualifications as well. Such kind of struggle reflects the original masculine attributes. These original attributes may not attract the new generation of males. In fact, those males are widely interested with the feminist ideology which liberates their masculine mind/body. Such kind of contradiction between the renewed masculine mind and the traditional masculine mind is undeniably diversified by various conflicting struggles.

As being already illustrated, the modern man is chaotically inspired by diverse gender practices. This chaotic masculine design makes him look confused or simply lost. The confused masculine mind cannot re-generate adequate male performances that are based on solid power structures. To some extent, the modern man cannot be easily defeated by the ruling ideologies of the feminist philosophy. This man can be gradually affected by the liberated mode of gender performance. As a consequence to this affection, the masculine image behind this modern man can be negatively consumed due to its renewed conditions. These conditions do necessarily re-direct the masculine thought towards more liberated gender modes.

Males' renewed masculine image (that is based on modern gender ideologies) can deeply re-generate other feminized masculinities. The feminine male is identified as a new man who directs his masculine power towards femininity. This empowered femininity is

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manipulated or simply controlled by various ideological structures of the modern age. In other words, the ruling structure of the feminist ideology combines femininity with renewed gender aspects of the modern culture. As a consequence to that, the modern feminist thought fuses the feminine body with varied aspects of power.

This fusion can largely contribute to the empowerment of the feminine ideology. Accordingly, the feminist ideology enriches the feminine body with modernized aspects of power. In this respect, the modern woman seems to be powerful and dignified by multiple gender forces. This woman is deeply masculinised with accurate power features. Ultimately, the masculine woman and the feminine man are equipped and qualified with renewed gender qualities of the modern practice. This practice is not stereotypically organized, but rather modernized by essential modes of re-development[154].

By that, males'/females' modernized thought is ideologically set to theorize the renewed structure of gender enactment. Indeed, they mostly associate their masculine/feminine practice with modern strategies of gender development. The modern man has clearly disintegrated aspects of power, authority, and dominance from his masculine identity. This act of disintegration may clearly affect the traditional masculine practice. In fact, this practice will be distorted by men's chaotic gender performances. This masculine distortion serves to degrade males' positions within society. For Kimmel (1996), feminized masculinities are alternatively set to feminize the masculine performance. The feminine male (or simply the female man) qualifies his masculine performance with attractive feminine attributes.

These feminine attributes help in enhancing the sexual attraction of males. Therefore, the masculine woman and the feminine man are identified by their attractive body shape. Indeed, the masculine woman is attracted by males' external body traits and the feminine man, in return, is attracted by females' external body features. For different biologists, this body is naturally designed to create sexualized attractions. Attractive body shape and external physical form urge males/females to redirect their gender interests towards these biological

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[154] From feminist perspectives, the re-newed ideologies of masculine/feminine development are diversified by accurate codes of gender practice. Such practices do critically invert masculine/feminine roles by modernizing the traditional gender performance. The renewed gender practice reflects males'/females' modernized inspirations and qualifications which profoundly liberate their roles from traditional stereotypes. These selections are designed to assert the illusive identification behind traditional practices. This illusion is ideologically empowered to illustrate the rectified modes of masculine/feminine re-development.

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qualifications. Stressing some feminist tendencies, males' physical appearance and females' attractive bodies are significant tools which diversify the modern rule of gender practice.

According to Mosse (1996), the masculine image has been deliberately distorted in modern narratives. This distortive image is delivered to reflect the negative reflections behind males' performances. These performances do not clearly describe the powerful role of males. The masculine performances being enacted by males do, to some extent, characterize the mixed fusion between diverse sexualities. Such mixture is fortified by males who deeply fuse their masculine nature with diversified gender traits. By that, the masculine man seems to be sexually attracted to adequate or inadequate gender fusions.

Such fusions fortify the link between masculinity and femininity. Both features are intentionally supported by (some) men to liberate their identities from any gender identification. In other words, men/women may feel the need to re-direct their gender identities towards other sex selections. These sexual selections help in liberating the biological body. From particular dimensions, males/females with transgender or bisexual characteristics seem to be attracted to diverse sexual selections which liberate their biological bodies. By applying diverse sex qualities, males as well as females aim to qualify their identities with extra gender traits which are available beyond their biological boundaries.

More specifically, sex selections and gender choices are set to enlarge males' opportunities for masculinity liberation. Mosse further adds that the masculine liberation is enriched with fallacious ideologies of gender re-development. More clearly, males who are sexually attracted to other feminine qualities do deeply validate their sexual confusion. Hereby, the feminized male does not seem to be liberated. By contrast, this man looks profoundly attracted to re-newed gender qualities. These feminized or sexualized qualities do necessarily deconstruct, redirect, or disorient his hegemonic aspect of masculinity. As a result, feminized males are strategically pre-equipped with diverse qualities which clearly distort their masculine hegemony.

As being already explained in the first chapter, males can be dominant, marginalized, or subordinate due to their effectuated gender roles. These selective masculinities are characterized with liberated modes of gender practice. Undeniably, males are free in designing their gender identities. These identities can be fallaciously designed due to males'

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gender freedom. By that, males' liberated masculinities are set to de-construct the traditional gender practice. In fact, these masculinities are designed to fortify sex/gender capacities of modern males.

In relation to this, gender differentiation is based on diverse characteristics that are equally distributed between diverse gender groups. The masculine/feminine force gains its distinctive gender qualifications in accordance to males'/females' modes of identity subversion. According to Connell (2005), males are sexually, biologically, and socially differentiated from females. These aspects of differentiation are logically empowered by the traditional hierarchies which organize gender binaries. Traditional gender binaries are set to organize the distinctive capacities between male/female roles. These capacities are traditionally organized to assert the systematic order of masculine/feminine identities. To some extent, traditional gender binaries can be forcibly threatened by some renewed gender capacities.

Males'/females' renewed capacities can seriously subvert the traditional gender order. From particular dimensions, systematic gender binaries are exposed to diverse modes of identity subversion. These subversive modes do not only distort the traditional masculine/feminine identities, but also distort them by extra qualities of sexual modification[155]. For Butler, gender subversion is set to extrapolate masculine/feminine entities with extra qualities of sexiness. In addition, gender subversive modes fortify masculine/feminine identities with multiple sex characteristics. As a consequence to this, the masculine man can be clearly exposed to diverse sex/gender selections which subvert his hegemonic presence.

In relation to this, males with re-newed gender selections can provide nothing to their traditional identities. By contrast, they equip these identities with subversive gender forces. These forces are set to interrupt the traditional masculine practice. According to Mosse (1996), males' modernized inspirations should urge them to reaffirm their masculine existence. This existence should reflect the powerful capacities behind males. Some males do

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[155] The renewed aspects of gender development are reinforced by diverse sexual qualities which implicitly implicate the masculine sense. That is to say, males who are strictly convinced by the modern rule of gender development feel obliged to overload their identities (or masculinities) with unsupported set of sexualities. These sexualities are strategically overemphasized to liberate the modern man/woman from any restricted gender practice. In, general, the renewed set of gender practice is characterized with diverse modes of liberation which clearly subvert or implicate the masculine performance.

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not base their masculine sense on valid power structures. This sense seems to be negatively evaluated due to its powerless insertions.

Consequently, the modern man looks different from the traditional man. This differentiation is illustrated through men's applied modes of self-representation. Thus, the renewed form of masculinity is fallaciously designed due to its regenerated powerlessness. This new masculinity is ideologically enriched with diverse gender choices which essentially devalue its traditional design. From critical perspectives, the modern man should not be attracted to renewed modes of masculinity enactment. This man has to implement, restore, or validate his male identity by applying hegemonic power structures. This masculine hegemony, for Donaldson (1993), is:

> About the winning and holding of power and the formation (and destruction) of social groups in that process. It is about the ways in which the ruling class establishes and maintains its domination. The ability to impose a definition of the situation, to set the terms in which events are understood and issues discussed, to formulate ideals and define morality is an essential part of the process. Hegemony involves persuasion of the greater part of the population, particularly through the media, and the organization of social institutions in ways that appear 'natural', 'ordinary', 'normal'. The state, through punishment for non-conformity, is crucially involved in this negotiation and enforcement. (p. 645)

4.3. Insisting on Masculine Visibility:

According to Messner (1997), the masculine image, which has been clearly deformed in literature, can be re-located again by relating aspects of maleness with reliable forms of practice. Indeed, male characters and protagonists can re-assert their masculine effectiveness by applying strategic roles. These roles help in elevating the masculine practice which perfectly perpetuates the traditional gender stereotypes. Traditional stereotypes classify males/females in accordance to their valuable masculine/feminine practices. Such practices mostly evaluate males/females as powerful gender categories. Traditional binary differences are negatively assessed by modern gender ideologies. The modernized gender rule is based on liberated modes of social practice.

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The social modes of gender liberation urge males/females to combine their masculine/feminine identities with re-newed qualities simply to ensure their gender awareness. These renewed gender qualities are based on diverse sexual selections. As being already noted, modern gender ideologies often contradict with traditional gender norms. This contradiction is widely canonized by modernist authors due to its subversive sex/gender combinations. Indeed, these subversive forces are strategically reinforced by authors to vividly express the renewed male/female act which is based on diverse modes of gender liberation.

Renewed gender practices do essentially reflect males'/females' liberated social selections. These selections are designed to determine the modernized sense of gender re-development. As being already clarified, the modern masculine sense is ideologically overloaded with renewed capacities of gender change. This modernized sense of gender change is structurally rectified by feminists. The feminist thought is developed to evaluate the hegemonic masculine power. This masculine power seems to be negatively assessed by some feminist critics who intentionally aim to re-direct the stereotypical gender assumptions. In this vein, modernist authors started to portray these conflicting power structures which profoundly affect traditional gender balances.

Males' masculine power was portrayed as a defensive tool which strategically helped them to manipulate and control other gender groups. This power was gradually devalued by some feminist authors as a strategic need to serve their subversive gender forms. These subversive forms were employed to practically distort the masculine power. Hereby, authors portrayed power conflict to more illustrate the modern aspect of gender contradiction. This contradiction between traditional gender practices and renewed gender performances reflects the struggling conflicts about traditional power structures. It further illustrates the applied gender subversion which aims to distort the traditional masculine power and perpetuate the modern feminine power.

According to Messner (1997), some modernist authors selected male protagonists with deficient characteristics to properly re-evaluate the practice of masculinity. Those modernist authors aim to portray the masculine reality as it is described by recent feminist scholars. This literary portrayal does not implicate the masculine sense, but rather purifies it with valid aspects of re-assessment (reconfiguring the masculine behaviour). This process of masculine

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re-evaluation helps to locate males within the actual social context. Messner further clarified that the masculine visibility can be implicitly theorized by the rectified set of gender practice. For him, this rectification is effectuated with reference to the regulated socio-cultural dimensions. In this respect, the modern man asserts his masculine visibility by depending on valuable characteristics. These characteristics can be strategically portrayed by different novelists as a necessity to re-frame the masculine practice. By that, the masculine reality can be rhetorically empowered in narratives. In his: "Writing Masculinities: Male Narratives in Twentieth Century Fiction", Knight (1999) writes:

> Our relationship with a text can be seen as operating on two levels. On one level the text is mimetic. At another level it is performative, conjuring up mental events which to some degree happen every time the text is read. It is broadly the case that the dominant traditions in Western Literature have addressed the reader on the understanding that the normal position was that of being a male, as an implicit appeal for masculine solidarity. In as much as masculinity too is a rhetorical construct, our choice of masculinities has been limited by the narratives addressed to us. (p.127)

From Knight's words, the masculine traditions are emphasized to assert the dominant position of males within society. The narrative reinforcement of masculinity traditions can widely empower males 'dominance. Knight further argues that the narrative description of masculinity is limited to address the stereotypical traditions behind gender roles. As a consequence to these narrative traditions, the effective role behind males is strictly fused with dominant modes of masculine construction. To large extent, this masculine dominance can greatly affect diverse readers. Readers, in particular, may seem to be rhetorically influenced by the dominant structure of masculinity. This positive influence may seriously combine the masculine practice with valuable characteristics. Such combination between male dominance and narrative aesthetics may realize the masculine visibility.

The functional aspect behind masculinity can be greatly fortified, designed, or simply depicted in diverse fictional narratives. The literary construction of masculinity is improved in accordance to the "performative" capacity of male protagonists. Those protagonists can either ensure their masculine reliability via practical performances, or simply activate their

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frustrations, anxieties, and depression on behalf of their featured masculinities. This literary quality tends to fuse the traditional set of masculinity with acceptable codes of gender performance.

In other words, authors can clearly validate the masculine value on behalf of their selected protagonists. Those protagonists are definitely convinced by the social structure of gender performance. Such social structure is diversified with renewed capacities of gender practice. This diversity in performing gender roles leads to effectuate the social integration of multiple sexualities. For Knight, these varied sexualities often urge males to be selective in their gender roles. From literary dimensions, male protagonists can be attracted by (some) gender selections which seriously devalue their accurate masculinities. As a result to this attraction, the masculine sense will be chaotically delivered.

Meanwhile, the chaotic masculine inspiration reflects the frustrated mind of modern males. Those males do intentionally re-direct their masculine sense towards other sexualized interests. In literature, this sexual re-direction is elevated at the expense of those frustrated masculine minds. According to Knights, the rhetorical reinforcement of masculinity is purposefully characterized to figure out the frustrated qualifications of the modern man. For him, the masculine sense is recognized as a strategic force which asserts dominant power behind males.

To large extent, male protagonists generally reflect the frustrated mind of male authors. In response, modernist male-authored texts serve to determine the struggling modes of the modern man which decisively prove his masculine visibility. Such modes can clearly falsify the ideological assumptions which dramatically reinforce the masculine loss. Hereby, the pre-determined assumptions behind the masculine practice may not characterize the dignified nature which is traditionally installed in males' minds. Undeniably, these original characteristics are reinforced to empower the mythical spirits behind traditional masculinities. Knights further illustrates:

> A narrative, even when it is written or, for that matter, read-in isolation, is a form of social exchange. It takes place between parties to the narrative exchange, it establishes an environment for events, and designates certain kinds of actions, responsibilities and outcomes. Stories

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> oriented to men and men's experience not only articulate for the future what it is to live and act as a man. They also act as blueprints for future stories. Those narratives become part of a collective stock of ways of construing ourselves and others. (p.127)

Nevertheless, the traditional practice of masculinity is identified by deliberate aspects of power and dominance. These aspects legitimatize the masculine visibility of males. According to Knights, the masculine visibility can be practically reconfigured throughout appropriate strategies of self-identity development. The masculine visibility urges males to re-affirm their hegemonic role, power, and participation via adequate manners of gender traditions. These traditions do necessarily create the harmonic fusion between masculinity and its powerful characteristics. Knights further argued that males' social participation and performnace should be asserted by hegemonic masculine traditions which clearly guarantee their valuable existence among diverse gender groups.

It is necessary for males to correlate their masculine practices with strict aspects of patriarchal power. These aspects of power, hegemony, and dominance are stereotypically related to the pre-determined masculine traditions. The masculine man has to be identified by his original masculine attributes which logically ensure and theorize his male qualifications. The traditional masculine identity does systematically differ from the recently developed identity. Such differentiation is well-recognized by the featured qualities of power and hegemony which characterize the performed masculine act.

Ultimately, males' aspect of power often relates their masculine autonomy with accurate gender performances. According to Kimmel (1996), powerful males enact roles which reflect their conventional set of masculinity. These enacted roles, for him, are tied with legitimate masculine conditions which ideologically enrich their traditional gender power. In this respect, the masculine visibility should be directly asserted by males and their conventional gender practices.

In general, the true masculine practice is managed by the direct application of traditional gender conventions. Such conventions do practically fuse maleness with valid qualities of masculinity. Male protagonists may intentionally distort the conventional gender features which impede their masculine performances. Those protagonists are seriously tested

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whether they apply traditional masculine conventions or simply perform renewed gender roles. This struggle is directed to fulfill masculine/feminine identities with re-newed qualities which systematically contradict with conventional gender traditions. Modernized gender roles do not restore the conventional practices, but rather implicate them with extra sex qualities as a strategic need to liberate male/female identities.

Conclusion:

The masculine reality, which has been fallaciously represented in some fictional works, is set to convey contradictive assumptions about traditional gender stereotypes. This contradiction can further devalue the original characteristics of maleness. Males' hegemonic masculine roles and powerful social positions are practically threatened by modern feminist ideologies. These ideologies are structurally developed to subvert the systematic order of gender binaries. Therefore, the feminist thought is marked by its subversive forces which practically eliminate males' hegemonic power structures. Such elimination may forcibly deepen the modern masculine loss. In literature, the powerful presence of male protagonists can greatly work to reinforce their masculine visibility.

In fact, their active participation often serves to transcend the masculine value. Male protagonists must relate their gender acts with appropriate masculine qualifications. These qualifications can perfectly ensure the masculine value behind males' gender practice. This practice serves to theorize the masculine visibility behind males. Evidently, males' effective roles do successfully organize, structuralize, and validate their accurate masculine existence. In relation to this, the featured aspect of power is set to guarantee males' proper masculinities. These masculinities for, Connell (2005), should be necessarily legitimatized by conventional aspects of power, dominance, and hegemony in order to truly ensure its visibility.

GENERAL CONCLUSION

The current thesis debates issues related to masculinity and male gender identity in two selected modernist works. Woolf's artistic work "Orlando: A Biography" delivers new understandings about marriage, love, and gender identities. Her protagonist Orlando has undergone clear sexual transformation from maleness to femaleness. The social changes of the new century urged Orlando to effectuate the sexual shift from one gender identity to another by inserting diverse sex traits. Orlando has clearly denounced the limitations of his male gender identity. S/he started to challenge the traditional norms of gender by inserting multiple sex selections.

Orlando's newly designed gender identity is characterized with mixed sex qualities which strategically determine his/her androgynous qualifications. Effectively, this gender identity is characterized with various sexual forces which clearly support the delivered mode of androgyny. Orlando's androgynous presence is effectuated with reference to diverse sex traits. Indeed, these inserted sexual traits are delivered to perpetuate his/her capacity of androgyny. The sexual force of androgyny is set to achieve the intended feminine change. Orlando's femininity is successfully developed by that optional quality of androgyny. Her feminized male identity is progressively achieved with reference to diverse sexual choices being offered by Orlando the fe/male.

These sexual choices helped Orlando to elevate the feminine identity at the expense of the distorted masculine identity. The masculine identity has been easily subverted due to those newly inserted options of sexuality. Orlando's androgynous choices urged him to overload his masculine identity with feminized inspirations and qualifications just to assert his/her sexual shift towards femaleness. The sexual diversity of Orlando helped him/her to play with sex and gender norms by installing renewed gender fusions. As being already stated, Orlando's gender identity is qualified with multiple sex choices just to eliminate his masculine presence. By Orlando, Woolf has objectively certified the "performativity" of gender. This gender is played, enacted, or simply performed throughout diverse actions and interactions.

The biological classification of gender categories, for Woolf, is meant to falsify the "performative" roles of males/females. Those males and females are biologically classified as men and women who assert their gender role and sexual participation throughout accurate "performative acts". In this regard, Orlando's gender identity and sex reality are understood throughout his/her "performative" actions. These "performative" actions are adjusted to

qualify Orlando's gender identity with fused sex acts which determine his/her androgynous mixture.

Unsurprisingly, Orlando's androgynous identity is based on multiple sex mixtures. This fe/male has the sexual capacity to perform diverse gender roles. Such sexual diversity is delivered to effectuate the intended gender identity. Hereby, Orlando's sexual transformation from maleness to femaleness is supported by the sexual mode of androgyny. This androgyny helped Orlando to design a particular sexual identity that is based on multiple sex qualities. It also helped him/her to move from one sexual identity to another. In this vein, Orlando's sexual shift is effectuated by diverse gender qualities. These qualities are offered to determine the desirable gender identity.

According to Woolf, Orlando is the same person whether male or female. At the beginning of the novel, Orlando the male was having clear masculine attributes. The fashionable style of this male has effectively disguised his masculine identity. Orlando was acting as a masculine man who accurately expresses his male attitudes. From critical perspectives, this masculine man has not sustained his original male sense. In other words, this man has effectively overloaded his masculine identity with sexualized feminine attributes. Orlando the male has gradually become Orlando the female. Evidently, the new female Orlando has successfully effectuated her sexual transformation towards femininity without showing any positive intention to restore his original masculine identity.

Orlando the fe/male covered his/her gender identity with various sexual qualities. These qualities neither represent the masculine power nor express the feminine sense. In addition, such qualities are sexually designed and equipped with fallacious gender acts. More clearly, the feminized masculinity of Orlando is featured to denote the negative development of his maleness. This could mean that Orlando the man did not achieve the proper masculine success. His masculine identity seems to be negatively developed. The masculine progress of Orlando the male has been directed or simply guided by well-delivered feminine attributes.

In this respect, the masculine nature of Orlando the man has been added to femininity. This man has not had the pure intention to develop and re-cover his masculine power. Instead, He preferred to fuse this power with other sexualized determinations just to achieve particular interests. The feminine progress of Orlando the female is definitely based on valid masculine virtues. The masculine virtue of Orlando the man does not express his male inspirations. Indeed, his masculine virtue has been disintegrated from his maleness to clearly assert her

feminized inspirations. As a result, Orlando the man failed in restoring his original masculine values.

Effectively, he failed in constructing adequate masculine identity that is based on valuable male traits. This failure may negatively evaluate the original sense of Orlando's masculinity. His masculine presence can be devalued due to his distorted male behaviour. As being already explained, Orlando's masculinity is developed via accurate feminine traits. These feminine traits lead to empower the sexual capacity of Orlando the female. By that, Orlando's masculine nature seems to be progressively de-constructed by the newly inserted feminine traits. Such feminine insertions lead to deactivate the traditional value of maleness.

Thus, Orlando, who has been identified as a masculine man with accurate male behaviours, is recognized as a female man with clear feminine attributes. This female man is sexually empowered by androgynous capacities which directly evaluate and elevate his feminine existence. The capacity of androgyny has been purposefully added to femininity to devalue Orlando's male performance. To large extent, androgyny is not equally delivered. It was selected to facilitate the sexual shift from masculinity to femininity. Throughout androgyny, Orlando remained "female" forever. Indeed, he did not show any kind of return to his previous masculine nature and this clearly ensures the emptiness of Orlando's masculinity.

In this vein, androgyny was delivered to ensure the masculine de-construction. Such deconstructive process validates the feminine qualifications of Orlando the female. Orlando fused his masculine nature with such feminized qualifications as a decisive need to re-new his male presence. Masculinity, which has been added or simply ameliorated throughout feminized attributes, is regulated by falsified insertions. Hereby, Orlando's sex change is evaluated as a personal choice which deliberately helps in re-freeing the original gender identity. By liberating the regulated masculine nature, the codified norms which represent this masculinity seem to be misinterpreted.

More clearly, the process of re-freeing and liberating masculinity from its standardized codes can lead to degrade its traditional gender value. This traditional gender category is evaluated with reference to powerful male qualifications. The masculine man is a decisive man who purifies his male gender presence throughout acceptable behaviours and performances as well. The masculine assertiveness is socially fortified with reference to males' regulated practices. In the case of Orlando, his masculine nature seems to be sexually directed towards femininity in order to modernize, liberate, and re-new his gender status.

GENERAL CONCLUSION

Orlando's masculine power has been added to femininity in order to elevate her new female role. This re-newed gender role helps to rectify the traditional masculine nature. Orlando's male gender acts are transformed into female gender acts. This shift from maleness to femaleness has been covered by pre-determined forces of androgyny. Such forces work to limit and eliminate the masculine existence. In this vein, Orlando's restricted masculine presence has negatively defined and identified his male gender identity. His re-directed male acts (being oriented towards femininity) urged to clearly de-construct his original masculine identity. This de-construction is successfully effectuated by Orlando the male because he does not show any active intention to restore and re-cover his masculine value.

Orlando the man has regularly planned to invert his gender identity by implementing decisive sexual forces (androgyny and bisexuality). His trans-gender acts serve to support the decisive mode of sex transformation from masculinity towards femininity. Hereby, Orlando's gender inspirations are decisively oriented towards femininity as a strategic need to re-new his masculine status. This orientation leads to distort the masculine value and deconstruct its dimensional basis.

To large extent, Orlando's masculinity has been gradually de-constructed by diverse sexual insertions. These sexual insertions are set to serve the feminized modes of gender enactment. Orlando's process of masculinity deconstruction is asserted by modernized modes of gender subversion. In other words, the masculine deconstruction is effectuated by modernized gender insertions. Woolf's desire to subvert traditional gender roles is reinforced by re-newed modes of identity re-development. By subverting traditional gender roles, the newly designed masculine/feminine identities can be sexually implicated.

From particular feminist viewpoints, such sexual implication can be tolerated simply because those re-newed gender identities are evaluated with reference to males'/females' "performative" acts. According to some sociologists, males often purify and dignify their masculine existence by enacting adequate male roles. Those roles are traditionally fortified to reinforce the socialized classification of gender identities. Masculine/feminine identities are socially classified as separate gender entities. The feminist tendency to re-new masculine/feminine identities is not based on traditional gender classifications, but rather based on modernized sex practices.

Therefore, the re-newed masculine perception is delivered to accept the sexual diversity by denying the traditional norms of gender enactment. The modern man may easily accept the

re-newed sense of gender practice. This man often prefers to cover his masculine identity with diversified sexualities just to liberate his presence. Orlando as a modern man did not accept the conventional norms of the Victorian society. Indeed, he preferred to liberate his sex and gender identity by enacting diverse performances that are delivered to different gender categories.

In Men's Studies, the modern man has gradually disintegrated the masculine values from his original male identity. According to Whitehead and Barrett (2001), the masculine behaviour is challenged by men's re-newed gender interests. These re-newed interests serve to assert the masculine de-construction. Whitehead and Barrett further clarify that the modern sense of masculinity is based on materialistic and individualistic interests that have been developed in modern Europe. Less masculine men would behave differently just to disintegrate patterns of power, violence, and dominance from their original male identity.

This process of disintegration may clearly devalue those re-newed masculine identities. The traditional masculine practice was reinforced by accurate male forces. The traditional man was obliged to face diverse responsibilities and adversities that are related to his male sex. Indeed, this man designed values that reflect his masculine distinction. In the case of Orlando, he failed in prevailing, sustaining, and achieving traditional masculine values. Orlando the man has effectively become Orlando the woman. This fe/male has deeply glorified this sexual transformation.

Such transformation from masculinity to femininity indicates the gradual de-construction of male values. By that, masculinity seems to be threatened by sexuality. Unsurprisingly, the sexual transformation is activated to distort the traditional masculine traits. By this distortion, Orlando's masculinity seems to be absurd and empty inside. Such emptiness can vividly interpret the gradual de-construction of masculine values. Hereby, Orlando's masculine values and male attributes are seriously falsified by his/her sexual transformation. Unfortunately, Woolf's male protagonist Orlando has regularly de-constructed his masculine identity via well-controlled sexual transformations.

Stressing Faulkner's literary work, the protagonist Benjy feels unable to perform adequate male performances. This inability reinforces the fact behind masculinity distortion. Benjy experienced severe modes of identity deformation. He faced various sequences of mental perturbation. These sequences urged to define his masculine failure. Benjy's

masculinity was negatively affected by severe mental pertubations. His mental inability, for some critics, leads to devalue his masculine behaviour. Effectively, Benjy's mental illness has negatively identified his masculine performance. This performance is characterized with different features of disability.

By disabling masculinity, the qualified male acts of Benjy seem to be falsified by clear mental implications. Benjy's deficient mind and deformed body assert his failure to perform appropriate male acts. Benjy is not even recognized as a human being. He was considered as a child-like man (or a human dog) whose idiocy implicates his masculine identity. This childish man can hardly express his needs and desires and this may devalue his masculine presence. Benjy cannot regularly speak, act, or react due to his characterized physical deformity and mental deficiency. Such negative characteristics often impede his masculine performance. His masculine identity is forcibly eliminated by those forces of mental/physical disability.

From these perspectives, Benjy's masculine identity is clearly stigmatized due to his dehumanized male status. Such stigmatization is related to deficient mental/physical abilities. Benjy feels unable to perform adequate male performances due to his implicated force of disability. This force of disability leads to determine the deactivated sense of masculinity. Such masculine sense is effectively distorted by devalued male behaviours. In other words, Benjy's idiocy and mental illness have negatively qualified his masculine status.

For some critics, masculine identities of disabled people could create significant male perturbations. In the case of Benjy, his frustrated masculine sense is based on deformed male behaviours. Hereby, the deficient mind could create less acceptable masculine outcomes. These outcomes are systematically misbalanced due to those modes of mental/physical deformations. Benjy can clearly produce confused behavioural patterns. These bahaviours are socially devalued. Madness and idiocy can deficiently represent the masculine act. Masculinity has to be based on significant male acts which accurately determine the healthy state of the mind.

Definitely, the masculine act is evaluated with reference to males' performed acts. Benjy's masculine acts are apparently deficient. These acts are implicated by diverse forces of mental/physical disability. From particular perspectives, Benjy holds valuable human traits which can deeply elevate his masculine status. Effectively, aspects of wisdom, tolerance, and

dignity reflect Benjy's pure masculine nature. These humanistic virtues can deeply purify his original masculine identity.

Benjy's implicit human values are forcibly threatened by indeterminate qualities of disability. In fact, disability reinforces the state of masculinity deformation. Benjy's implicit values and virtues are strategically disoriented by expilicit disability forces. Hereby, deficient mental/physical characteristics do explicitly impede the masculine act. Masculinity, which is successfully overloaded with acceptable human qualities, can be fallaciously represented by disability. Benjy's implicit human virtues are negatively improved. By that, disability is perpetuated to falsify the pure human image behind disabled people.

Benjy is characterized with less masculine traits. These deficient traits impede him from re-generating acceptable male performances. Benjy's deficient male performances restrict his masculine power. In fact, they lead to subvert his original gender identity. According to Faulkner, Benjy does not deserve to be treated as a human being. This child-like man is unable to perform his personal duties. This inability works to eliminate his social existence. Disability eliminates any accurate and acceptable masculine performance. Benjy is neither a man nor a child. He is strictly dehumanized simply because his social existence is fused and confused with childish manners which demonstrate his illusive masculine practice.

Such illusion is further codified, ensured, and reinforced by different disability forms. Hereby, the masculine illusion of Benjy restricts his ability to achieve appropriate social existence. The failure to achieve adequate masculine progress is deliberately connected to diverse disability forces. In this regard, Benjy's disability asserts his masculine failure and validates his state of dehumanization. His masculine powerlessness is negatively measured by disability.

Likewise, Benjy is not evaluated as a true man whose masculine capacities and male performances establish his socialized sense. The disabled Benjy actively works to effectuate his accurate social existence. Unfortunately, his deficient mind and idiotic expressions do clearly interrupt his social progress. Such interruption is also codified by inconsiderate qualities of disability. The social image of Benjy is successfully deformed and implicated by various disabilities. These disabilities are organized to deepen the social sufferance of Benjy. In so many occasions, Benjy tries to make logical reconciliations with such disabilities. Indeed, he hopefully tries to establish valid social images which correctly reflect his masculine existence.

GENERAL CONCLUSION

The social ignorance, which Benjy suffers from, has negatively identified his humanized sense. In fact, his mental loss (madness) marked his social dehumanization. Benjy's masculine qualifications were never fortified, but rather covered with strict disability modes. These modes eliminated, minimized, and restricted his legitimate masculine practice. Consequently, Benjy's masculine identity looks strictly degraded. This identity is further characterized by unsupported gender conditions. Ultimately, Benjy's intentions to validate, restore, or re-cover his masculine existence are severely interrupted by diverse implicative forces.

Benjy's intentions to re-construct his masculine identity have been misdirected by his deficient human form. Such deficiency eliminates any positive masculine act. Indeed, Benjy's mental/physical disabilities have clearly dehumanized his male existence and deconstructed his masculine identity. These disabilities lead to de-construct his implicit human sense. Undeniably Benjy's masculinity has been de-constructed by disability. In comparison with Orlando, Benjy's masculine sense is directly eliminated by serious types of disability. He is portrayed as a disabled child whose masculine identity is deactivated.

Indeed, his masculine sense is illusively developed. This illusive masculine sense was not acceptable by Benjy. In fact, this disabled man frequently tries to ameliorate his masculine status by expressing valid male acts. These acts are based on pure human qualities. Valuable masculine behaviours are successfully disoriented by disability. By that, Benjy's disability impedes him from ameliorating his masculine existence. It can be argued that Benjy has the positive intention to ameliorate his de-constructed masculine identity but, unfortunately, his force of disability interrupts this process of identity re-development.

Unlike Benjy, Orlando's masculine identity is intentionally de-constructed by diverse sexual implementations. At the beginning of the novel, Orlando was depicted with valid male traits. In fact, his masculine identity was traditionally purified and dignified with clear masculine characteristics. Orlando was not satisfied with such masculine values and male virtues. He was intentionally planning to re-locate, change, or simply overload his masculine nature with extra sexual qualities. Orlando started to re-direct his masculine power towards femininity by depending on extra sexual insertions.

As being already explained, his/her sexual transformation was gradually organized from masculinity towards femininity. This shift in gender identity was controlled and effectuated with reference to accurate qualities of androgyny. The androgynous Orlando has

effectively feminized his masculine identity just to reach particular sexual determinations. This feminization process has, to large extent, de-constructed the original masculine sense of Orlando the male. This female man did not have the desire to re-construct his masculine identity. Instead, he preferred to restrict this identity within particular sexualized frames. In this vein, Orlando's masculinity is characterized with fallacious gender/sex inspirations.

In both cases, the masculine identity is clearly de-constructed. Benjy's masculine identity is deficiently interrupted by disability whereas Orlando's masculine identity is distorted by sexuality. Both of Benjy and Orlando have been encountering several frustrations which urged them to re-locate their masculine identities. As being already stated, Orlando's identity was positively depicted with valuable male characteristics. Such depiction does not fit Orlando's sexual inspirations. As a result, he preferred to overload his masculine identity with feminized qualities just to liberate his sexual diversity.

Stressing Benjy's masculine identity, it was negatively characterized with severe disability forces. This characterization urged Benjy to dignify his masculine identity with pure male virtues. Unfortunately, Benjy's intentions to restore his masculine identity are not sufficiently asserted. As a result, his masculine identity seems to be strategically de-constructed by multiple disabilities. Distorted masculinities reflect the chaotic struggles of the modern man. In modern societies, males are strictly attracted by renewed gender identities which liberate their restricted masculine presence. Modern males are mostly attracted by other types of masculinity which ensure their socialized openness and acceptance as well.

Both literary works do not predominantly focus on masculinities, but significantly serve to construct the masculine identity by highlighting different obstacles which impede male characters from defending their presence. Benjy and Orlando are clearly depicted as frustrated males whose masculine presence is critically interrupted or simply disturbed by different obstacles. Both characters have been encountering serious frustrations which directly affect their masculine nature. In fact, their masculine nature was gradually suspended by different disturbances. These disturbances serve to illustrate the way through which masculinity and male relations are deliberately changed.

Such change leads to devalue the masculine power. Effectively, males' illusive roles foster their masculine disturbance. This illusion is further marked with unsupported male performances. In this vein, the masculine crises of male characters are produced and re-generated to challenge the process of self-identity development. More clearly, the challenging

crises which decisively ensure the masculine failure are reinforced to express the deactivated male performance. This male performance (being seriously threatened by diverse challenging conditions) reflects the modern narcissistic structure of masculinity representation.

Such narcissistic structure deepens the degree of masculine sufferance. Males do, to large extent, suffer from these structures which reinforce their masculine decline. The narcissistic masculine representation would eventually diminish males' roles, capacities, and participations. Such reinforced image of masculinity deconstruction leads to distort traditional male values. These traditional values are misleaded to elevate the chaotic interest of modern men. The modern man seems to be less attracted by the masculine value which fortifies his social status, position, and presence as well. Evidently, this man is purely attracted by various narcissistic conditions which implicitly design his masculine failure.

From these perspectives, the literary representation of masculinity tends to be reinforced by narcissistic discourses. These discourses often aim to disturb the masculine identity by eliminating its codified norms. By that, most males are convinced by these newly offered masculine choices. As being already asserted, these choices are based on implicit forces of masculinity deconstruction. Hereby, masculinity crises do critically validate the narcissistic combinations which seriously ensure the declining male force. From these perspectives, it becomes evident that the negotiation of masculine identity has become a vital concern in modern societies.

As an attempt to answer the previously underlined main research question: **"How are male characters received, perceived, and experienced in Modernist literature?"** it could be clarified that both male protagonists are suffering due to their perturbed masculine identities. Such perturbation does largely affect their male behaviours, performances, and attitudes as well. Those protagonists are psychologically struggling to assert and certify their "intended" masculine presence. In the case of Benjy, he mostly struggles against diverse disabilities which deeply affect his masculine sense. His struggle is seriously interrupted by severe mental perturbations (idiocy and madness). Indeed, Benjy's intentions to assert, re-cover, or restore his hegemonic masculine practice are dramatically interrupted. In the case of Orlando, his masculine identity has been decisively and intentionally distorted just to achieve other feminized objectives. Orlando the man did not show any resistive manner which proves and asserts his defensive masculine practice. Unlike Benjy, Orlando's pure masculine sense is

forcibly distorted or simply dislocated. His sexual determinations and feminized desires urged him to re-direct his pure masculine practice.

As an attempt to answer the previously mentioned sub-questions: **"Do Benjy's mental/physical disability and Orlando's shifting sexuality affect their sense of masculinity?"** and "**How do William Faulkner's and Virginia Woolf's protagonists converge and diverge to resist hegemonic male structures in The Sound and The Fury and Orlando: A Biography?"**, it could be stated that both protagonists' masculine identities are negatively affected, distorted, or simply de-constructed. Orlando's changing masculinity is intentionally supported by renewed gender practices. Such renewed practices do vividly reflect the struggling mode of the modern man. This man seems to be seriously attracted by modernized conditions of gender practice. These conditions are set to effectuate renewed gender performances. In addition to this, both of Benjy and Orlando feel frustrated by their masculine roles. Orlando's masculine role has been forcibly distorted by diverse sex insertions. Such insertions falsify the hegemonic structure which fortifies his masculine identity. Benjy's masculine existence, in return, has been implicated by severe disabilities. Despite these disabilities, he was working hard to re-assure his masculine virtue but, unfortunately, he did not succeed in achieving the proper masculine presence.

Benjy is traditionally influenced by valid masculine practices. His tolerance, wisdom, and politeness can positively evaluate his valuable masculine sense. Unfortunately, this sense is seriously affected by the threatening force of disability. As a result, Orlando's sexual determinations and Benjy's disability forces do, to large extent, mark their masculine failure. Such failure reflects the struggling conflicts of the modern man. In fact, this man is challenged by diverse threatening forces which directly interrupt his masculine presence.

To more illustrate, the modern man may feel liberated from traditional gender norms. Such liberation fortifies his deviated gender performances. In addition to this, his improved masculine presence does not necessarily reflect his hegemonic masculine structures. Such masculinity may be deeply disintegrated from its asserted hegemonic frame. Respectively, Orlando's renewed gender inspirations urged to illusively eliminate his hegemonic masculine power. Similarly, Benjy's mental/physical disabilities have clearly asserted his masculine loss.

From these perspectives, the current thesis aims to establish proper images about masculinity and male identities. The masculine image (being based on significant social

values) seeks to determine males' power relations. Males and their legitimate masculine practices should be socially understood and developed as appropriate gender performances. This masculine performance maintains particular cultural realities that are difficult to establish. Significant masculine identities are reinforced by traditional gender realities. These realities are relevant strategies which accurately establish diverse masculine identities. Hereby, masculinity retains its systematic relevance through males' dominant exercises and hegemonic practices.

In Masculinity Studies, the recent hegemonic masculine practice is seriously debated for its re-newed ideological dimensions. Re-newed masculine practices develop fallacious understandings about power relations. Most modern males seem to be less masculine due to their deactivated power structures. Powerless males often fail in establishing appropriate masculine identities. In this respect, this thesis is set to investigate such masculine failure by moving beyond the boundaries of male gender performances. It aims to develop valid masculine discourses which effectively sustain males' dominance and hegemony within the field of gender relations.

This thesis is conducted to investigate the portrayal of masculine identities in modernist literature. It seeks to analyze the modern male image by highlighting various challenging conditions which deeply foster the masculine failure, distortion, and deconstruction as well. As being already noted, male protagonists have severely experienced diverse masculine frustrations. These frustrations have negatively affected their masculine attitudes. Benjy's disability served to mark his masculine loss. Such loss reinforces the state of dehumanization.

Orlando's sexuality, in return, is purposefully developed to effectuate the masculine absurdity. The fe/male Orlando has intentionally implicated his masculine nature by asserting the sexual shift towards femininity. The androgynous design of Orlando's identity has progressively eliminated his masculine value. Hereby, the masculine identity has been analyzed from different socio-cultural dimensions to properly re-assert its traditional value in the system of gender relations and power balances. Such reinforcement of traditional masculine identities needs to be ideologically demonstrated to overcome the traumatic inflections which devalue males' positions in society.

This thesis offers multiple possibilities (within its literary frame) to re-construct valid masculine identities by asserting males' roles in different contexts. It can pave the way to further studies which investigate the dynamic meaning of masculinity and its hegemonic

structures in the system of gender traditions and power relations. Males need to assert significant masculine positions by performing legitimate gender practices. Such valid masculine practice can profoundly influence different males to construct appropriate identities that are based on hegemonic gender structures. Males' hegemonic masculinities should be free from any violent action or aggressive reaction.

To conclude, the traditional masculine practice needs to be discussed not only in the field of academia, but also within wider social communities. It cannot be denied that contemporary social ideologies about patriarchal duties are dynamically changing. The masculine role, in this sense, needs to be structurally fortified by legitimate forces of male gender practice. By investigating masculinity from modernist literary perspectives, it becomes obvious that the representation of male identities needs to be discussed. Such discussions enrich the field of academia about its legitimatized practice. Hereby, further areas of research investigation still remain needed to assert and re-assert the masculine value.

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Résumé:

Cette thése est une étude comparative qui vise à analyser les caractéristiques de l'identité masculine dans un groupe de romans sélectionnés dans la littérature moderne. Cette thése cherche à établir des caractéristiques masculines équilibrées en se concentrant sur les rôles masculins qui appartiennent à chacun des « Orlando » dans le roman "Orlando: A Biography" (1928) de la célèbre écrivaine Anglaise Virginia Woolf et "Benjy" dans le roman "The Sound and the Fury" (1929) de l'écrivain Américain William Faulkner. Récemment, l'image spécifique de la nature masculine est devenue fausse et caractérisé par des qualités masculines qui reflètent la honte. Certains hommes ont eu honte à cause de leurs passe-temps masculins frivoles. Cette absurdité confirme généralement le vide masculin de l'homme moderne. Cet homme moderne ne s'efforce pas de valoriser et de renforcer son identité masculine et de l'élever. En effet, il ne montre aucune résistance au maintien de son être masculin. Parfois, l'homme moderne préfère renouveler son identité masculine en y ajoutant des qualités d'autres genres. Ainsi, le sens de la masculinité moderne peut être menacé par des insertions de genre non étayées. Ces insertions conduisent généralement à la subversion de l'identité masculine. D'autres fois, l'homme moderne préfère strictement jouer le rôle masculin approprié qui garantit sa nature masculine originelle. Cette identité masculine authentique est souvent entravée par diverses forces implicites qui renforcent grandement sa désintégration. En raison de cette désintégration, le sens masculin apparaît caractérisé par des qualités masculines dévalorisées. Ainsi, le rôle masculin dévalorisé montre la manière déformée d'exprimer la masculinité. Par conséquent, l'engagement masculin envers les pratiques masculines traditionnelles peut se heurter à diverses forces de distorsion et de sabotage. L'homme moderne peut se sentir frustré et confus entre restaurer son identité masculine traditionnelle enracinée ou renouveler son contenu avec d'autres options. Dans ce contexte, la thése actuelle vise à mettre en lumière certaines des forces implicites qui conduisent pratiquement au démantèlement de l'identité masculine. Dans certaines œuvres de fiction, les personnages masculins sont décrits avec des traits masculins subversifs. Ce sabotage prédéterminé peut être dû à des choix sexuels ou à des traits d'handicap mental et physique. Le romancier Woolf a choisi un héros aux caractéristiques androgynes et aux transformations sexuelles évidentes, tandis que le romancier Faulkner a choisi un héros dont l'identité masculine est gênée par les caractéristiques de l'idiotie et de l'handicap mental et physique. Cette étude comparative entre « Benjy et Orlando » cherche à identifier les défis, circonstances et obstacles les plus importants qui ont caractérisé leur échec masculin et à démontrer l'hésitation psychologique qui a affecté négativement ces personnages dans l'amélioration de leurs rôles masculins et de leur existence masculine.

Mots-clés : masculinité, distorsion de genre, déconstruction de l'identité, effémination, impuissance.

الملخص:

هذه الأطروحة عبارة عن دراسة مقارنة تهدف إلى إبراز ملامح الهوية الذكرية في مجموعة روائية منتقاة من الأدب الحديث.هذه الدراسة تسعى إلى إرساء صفات ذكرية متزنة وذلك من خلال التركيز على الأدوار الرجولية التي تخص كل من "اورلاندو" في رواية "اورلاندو: سيرة " (1928) للكاتبة الانجليزية الشهيرة فرجينيا وولف و "بانجي" في رواية

"الصوت و الغضب (1929) للكاتب الأمريكي وليام فوكنر. في الآونة الأخيرة, أصبحت الصورة المحددة للطبيعة الذكرية مزيفة وتتسم بصفات رجولية تعكس العار. أصبح بعض الرجال يتسمون بالعار بسبب هواياتهم الذكرية العبثية. هذا العبث عادة ما يؤكد الفراغ الذكري للرجل الحديث. هذا الرجل الحديث لا يسعى جاهدا لتعزيز وتقوية هويته الذكرية والارتقاء بها. بالفعل, هذا الرجل لا يبدي أي مقاومة للحفاظ على كيانه الذكري. في بعض الأحيان, يفضل الرجل الحديث تجديد هويته الذكرية وذلك بإدراج صفات جندرية أخرى. وبالتالي، فإن المعنى الذكري الحديث قد يصبح مهددًا بالإدخالات الجندرية غير المدعومة. هذه الإدخالات عادة ما تؤدي إلى تخريب الهوية الذكرية. أحيانا أخرى, يفضل الرجل الحديث و بشكل صارم أداء الدور الذكري المناسب الذي يضمن طبيعته الرجولية الأصلية. هذه الهوية الذكرية الأصيلة غالبًا ما يتم إعاقتها من قبل قوى ضمنية متنوعة تعزز بشكل كبير تفككها. و كنتيجة لهذا التفكك، يبدو الحس الذكري متسما بصفات ذكرية منخفضة القيمة. و عليه، فإن دور الذكور الذي تم التقليل من قيمته يظهر الطريقة المشوهة للتعبير عن الرجولة. ومن هنا, فإن الالتزام الرجولي بالممارسات الذكرية التقليدية قد يتصادم مع مختلف قوى التشويه والتخريب. قد يشعر الرجل الحديث بالإحباط والارتباك ما بين استعادة الهوية الذكرية التقليدية المتأصلة أو تجديد مضمونها بخيارات أخرى. وفي هذا السياق, تهدف الأطروحة الحالية إلى تسليط الضوء على بعض القوى الضمنية التي تؤدي عمليا إلى تفكيك الهوية الذكرية. في الأعمال الروائية المنتقاة, تم وصف الشخصيات الذكرية بصفات رجولية مخربة. هذا التخريب الذي تم تحديده مسبقًا قد يكون إما عن طريق الاختيارات الجنسية أو عن طريق صفات الإعاقة العقلية و الجسدية. اختارت الروائية وولف بطلا بصفات خنثوية وتحولات جنسية واضحة أما الروائي فوكنر فقد اختار بطلا حتار تعوق هويته الذكرية صفات البلاهة و الإعاقة العقلية والجسدية . تسعى هذه المقارنة بين "بانجي و أورلاندو" إلى تحديد أهم التحديات, الظروف والعقبات التي ميزت فشلهما الذكري, كما تهدف أيضا إلى تبيان التردد النفسي الذي أثر سلباً على هؤلاء الشخصيات من تحسين أدوار هم الرجولية ووجودهم الذكري. ولتحليل هذا الفقدان الذكري، تم تطبيق منهج التحليل النفسي على الأعمال المختارة للوصول إلى المغزى الأدبي وراء تمثيل الذكورة. وأظهرت نتائج الدراسة أن هناك قوى مختلفة تؤدي إلى تعزيز تفكيك البناء الذكوري. كل هذه القوى تعمل على تشويه الهوية الذكرية. علاوة على ذلك، فإن أهمية التحليل النفسي، باعتباره نهجا تحليليا، يسهل فهم مثل هذا التشوه الذكري.

الكلمات المفتاحية: تشويه الرجولة، تفكيك الهوية، التخريب الجندري، الذكورة، الإعاقة، فرجينيا وولف، وليام فولكنر ، التحليل النفسي.