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**Masculine Representations of Patriarchy in Jane
Austen's *Northanger Abbey***

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Dedication

With a great honour, we would like to dedicate this dissertation:

To our dearest parents

Family members

Our teachers

Our colleagues and friends

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First and foremost, infinite thanks are given to Allah the Almighty, to whom without His help, blessing and favour, this work would have never been accomplished.

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Abstract

Gender roles studies have been always an interesting subject to understand the stereotypes and the roles of men and women in society. In contrast to women's studies, masculinity studies are a relatively interdisciplinary scope of literary analysis that seeks to examine and to evaluate literature. It concerns the ways male privilege and power are constituted and represented in the literary works, in addition to the effect of such constructions on both men and women. The aim behind this study is to explore the eighteenth century women writers endeavour to construct masculinity during the mid eighteenth and the early nineteenth centuries. It highlights the purpose of masculinity studies to disclose the damaging impact of patriarchy on both through an examination of male characters. The present research is mainly descriptive and analytical. Accordingly, Jane Austen's *Northanger Abbey* is selected to scrutinise the various masculine representations depicted in the work and to reshape the concept of patriarchy through these masculine representations portrayed by Jane Austen. The study implies that Austen's *Northanger Abbey*, instead of just teaching and guiding eighteenth century women readers how to reason and behave properly, it also reflects the power systems and politics of the British society.

Key words: gender roles, masculinity, patriarchy, construction, stereotype.

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General Introduction

General Introduction

1. Background of the Study

During the course of the mid eighteenth and the early nineteenth centuries, English society was still characterised by the traditional patriarchal system of the seventeenth century. The time when men represented power and authority while women inhabited passive roles both in the private and the public spheres. Literature was believed to be the concern of men only. Women were perceived as inferior to men and their contributions to the English society were restricted due to the ideal woman stereotype shared by the community. They were expected to remain subjected and submitted to their fathers, brothers or husbands (Nangonová, 2008).

The period between the late eighteenth and the early nineteenth centuries is essentially known for its great industrialisation, growth and social upheaval which affected the culture, the politics and the economy of the English society. As these changes continued to contribute to the development of the century, the roles of women have changed tremendously. Many female writers demanded a place alongside men in the world of literature to promote an authentic depiction of reality of the English society that time (Kent, 2002).

Out of these female writers' efflorescence, a new literary genre, namely the novel of manners, arose to reshape a sense of morality and didacticism. With its emergence, several female writers sought to cover the contemporary circumstances, besides the social representation of women, including issues ranging from girls' instruction to the marriage market. Subsequently, this sort of novel became popular, particularly with young ladies, who could learn proper norms through the journeys and the etiquettes of the fictional female characters. Yet, the male characters within these kind of novels were perceived as either narrative devices or they were simply left ignored (Ibid.).

While most of these women writers were interested in the fictional representation of the conditions of women in their works, Jane Austen is among the ones who are known for extending their examination to the conception of masculinity in the novel writing. For many ages, the field of masculinity studies has started to interrogate how the early nineteenth century experienced a huge change in the concept of the gentleman and how this change affected the old definition of masculinity. Therefore, Austen strives to shed light to the nature of maleness in her time, in addition to her endeavour to reconstruct fictional male characters who deviate from the traditional monopoly shared by her society, through her male representations, she indirectly and

cleverly criticises the narrow-mindedness of the patriarchal society and the hegemony against women in general.

2. Motivation

Austen's *Northanger Abbey* (1817), is a great exemplary of the British society conventions during the mid eighteenth and the early nineteenth centuries for it does not merely depict the question of gender stereotypes in Austen's ideation. However, it also characterises the way she shapes her characters, mainly her male characters and her attempt to reconstruct the concept of masculinity to demolish the traditional patriarchal system.

3. Purpose of research

Accordingly, the present research seeks to highlight the different types of masculinity presented in Jane Austen's *Northanger Abbey*. In addition to exploring Austen's masculine reconstruction of patriarchy.

4. Research Questions

In order to achieve the objectives of this work, the research aims at answering the following questions:

1. How were gender roles viewed during the eighteenth and the nineteenth centuries Britain?
2. How did Jane Austen represent patriarchy through her male characters in *Northanger Abbey*?
3. To what extent did Austen succeed in reconstructing patriarchy through her masculine representations?

4. Methodology

An attempt to answer the previous questions, The current research is mainly descriptive and analytical in order to investigate the inwardness of masculinities depicted in *Northanger Abbey*, in addition to Austen's reform and reshape of the old concept of masculinity and patriarchy.

5. Research Structure

The present research is divided into three chapters; the first two chapters are theoretical; chapter one tackles the *Socio-Historical Background* of the study, it treats the various conceptions and definitions of masculinity and patriarchy obtained from both traditional and contemporary records. The second chapter, which is entitled *Exploring Austen's Conception of*

Masculinity and Patriarchy, deals with Austen's perception of male characters roles and the depiction of masculinity and patriarchy in literature. The third chapter represents the practical part, which is *Patriarchy Portrayal in Northanger Abbey's Male Characters*, this part covers Austen's masculine representations as an exemplary of the reconstruction of patriarchy.

By the end of this work, we hope to elucidate that the novel of manners, instead of just emphasizing on the heroines' adventures, education and etiquettes blunders, it also tackles issues regarding the realm of political systems of power. Also, we would hopefully highlight the various types of masculinity portrayed by Jane Austen, in addition to the reconstruction of patriarchy through her masculine representations in *Northanger Abbey*.

Chapter One

Socio-Historical Background of Masculinity and Patriarchy

Introduction

The present chapter is intended to give the reader a glance about the *Socio-Historical Background* of this study. In the first section which is *Gender Roles in the 18th and the 19th Centuries Britain*, we attempt to examine the distinctions in norms and beliefs about the role of men and women in the nineteenth century Britain. Furthermore, it discusses the transformation of these gender ideas and ideologies throughout history. In the following section, *Masculinity*, we seek to explore the various definitions of masculinity and its distinct stereotypes generally, and the British Masculinity specifically. Last but not least, *Patriarchy* is the title of the third section, in which we are going to give some remarkable definitions of patriarchy, its origins and the context of British patriarchy.

1.1 Gender Roles in the 18th and the 19th Centuries Britain

In the course of the eighteenth and the nineteenth centuries Britain, the belief that men and women originally possess different traits became more distinctly defined than any time in history. The shared stereotypes about gender differences are originated from classical concepts, Christian beliefs and contemporary science and medicine (Kent, 2002). The term gender role refers to the various activities and duties ascribed to men and women, in regard to their biological, emotional and mental differences. These duties are determined by social, cultural and historical factors that characterize a particular society from another. The objective of gender roles is to define what is socially and culturally accepted for men and women based on their distinct traits (Walby, 1990).

Gender stereotypes implies the expected behaviors, attitudes and duties that are viewed as socially convenient for a specific gender but not for the other. Men and women are assumed to inhabit distinct mental and physical attributes, which influence their mentalities and behaviors (Kent, 2002).

From a biological perspective, the distinct physical, mental and psychological features of men and women enable them to inhabit different responsibilities and roles. Men, for instance, are most likely concerned with hunting and waging wars because their physical and psychological capacities are more suitable for that, whereas women are typically favorable for child care and households liabilities due to their physical and psychological abilities (Lippa, 2005).

Traditionally, men were perceived as intellectual, decisive and dominant. They controlled the public sphere, and they enjoyed all kind of freedom that allows them to be considered as superior as women. Men were the fathers, the guardians and the lords of their households.

Women, in the other hand, were thought to be emotional, dependent and passive; they had few legal rights and they were expected to maintain the public sphere. Women were not allowed to work alongside men, instead they were believed to give birth to children and to look after their families (Lippa, 2005).

Kent (2002), in *Gender and Power in Britain* states:

A married woman had no legal rights to her property, her earnings, her freedom of movement, her conscience, her body, or her children; all resided in her husband (Kent, 2002: 191).

The nineteenth century Britain was known as the Victorian era, which witnessed a distinctive transformation, industrialisation and social upheaval. These changes impacted the culture, the politics and the economy of the English society. The country was still characterised by the traditional patriarchal system that reserves power and privilege to men. The reason behind these beliefs was that it was thought to be unhealthy for women to engage in any activities that would tension them physically or mentally. As a consequence, women's activities were confined and thus their opportunities in society were confined as well (Millett, 1977).

The notion of separate spheres was created to divide the roles of men and women based on their disparate characteristics, both physically and mentally. Men occupied the public sphere where they worked outside the house to provide the means of sustenance to themselves and their families, while women could inhabit the domestic sphere. Therefore, they grew up convinced that their role was to become wives and mothers. They were believed to teach their children the norms of society and what was considered to be morally right and wrong (Ibid.).

In addition to that, there was the concept of the *Angel in the House* which characterised women's status at the household. They were supposed to understand various things to reach the status of an angel. Thus, they had to learn drawing, dancing and singing alongside having basic knowledge of modern languages. Therefore, women were obliged to go through arduous training in several subjects, starting from the domestic responsibilities to formal academic lessons in order to achieve the position of the *Angel in the House* (Rowbotham, 1989).

Accordingly, the focus was mainly on learning how a proper lady behaves and thinks, instead of being keen on education. Consequently, women who devoted themselves to intellectual pursuits were disfavored and humiliated. As a result, there were many women who defied these stereotypes, and among them were women writers. They characterised the Victorian

era and contributed to the literary scene in the nineteenth century. They strived to break out the spheres that predetermined their life and their destiny. Many women writers stood up to many difficulties when attempting to write novels for they were constrained to follow certain principle when writing novels (Rowbotham, 1989).

Most women writers that time sought to challenge the stereotypes of gender roles through their novels, they wanted to raise women's awareness about their rights through their heroines. In addition to that, they fought the idea that women only belong to the private sphere alongside the belief that regarded them as inferior to men. Those women writers defied male-dominated society by presenting women as more than just wives and mothers. Their heroines are sturdy women who decide their own fate by taking control of their own lives, instead of being dependent and passive (Millett, 1977).

1.3 Masculinity

The dichotomy of man and woman has been a subject of analysis of as many critics as the role of these genders becomes the question of several literary works. Masculinity is given an integral part in literature.

1.3.1 Definition

Gender is a literary aspect, in which the author is consistently exposed to the actual form owed to readers. Thus, as far as this aspect in literature is concerned, many critics have felt a vital need to define the so-called masculinity and masculinities. In his book, *Masculinity and Culture* (1995), Jon Beynon states that masculinity is composed of many types of masculinity, he explains that all men have the male body in common though they differ in size, shape and appearance as long as there are heterogeneous expressions of *being masculine* and *being feminine*. Masculinity is the standard biological container which contains the natural features of all normal men but when masculinity is linked to culture it becomes diverse, mobile and unstable. Therefore, if manliness is considered by biology, then masculinity is considered by culture. Actually, men universally have never shared the same conception of masculinity. This means that masculinity is not innate and men are not born with masculinity as a genetic feature.

According to Claude Steele; Sanford University's psychologist, masculinity has to do with the psychology which is affected by a stereotype:

It is the targets of a stereotype whose behavior is most powerfully affected by it. A stereotype that pervades the culture

makes people painfully aware of how society views them so painfully aware, in fact, that knowledge of the stereotype can affect how well they do on intellectual and other tasks (Begley, 2000: 66-67).

Men in a given context are affected by the stereotype which has a great deal of influence on the behaviour. If we take the example of *White Men Can't Jump* from *The Stereotype Trap* (Begley, 2000), this stereotype makes white men conscious of how they are viewed by society. Therefore, it will affect their way in which they react to this conception. Aristotle, claiming a classical definition of masculinity, states:

Again, the male is by nature superior, and the female inferior; and the one rules and the other is ruled; this principle of necessity extends to all mankind. Where then there is such a difference as that between soul and body, or between men and animals (as is the case of those whose business it is to use their body, and who can do nothing better), the lower sort are by nature slaves, and it is better for them as for all inferiors that they should be under the rule of the master (Halsall, 2008:285).

For Aristotle, and by comparing both genders, male and female; he provided a classical conception for the male and explained that being masculine is to be superior and have the power which leads to being the controller and the ruler over the female. This superiority distinguishes the features which define the female to the extent of being different from those of the male. Therefore, this is a necessity for men in the life of the female as it is in the soul for the body. In Aristotle conception, the existence of power, superiority and control are shaped with the existence of men. For him, masculinity is important for the existence of the other gender. He tended to claim that men have the higher status from which they enjoy all sorts of power over women. He also admitted that the superiority of men is the source of coverage for all what the other gender needs (Ibid.).

Kimmel (1994), in *Sex Role* theory, explains that masculinity contains heterogeneous measurements; therefore, men have to be measured by their success or failure to cope with the norms of masculinity set by a given society, such as to be able to control, reliable and successful to comply with social norms of masculinity, such as to be strong, successful, capable, reliable and in control, which are crucial elements for marketplace man. *Sex Role* theory explains how the social institutions such as: home, school, community, peer groups, media and economic

systems turn the boy into a masculine. Masculinity is the outcome of these social institutions as exposed to men.

1.3.2 British Masculinity

What it means to be a man in Britain can be defined by understanding masculine ideologies. During the reign of William, the traditional role of the father and the husband was popular in Christian beliefs and literature. However masculine status was less achievable by such standards. The household was one important element in full masculinity (Brittan, 2017).

Recently, many researchers in the concept of masculinity shed light on the importance of the family and the fatherhood examination in the eighteenth century Britain. They state that the authority of man or the power and superiority of masculinity is important in the stability of society. In addition, man has his role in the workplace and should be able to demonstrate the sense of masculinity in the workplace and all men association. For some historians as John Tosh and Megan Doolittle, masculine authority and social superiority over women and children, as well as over men who are not considered to be fully masculine, had to be practiced and maintained in the public places so that to be seen (Brady, 2005).

In addition, masculinity is described as a singular dominant construction. However, some historians tend to value the plurality of masculinities. It is considered that men who did not cover what is expected from masculine in social and cultural contexts are regarded not fully masculine (Brittan, 2017).

British authorities such as the government, the legislature, the profession of medicine and the national newspapers give a great deal of importance on this expectation of masculinity and masculine behavior which have much effect on how British people regard men (Brady, 2005).

Tosh works in examining masculinity among middle class men. Tosh acknowledges that middle classes valorise particular features of their ideal of manliness that contrast with that amongst aristocratic or working classes. This means that masculinity regards the power of the father rule. The ability of men to support their families was the subject of the middle class concern. Furthermore, masculinity from the historical perspectives indicates that different positions assigned different values to individuals. The Sociologists R.W. Connell and James Messerschmitt explain:

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
(Connell and Messerschmitt, 2005: 435).

The plural form of masculinity is introduced by both Connell and Messerschmitt to mean that there is no single way in approaching the concept of masculinity; however, numerous ways in considering masculinity are regarded as a result of the heterogeneous practices, achievements and actions of men in a given social context. Thus, the multiplicity of masculinity is crucial when considering the different actions and practices for being a man. Connell also explained that men have the authority and control over men and women and this control and authority are essential in nation of masculinity. Masculine men are required to practice their masculinity at the level of men and women (Brittan, 2017).

Masculinity is both self and socially assigned. It is personal and public. Thus, masculinity is not shaped only by personal experience and feelings and opinions but it has to be to some extent a social recognition and it must be treated and evaluated depending on social context. The necessity of social context and demonstration creates a distance between biological definition of the male and the social expectations of the masculine. Masculinity is not concerned with the external life which required a particular form of the masculine to be socially and culturally demonstrated. For early manhood in Britain, shame was essential. Men achieved high status of manhood by winning the acceptance and approval of others. Elizabeth Foyster states that men achieve honorable manhood by gaining the approval of others; it is not an entitlement from birth (Brittan, 2017).

Man is not born with masculine features. This means that masculinity is not innate and one might acquire the characteristics of a fully masculine thought the explosion to social and cultural events and conditions. It is not a title given to men from birth. Therefore, as long as masculinity is not innate, not all men are considered masculine(Ibid.).

1.2 Patriarchy

Patriarchy is the prime reason that prevents women's progress, freedom and advancement, despite the various levels of domination, its broad precepts remain the same. The nature of this domination may differ from one society to another. Therefore, it is indispensable to comprehend the system that retains women dominated and subordinated.

1.2.1 Definition of Patriarchy

The concept of patriarchy has been central to the study of gender and gender roles in society, it encloses numerous definitions explained by several historical and contemporary thinkers.

Primarily, the term patriarchy is derived from the Greek word (Patriarchés), which means chief or father of a family. It is composed of (Patria), which stands for family, and (archein), which implies to rule (Murray, 1995). Patriarchy literally means the rule of the father in a male-dominated family (Walby, 1990). Its concept is defined by several thinkers. It is believed that the term has been evolved since Max Weber (1968), who defines patriarchy:

Patriarchalism is by far the most important type of domination the legitimacy of which rests upon tradition. Patriarchalism means the authority of the father, the husband, the senior of the house, the sib elder over the members of the household and the sib; the rule of the master and patron over bondsmen, serfs, freed men; of the lord over the domestic servants and household officials' of the prince over house-and courts-officials, nobles of officials, clients, vassals; of the patrimonial lord and sovereign prince over the 'subject' (Gerth and Mills, 1946: 296).

Bell Hooks (2004), in *Understanding Patriarchy*, claims:

Patriarchy is a political-social system that insists that male are inherently dominating, superior to everything and everyone deemed weak, especially females, and endowed with the right to dominate and rule over the weak and to maintain that dominance through various forms of psychological terrorism and violence (Hooks, 2004: 01).

Patriarchy is thought to be widely used amongst the American feminists. In *Sexual Politics* (1970), Millett states:

[...] Our society, like all other historical civilization, is a Patriarchy. The fact is evident at once if one recalls that the

military, technology, universities, science, political office, and finance [...] in short, every avenue of power [...] including the coercive force of the police, is entirely in male hands [...] traditionally, patriarchy granted the father merely total ownership over wife or wives and children, including powers of physical abuse and often even those of murder and sale (Millett, 1970: 55).

In more elaborate definition provided by Walby:

Patriarchy is based on a system of power relations which are hierarchal and unequal where men control women's production, reproduction and sexuality. It imposes masculinity and femininity character stereotypes in society which strengthen the iniquitous power relations between men and women. Patriarchy is not a constant and gender relations which are dynamic and complex have changed over the periods of history (Walby, 1990: 23).

Even though there are several patriarchal types and practices, the term patriarchy is not global because its various types are based on the interaction of patriarchy structures in different times and places. Walby(1990) characterised six distinct structures of patriarchy and commented that they are defined on the basis of the social relationship in each structure. They are:

A patriarchal mode of production in which women's labor is expropriated by their husbands, patriarchal relations within waged labor; the patriarchal state; male violence; patriarchal relations in sexuality and patriarchal culture (Walby, 1990).

Patriarchy in its broad definition portrays the institutionalised system of male dominance. It can precisely be defined as a set of social relations between men and women, which generate independence and solidarity between men that authorise them to dominate women (Jagger and Rosenberg, 1984).

The patriarchal system magnifies biological differences between men and women, emphasizing that men constantly possess the power and the domination, while women always have the subordination. Men oppress women through institutions such as the academy, the church and the family, each of which justifies and reinforces women's subordination to men.

Therefore, patriarchy is characterised by power, dominance, hierarchy and oppression (Millett, 1968).

1.2.2 Origins of Patriarchy

Patriarchy, as a conception, has been often associated with the development of gender roles or the social and behavioral norms that are viewed as socially adequate for individuals of a specific sex. Traditionally, Gender roles assess men as strong, decisive, rational and protective while women are regarded as weak, emotional, irrational and dependent (Lerner, 1986).

Several studies have been devoted to understanding why women are typically expected to embrace the domestic role whereas men are thought to inhabit the professional realm outside home. These gender roles ideologies were sharply questioned and examined by many social scientists. Many traditionalists assume that men are born to dominate while women to be dominated. They consider this hierarchy as a principle that cannot be changed. In the other hand, some contemporary thinkers believe that patriarchy is not innate and, therefore, it can be changed (Ibid.).

For Aristotle, female was mutilated males, which implies someone who does not have a soul. He added that the biological inferiority of woman makes her inferior to reason and to take decisions due to the fact that men are decisive and women are not. He said; "*the courage of man is shown in commanding of a woman in obeying*" (Lerner, 1989: 208).

Some modern psychologists proclaim that women's biology defines their capacities and; therefore, their roles and functions in society. Sigmund Freud, for instance, declares that normal human was male (Engles, 1884).

In contrast to this, several modern thinkers assume that these theories of men supremacy have no historical or scientific evidence. It is crucial that there exist biological differences between men and women; however, these distinctions are not reliable to explain the hegemony of men over women. The early signs of patriarchy were believed to take place during the Neolithic Era; the final stage of the cultural evolution of the Stone Age. During that time period, the ancient people depended on a system where men were the hunters and women were the gatherers (Lerner, 1986).

It is assumed that during their Era, the Neolithic people realized that it took a male and a female to produce offspring. In accordance with this realisation, men first became percipient

about their role in paternity. Those Neolithic men gradually started to take private ownership over their individual herds (Bhasin, 1993).

Before this development and during the Paleolithic Era, people had shared supplies, lands and food. As these men attained the concept of *Private Ownership*, they sought to maintain their herds to their blood progeny. Therefore, it was crucial for women to be virgins before marriage and to refrain from adultery. With the emergence of this hegemony, the first patriarchal families began to take place (Lerner, 1986).

Patriarchy was extended to the end of the Neolithic Age, when women began to be treated as commodities in what was defined by Claude Lévi-Strauss (1949) as the *Exchange of Women*. Their values depended on their reproduction, particularly in farming villages. Women were needed for their hard work and for producing more offspring in order to cultivate the ever-extending farmland. Women and children became economic assets, they were even enslaved in the early wars which considers them the first slaves in human history. The enslaved women were obliged to become prostitutes, concubines or domestic servants. It was during this period that both patriarchy and monogamy for women were evolved (Engles, 1884).

The patriarchal policy had increased to embrace the social and the domestic realm of societies. With the cultural evolution, the patriarchal societies grew misogynistic. Ancient Greece is believed to have contributed to the development of patriarchy through their primary democracy, which confers men equal rights. Women, however, lost many of their rights, they were not given custody of their children as it was given to their husbands and they could not leave the house without their fathers and husbands permissions (Lerner, 1986).

The male dominated societies extended to the Elizabethan period, when the struggle of women liberation had emerged, which was due to the strong-willed Elizabeth, the Queen of England in 1558, who declined to get married, in order not to share her power and wealth with a man, she states, "*Have here but one mistress and no master*". Her strong policy endangers the traditional maleness and shed light to *Women Empowerment* (Bhasin, 1993).

In the modern explanation of the origin of patriarchy, many scientists suggested that the concept has been promoted by the socialist feminist school of thought, which prefers to use the term subordination rather than patriarchy. Patriarchy, in their view, is not a universal phenomenon of relations that has been always existed between men and women. According to them, it is not sex but gender which is significant; sex is biological, however, gender is social. The investigation for the social origins of patriarchy is a part of the social and political strategy

of women's emancipation. Without understanding the origins of the system, it can hardly be overcome (Oakley, 1972).

1.2.3 British patriarchy

During the eighteenth century Britain, both gender stereotypes and the role of men as patriarchal figures were believed to have been ordained by God and nature. Therefore, the patriarchal orders were based upon the sturdy role of the father as the head of the family. The family was regarded as the basis of social stability and women were generally instituted to inhabit a passive role in society, they were merely responsible for child care and the household duties, unmarried women and wives were to be subjugated to their fathers and husbands (Engles, 1884).

The social structure of the eighteenth and the nineteenth centuries in Britain offered women restricted opportunities for involvement in society. As a consequence, they were forced to possess the practical domestic activities and responsibilities. In most cases, education and women awareness were not advocated for they were expected to be threatening to society and the traditional women virtues of morality and delicacy. Thence, women who rebel against those obligated norms were to be abhorred and even exiled from the community (Brittan, 2017).

Britain as a patriarchal society is regarded as the women's persecutor. Patriarchy implies the hegemony of men or a group of men over women in a society governed by men. As Zalewski states, "*What gets associated with men and masculinity is generally given a higher value than things associated with women and femininity.*" (Zalewski, 2000: 12). Therefore, patriarchy is not confined to any given social class, it tyrannizes all kinds of women from all the different kinds of social classes. However, the way it tyrannizes women depends on the social class they belong to (Ibid.).

The patriarchal inwardness of the family started with the determined nature of marriage. Young girls were educated to be submissive to their fathers and then to their husbands when they get married. Parents tended to arrange marriages for their children in regard to religion, finance and morals. Children were not allowed to choose their spouses based on romantic love (Brady, 1913).

In the eighteenth and the nineteenth centuries Britain, scholars and historical activists declare many statements against the traditional patriarchal system and especially the way women were treated. Therefore, it should always be kept in mind that even though patriarchy left women

confined and oppressed, several women were able to fashion their lives under this hegemonic system (Brady, 1913).

Conclusion

As a wrapping up for this chapter, the nineteenth century Britain was a turning point to many female writers who broke the conventional gender roles ideologies, these female writers challenged the way men and women were to be treated that time period, they did that by constructing characters who depict their ideas and thoughts in their works. They fought against the patriarchal system and sought to re-establish new conceptions of gender roles.

In addition, one is naturally inclined to assume a measure of difference between the so-called masculinity and patriarchy, once the two concepts are approached similarly from the literary perspective, several critics have felt a vital need to decipher the heterogeneous aspects from which masculinity and patriarchy are characterised.

In this chapter, we tried to tackle the main conceptions and definitions through which we exposed a clearer understanding of patriarchy and masculinity separately. As a conclusion, we finalise that masculinity is the container of patriarchy, which implies that it is far wider than patriarchy and it inhabits various aspects.

Many researchers in this subject use the plural form of masculinity, which means that it has no single form. Further, they consider patriarchy to be a part of masculinity, it is regarded as one single aspect of masculinity, which has a higher status in masculinities. Therefore, masculinity does not mean necessarily patriarchy; however, the opposite is correct.

Chapter Two

**Exploring Austen's Conception of
Masculinity and Patriarchy**

Introduction

This chapter aims at exploring Jane Austen's endeavor to construct a new ideal of masculine representations in literature. In the first section, *Women Writers Representations During the 18th and the early 19th Centuries*, we seek to examine the role of female writers during the mid eighteenth and the early nineteenth centuries, beside their stand towards gender roles ideologies. In the following part, *Jane Austen's Profile*, we attempt to highlight the most significant events in Austen's life, in addition to giving a glimpse about her distinctive style of writing. The next section, *Jane Austen's Masculinity*, we tend to tackle Austen's maleness and her reform of the 18th C gentleman. In the fourth part, which is, *Austen's Patriarchy Conception*, we aim at examining Austen's representations of patriarchy in her works. Last but not least, the fifth section will be about a critical analysis about Austen's *Northanger Abbey*.

2.1 Women Writers Representations During the 18th and the early 19th Centuries

The role and the representation of women during the late 18th and the early 19th centuries were highly oppressive. For decades, women enjoyed few political, economic and legal rights and they were expected to be submissive to their fathers, brothers and husbands. They were confined to the traditional gender roles, which obliged them to maintain the domestic sphere of society. Their roles as mothers, wives and daughters were regarded as the most crucial function of society to preserve social control (Tosh, 2002).

Women representation in literature is bound to their social, political and economic discrimination, which in return leads to the way men were venerable in literary works. The female novels began to take place during the early 1700s. They first started by writing fictional writings in the form of letters known as the epistolary novel, that grew noteworthy and attracted many readers (Ibid.).

As women's reproduction in literature increased, male authors felt intimidated that women would dominate the literary world and steal their position. Thus, every single piece of writing produced by a female author was to be criticised and denigrated by those male authors. Therefore, women authors faced the challenge of being abandoned in the literary scene. For that reason, they had to hide their identities by using male pen names or enigmatic initials in order to have their works read by a wider audience and to avoid the prejudiced judgments of critics.

Some of the most prominent female writers who have hidden their real names behind the veil of masculine pen names were Louisa May Alcott, who started her career under the male pen name A. M. Barnard and Charlotte Bronte, as the author of *Jane Eyre*, who published her works under the male name Currer Bell (Miller, 2013).

Subsequently, several female authors such as Eliza Haywood, Francis Burney, Mary Wollstonecraft and Jane Austen attempted to defy and dismiss all of the social, political and legal restrictions imposed on them. They achieved that through a series of social and political campaigns that called for equal rights between men and women. Thus, literature was a way for those female authors to illustrate the sufferance and the oppression that women had to sustain and conquer to be equal to men (Ibid.).

When the nineteenth century emerged, women writers predominated the literary world and broke the stereotype that conceived women to be with no adequate intellectual dexterities that qualified them to be competitors to male authors. Early nineteenth century Britain witnessed tremendous transformation in politics, economics and class structure, which raised women's awareness toward gender inequalities and their submissive role in society. Thence, they provoked these changes through their writings, and they sought to portray their ideas regarding women's rights, freedom and identity to society. The reproduction of these female writers had, therefore, depicted the way women were viewed and treated that time (Kent, 2002).

As a result of these attempts of women writers to deviate from the traditional stereotypes, the term *New Woman* (1894), was provided by Sarah Grand, a public speaker and a writer, who suggests that the expression implies a woman that declines the shared stereotypes of the role of the Victorian woman, she is intellectual, educated and independent. The *New Woman* novelists sought to reestablish gender ideologies of the role of women in marriage and society, they tended to break the overall restrictions imposed on them. Some of the most prominent female of the *New Woman* ideology were Olive Schreiner, Sarah Grand and Mona Caird. Few male authors were believed to support the emergence of this phenomenon such as George Meredith, George Gissing, Grant Allen and Thomas Hardy. Those male authors were violently condemned and disapproved by both female and male readers (Ledger, 1997).

The *New Woman* is thought to disappear with the emergence of the first-wave feminism after the World War One. However, its contribution to the feminist beliefs regarding issues such as women education, freedom and self expression remains memorable among numerous women in Britain and elsewhere (Ibid.).

The journey towards women deliverance and gender equality was not easy for women in the late 18th and the 19th centuries. The social, political and legal limitations imposed on them by society prohibited them from being free and independent. However, women's willingness led them to stand against these constraints and fought for their independence (Miller, 2013).

2.2 Jane Austen's Profile

Jane Austen, the English author, is one of the most prominent novelists of the eighteenth century, who gives the novel its significant value by portraying the modern character through her depiction of the ordinary life of the British society during the eighteenth century.

2.2.1 Biography

Jane Austen, the English author, novelist and writer, was one of the most prominent novelists of the early nineteenth century. She was born on 16 December 1775, at Steventon, Hampshire, England. She was the seventh child and the second daughter of Cassandra and George Austen, her parents were well-respected society members. Her father served as a rector for nearby Anglican Parish. He was also a fine scholar with a good library (Irvine, 2005).

Jane's family was well connected, they grew up in an environment that encouraged learning and creativity. As one of only two daughters, Jane was very attracted to her sister, Cassandra, who was her senior by two years. Her eldest brother, James was for a time a scholar at Oxford before becoming a clergyman like his father. Henry was Jane's favorite, he was an officer in the militia and later a banker, then he eventually became a clergyman as well. Francis and Charles were officers in the Royal Navy and Edward was adopted by wealthy cousins and became later their heir (Austen-Leigh, Arthur Austen- Leigh, 1913).

In 1783, Jane and her sister, Cassandra, were sent to be taught by Mrs. Cawley, their relative, who lived in Southampton. However, they were sooner brought back home after an infectious disease that spread in Southampton. In 1785, Jane and her sister were sent again to a boarding school in reading. This is believed to be the only education of Jane Austen outside her family. She learned drawing, playing piano and she was keen on reading novels, benefiting from her father's library (Ibid).

On her father retirement in 1801, Austen's family moved to Bath and stayed there for many years then moved to Southampton, and eventually settled in Chawton where Jane spent the rest of her life (Irvine, 2005).

Besides reading, Jane wrote several comic short stories in her childhood. Those stories were referred to as the Juvenilia between 1787 and 1793. In her 19 years old, Jane's first novella, known as *Lady Susan*, was written in a form of epistolary, it was maintained by her family and was not published until her death. In 1795, she wrote a novel that was called *Elinor and Marianne* that was titled later *Sense and Sensibility*. Then after two or three years later, she could write a novel called *First Impressions*, in which was published later as *Pride and Prejudice*. In 1798- 1799, Jane wrote another novel named *Susan*, it was published posthumously as *Northanger Abbey* (Ibid.).

In 1816, Jane suffered from an illness and therefore went to Winchester in order to receive treatment, there she died on 18 July 1817. Her novels, *Persuasion* and *Northanger abbey* were published after her death (Miller, 2013).

Despite the fact that Austen died at the age of forty one, she successfully contributed to the literary scene through her novels that were both impressive and didactic. The Majority of her novels have been turned into films. In addition to that, her works are taught in schools and universities all over the world. Thus, Austen's trace in literature remains remarkable in the literary agenda (Ibid.).

2.2.2 Jane Austen as an 18th Century Writer

Jane Austen's novels are typically comedies of manners. Although she lived in a time of a great political and economic upheaval, she does not mention any of these events in her novels. Thence, of all the female representations in literature, those of Jane Austen are probably the most typical depiction of the position and the struggles surrounding women during the 18th and the 19th century Britain. In Austen's early reading experience, she was strongly interested in the form and language of the literary work. Her writing is believed to be a combination of parody, irony and free indirect speech, in addition to comprising the realistic characteristics in her novel (Miller, 2013).

In her Juvenile, Austen makes use of irony to fault social insincerity. This irony appears in her attempt to state something, but means the opposite. In the opening line of her novel, *Pride and Prejudice*, she wrote, "*It is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife.*"(Austen, 2006: 02) This statement ridicules the situation of women in the late 18th century, in that time, women were subjected and subordinated to men, especially those who do not have families who would provide them with

their needs. Therefore, it was the woman who was in want of a husband with a good fortune and not the man who was in want of a wife (Abdulhaq, 2016).

Moreover, Austen is well recognized for using parody, most of her works are considered parodies of the common 18th century genres such as the sentimental novels. Austen's *Northanger Abbey* comprises some features the Gothic literature such as mystery and obscurity, which was widespread in Austen's time. In this novel, Austen specifically imitates Ann Radcliffe's *The Mysteries of Udolpho*, one of the most famous Gothic novels in 1794 (Ibid.).

Jane Austen is capable of constructing female characters that revolt against the social norms and challenge the way women were to be treated in her time. Through her novels, she portrays her distinctive standpoint regarding women's role and status which is undoubtedly different from the shared ideas. In her time, the common idea about women was low and degraded. However, she declines these claims by presenting female characters that are intelligent, rational and decisive. Jane Austen's heroines are considered both instructive and didactic. They can be seen as a great exemplary of personal growth due to their adherence to the society high standards. Austen places her heroines as a pivot of her novels, she characterises them with vividness that mirrors women's lives in a society that is dominated by men. She represents her heroines as intelligent, self-conscious and independent who rebel against the traditional gender roles. Her novels openly criticise the patriarchal system (Miller, 2013).

As for Austen male characters, she seeks to develop a new perspective of masculinity that deviates from the traditional views of male representations in literature. In her book, *Too Much in the Common Novel Style: Reforming Masculinities in Jane Austen's Sense and Sensibility*, Ailwood states that "Austen is not failing to conform with socially-approved models of desirable gentry masculinities" (Ailwood, 2010:79). She confirms that Austen is actually criticising the old-fashioned concept of masculinity that correlates with status and power, and portray another view of masculinity that is convenient for the Victorian man (Ibid.).

2.3. Jane Austen's Masculinity

Jane Austen is considered one of the great novelists due to the universal significance of her fictional works. This higher and particular status is achieved in two ways:

First, she is successful in creating living characters. She goes beyond the general principles of personality. Austen has greater understanding of human psychology due to her

background in psychology which enables her expose intricate and complex nature. She gives attention not only the processes of their minds but also those of the heart (Ailwood, 2008).

Second, she exposed the compounded both of good and bad; fault and virtues as natural human beings. They represent the general human nature by revealing the weaknesses and virtues of human nature in regards to time or age and place or country. There has been no much attention given to Austen's patriarchal figures: what type of characters and patriarchal figures she created emerge in all her fictional works (Ibid.).

Scholars and researchers explain that Austen's time formation as a novelist occurred to have played an important role in the formation of the modern ideologies of masculinity. The representation of males in Austen's fiction was via the construction of manliness through the interrogation of masculinity in the figures of William Price in the *Mansfield Park* and of Frederick Wentworth in *Persuasion* (Kestner, 1994).

Many critics think that Austen created an agricultural base for masculinity, she planted the seeds for femininity and feminism, but she is great in the construction of masculinity. They interrogate the role of Austen in the construction of masculinity via her novels. The investigation of Looser explains that Austen has an important role and she is prominent figure in the realm of masculinity (Ibid.).

Some studies state that Austen's formation of masculinity and male characters came from her real life experience in her lifetime. Mr. Darcy in *Pride and Prejudice* and Mr. Knightly in *Emma* are great examples which come with the belief that Austen must have based her male characters on men she met and had experience with in her real life rather than having them based on personal imagination (Frantz and Rennhak, 2009).

Though many marriage proposals were made for Austen in her lifetime, with the existence of plenty of young men for her to choose from, she does not marry and enjoy her life with the man in possession of a good fortune as she names in her novels and tends to convince women to choose not to hesitate to have these kind of men in their want. Austen gives the opinion that masculinity creates boundaries to women freedom. Thus, for her, nothing can be compared to the misery of woman to be in love with a man. This explains that Austen chooses not to marry to avoid being under the limitation of love and the control of man. Consequently, for some critics, if Jane Austen would marry, she would have been without the desire of writing. Being free from being under limitation of male in marriage, Austen was able to see society clearly as if she is an outsider (Ibid.).

Jane Austen tries to change the wrong practices against women. She is the first among the English women writers to break the male monopoly of the novel writing. She was living in a patriarchal society of the eighteenth and nineteenth century during the Victorian period which witnessed the dominance of men though this period was led by women. For Austen, masculinity is not only the outcome of men; it is also the outcome of women too. This means that it is not the men who are source of configuring their masculinity; women are the best to evaluate and judge masculinity. The male characters of Jane Austen are created by the women in her work (Ailwood, 2008).

The publication of *Emma* in June, 2003, presented the following remarkable statement:

No, Emma, your amiable young man can be amiable only in French, not in English. He may be very agreeable; but he can have no English delicacy towards the feeling of other people. Nothing really amiable about him (Austen, 2003: 18)

It is clear from the famous discussion of Knightley with *Emma* that Austen has new construction of manhood in a revolutionary context. The period of war and revolution was the reason behind the renegotiation and construction of masculinity. The contribution of Austen the construction of masculinity was to appropriate the masculine paradigm of Wellington and Nelson; the figures in the period of revolution that is to represent this paradigm into domestic context through the construction of William Price in *Mansfield Park* and Frederick Wentworth in *Persuasion*. Via this construction, Austen introduces the process of renegotiating masculinity for the nineteenth century (Kestner, 1994).

Jane Austen has greater insight into the female character than the male ones. The male characters are life-like in her works. It seems that she has a clear understanding of the different roles of male, female, and children and the way how parents raise their children, she is also aware of the influence of daughters on the marriage choices within the existence of patriarchal approach (Ibid.).

Critics explain that no research is conducted to examine the parents in Austen's novels from the point of view of Diana Beaurind's theory of *Parenting Styles* in psychology, which classified parents into four ways: authoritarian, authoritative, permissive-indulgent, and permissive-indifferent. Austen's works show the technique of parents which varied from one child to another. Thus, the same parents may behave and deal with the heroine of the novel in a way which is different from that with the other children in the family (Odeh, 2011).

Actually, most of the parents in Austen's novel are either completely permissive-indifferent or in the same type but in different degrees. Mr. Bennet is indifferent and tends to leave his children to their mother's care. However, he does not deal in the same way with his favourite daughter, Elizabeth. So as the Morlands, in *Northanger Abbey*, are indifferent to Catherine (Ibid.).

2.4 Jane Austen's Patriarchy Conception

Literature is thought to be a reflection of social evolution. It depicts the progression of social equality and the ruling power ideologies portrayed by the author in a particular time period (Walby, 1990).

Patriarchy is considered one of those ideologies that are strongly examined in Jane Austen's works. It is a socially structured conception in which men are regarded to be superior to women. The idea that patriarchy is characterized by the system of power relations in which men were perceived as wise, decisive and dominant was a determined conception. Men dominated women's lives, reproduction and sexuality. Therefore, women were believed to be inferior, dependent and weak. They were obliged to inhabit the private sphere and raise their children. Patriarchy, in its broader sense seeks to strengthen the inequalities between men and women by giving men the rights to overwhelm women status in society. In *Theorizing Patriarchy*, Sylvia defines patriarchy as “a system of social structures and practices in which men dominate, oppress and exploit women” (Walby, 1990).

Although patriarchy has been often considered as a regulation that persisted to preserve social order and a system to confer the divine right of authority and power to men, it also pledges to provide the vulnerable members of society, especially women and children, with protection, safety, financial support and social status. Fathers, husbands or brothers were supposed to insure women and children's needs. Yet, despite these good attempts to ensure women and their stature in the society, the patriarchal orders sustain violating and despoiling women's freedom, independence by depriving their legal and social identity. For that reason, patriarchy is no more a system that preserves social order and secure women's lives. The failure of their fathers, brothers and husbands as guardians lead them to lack security and face many challenges that only turn them to be even more vulnerable (Millett, 1977).

As the British society witnessed huge changes in economy and politics during the 18th century, depravity and illegitimacy dilated and many families were dispersed. Therefore,

patriarchy could no longer guarantee the private wealth nor maintain the social control in both the private and the public spheres (Ibid.).

Jane Austen is one of the writers who sought to expose the decline and the failure of the patriarchy components through portraying different types of male representations in her pieces of writings. As it is widely acknowledged that Austen's works highlight the female minds and behaviors, in addition to the factors that reflect their lives. Through the image of her female characters, she expresses her thoughts and views towards the situations of women and the middle class during her time (Miller, 2013).

However, what many readers fail to perceive is her attempt to examine the construction of her male counterparts. Austen represents several male characters of different natures and dispositions in order to portray the various types of masculinity that existed in her time, since she lived in a time when both authority and power were given to men, Austen tends to disclose the failure of men to fulfill their duties and responsibilities towards the vulnerable members of society. Therefore, her male character serves as a depiction of the decline of the patriarchal principles during her time period (Rowbothan, 1989).

Northanger Abbey's Critical Analysis

Jane Austen has been claimed to have derived some influence and inspiration in her novels from Fanny Burney's characters and plots when she tended to write her novel *Northanger Abbey*. Two different methods are used to represent and expose the absurdities of the romantic novel. The first is downright parody: she adopts the same style of writing with the same sort of plot and characters, and she adequately exaggerated to make them preposterous and absurd (Odeh, 2011).

The other method is subtle, she most of the time disappoints the reader and the protagonist who are expecting a given consequence and reality of the Black Novel. This method gives a great deal of explosion to the so-called ordinariness of everyday life and its contrast with the exaggerations of Mrs. Radcliffe and her school. Austen aims at exposing the absurdity of the Gothic novel and to tell the story via the methods she presents (Ibid.).

In 1790, Juvenilia and fragmentary novels which appeared in the period produced a profitable investment for the publisher as *The Young Lady's Pocket Library*, or *Parental Monitor* which targeted young women education and had been engendered by France actual events. One of the works of that period was Dr. John Gregory's *A Father's Legacy to His Daughter* which Jane Austen refers to in *Northanger Abbey* (Waldrom, 2003).

The character 'Catherine', or 'Kitty' as she is called through much of her short fictional life in Austen's unfinished story, is a direct negative response to the sort of pentification about the proper behaviour of young girls which is to be found in this treatise, and which the young Austen clearly saw as mindless and irrelevant. Typical of Gregory's pronouncements is the following:

One of the chief beauties in a female character, is that modest reserve, that retiring delicacy, which avoids the public eye, and is disconcerted even at the gaze of admiration [...] This modesty, which I think so essential in your sex, will naturally dispose you to be rather silent in company [...] There is a native dignity in ingenuous modesty to be expected in your sex, which is your natural protection from the familiarities of men, and which you should feel previous to the reflection that it is your interest to keep yourselves sacred from all personal freedoms (Waldrom, 2003: 19).

Mary Wollstonecraft states how much this sort of thing supported the desire of men rather than the well-being of women, but Austen focuses what she considers irrelevant to social realities. Catherine's persona is not modest reserve her friendliness features usually supervene (Methuen, 1969).

Jane Austen has an intuitive understanding of human characters; she tends to read the inner minds of her characters; however, it is clear that her studies of women characters are more life-like than those of men. Her work represents the internal comedy of life. In addition, she can visualize the external side of characters as that for Dickens (Odeh, 2011).

Northanger Abbey is considered as an extended satirisation of the Gothic Novel a form of novel which values magic and mystery. The Gothic writer which Jane Austen singled out for her parody and burlesque was Mrs. Ann Radcliffe who produced a series of five books, one of them is *The Mysteries of Udolpho*. Austen had read and enjoyed the series of books of Mrs. Radcliffe as any other person today (Methuen, 1969).

Critics note that Austen shows no division of interest between Catherine as the heroine of the novel and also as assiduous reader of Mrs. Radcliffe. The defects of the Black Novel for Jane Austen then are that the characters are all outstanding in virtue as angels. Enfant pure and prodigies and others are complete loon and villain; there is no mixture of good and bad which is

common in real life. In addition, the plots are unreasonable and stereotyped. Furthermore, they aim at creating a sense of imagination and mystery. Moreover, they attempt to distress and terrify the reader (Ibid.).

As a result, they completely lack the common sense which Jane Austen valued and had a high regard. Thus, Austen has many implications of her ironical disapproval of Gothic novel (Ibid.).

In *Northanger Abbey*, the Morlands are considered indifferent to their daughter Catherine due to the limited time they have for her, Catherine's father is neither a poor man nor neglecting. He is a clergyman and a very respectable person, except that he does not tend to look up any of his daughters. This means that this novel does not represent a satire of Gothic novels that Mr. Morland would look his daughters up as a Gothic father (Goertz, 2013).

Austen's development of a novel is helped by the free indirect style. By this style, the reader is expected to have fun with much inadmissible ideas such as Dr. Gregory who would like Edward to be in love with her. When reading *Northanger Abbey*, one might discover the writer's employment of the satirical approach. In working out the details of the story, Jane began telling about the heroine in a form of pure spirit and parody. It is clear that in the first lines of the novel, she started revealing the disqualification of Catherine Morland as a heroine. She describes the relationship between Catherine and her parents in a way that shows that her parents are against her. In addition, Austen presents Catherine in bad features; as a girl who could never understand anything before she was taught (Methuen, 1969).

The use of parody and burlesque by Jane Austen as a technical device to help her over difficulties not only as a sentimental education for Catherine as a heroine. Moreover, it is noted that Austen seems to expose the heroine's dislike for the history. It has most of the time been noted that she is committed to the stirring events of her time. Moreover, she gives a great deal of intention to adapting the language of her characters to their personalities. She tries to show the real setting and environment surrounding the characters. John Thorpe expresses somehow the 18th Century brutality (Ibid.).

Conclusion

After exploring the British women writers and their domination upon the male writings and when tackling Austen's Masculinity and Patriarchy in the light of her social contexts, we realize that the two concepts are perceived in a different way from the point of view of Austen's fictional works. As a female writer, Jane Austen, has a particular reflection on the so-called

masculinity and patriarchy. On one hand, we noted that she has greater insights on the female characters rather than the male ones; and on the other hand, we realized that Austen's understanding of the male characters is taken to the extent of conceptualizing their roles in society.

Although masculinity is considered the authority which hindered the freedom of women, it provides the society, especially women and children, the protection, safety and financial support as patriarchal social status. Austen constructs her masculinity in her male characters as a depiction of the decline of the patriarchal principles during her life span.

Chapter Three

**Patriarchy Portrayal in *Northanger*
Abbey's Male Characters**

Introduction

The current chapter seeks to investigate the patriarchal depictions through Austen's male characters in *Northanger Abbey*. Beginning with the first section, *The Analysis of Male Characters in Northanger Abbey*, we attempt to examine and analyze Austen's portrayal of her male characters. In the following section, *Austen's Male Characters as Representations of Patriarchy*, we aim at exploring the embedded intentions behind the portrayal of Austen's masculine representations as patriarchal figures. The last section, *The Decline and the Reconstruction of Patriarchy in Northanger Abbey*, we tend to tackle the failing of traditional patriarchy as a system of power and order, as we attempt to explore the birth of a new type of masculine portrayal through Austen's male characters.

3.1 The Analysis of Male Characters in *Northanger Abbey*

The inwardness of Jane Austen's male characters is thought to be socially constructed, their actions and thoughts are the product of socio-cultural conventions. As these male characters act according to gender roles expectations and prescripts, a gendered system of power and dominance is to be created. In *Northanger Abbey*, Austen's male characters are the product of social construction of gender ideologies. Their representations and actions depict a system of gendered power relations. This system is defined as patriarchy, in which all the privilege and authority are granted to men while women were oppressed.

3.1.1 Major Characters

Henry Tilney, James Morland and John Thorpe are the major characters in *Northanger Abbey*, who are represented as the core of the story for they center and reflect the heroine's adventure.

3.1.1.1 Henry Tilney

Henry is the male protagonist in *Northanger Abbey*, he is represented through the eyes of Catherine; the heroine of the novel. "*He seemed to be about four or five and twenty, was rather tall, had a pleasant countenance, a very intelligent and lively eye*" (Austen, 2012: 15). Beyond that, he speaks with "*fluency and spirit*" (Austen, 2012: 15) and he has "*an archness and pleasantry in his manner*" (Austen, 2012: 15). Among Austen's heroes, Henry Tilney is probably the most complicated for he speaks in riddles and pleasantries and one cannot really recognize his true intentions.

He is considered to be the first friendly figure that Catherine meets during her stay in Bath, Austen describes him clarifying, “*if not quite handsome, was very near it*”(Austen, 2012: 15) and as she describes Catherine stating, “*a quite good looking-girl [...] she is almost pretty today*” (Austen, 2012: 05), which implies that they are a good match for each other. Unlike John Thorpe's character, Henry is more benevolent, more considerate and far less conceited.

Henry explores Catherine's inability to decipher other's malign intentions and to see through others easily, therefore, he attempts to guide and teach her in order to better trust her senses and to gain more knowledge and confidence. Even though he enjoys mocking her credulity and her language deficiencies, one cannot deny that he has an important role in Catherine's transformation from ignorance to awareness. In a ballroom, when Henry informs Catherine that his brother, Captain Tilney, is questioning whether there is an objection to dancing with Isabella, Catherine claims, “*she was very sure Miss Thorpe did not mean to dance at all [...] I suppose he saw Isabella sitting down, and fancied she might wish for a partner; but he is quite mistaken for she would not dance upon any account in the world*” (Austen, 2012: 118). Henry then smiles and replies, “*How very little trouble it can give you to understand the motive of other people's actions*”(Austen, 2012: 118). Catherine cannot really understand Henry's purport behind this supposition. Yet, Henry seems to be aware of Isabella's endeavor to flirt with his brother (Austen, 2012).

When Catherine is expelled from *Northanger Abbey* by General Tilney, Henry waits no more and goes instantly to her home apologizing for his father's doing, in addition to confessing his deep affection and proposing marriage (Ibid.).

3.1.1.2 James Morland

James Morland; the heroine's elder brother; is engaged to Catherine's friend Isabella who he falls in love with. This character exposes the most amusing example of courtship which occurs of the receipt of the letter pledging himself to Isabella with whom he spends much of time. James is believed to heir a large fortune than he was. This is the reason why he is loved. Unfortunately, his relationship with his beloved does not last for a long period. Therefore, he is shocked to find his love left him and is involved in a new romantic relationship during his brief absence (Justice, 1990). As a result this shock he warns his sister Catherine saying, “*Beware how you give your heart*” (Austen, 2012: 183).

3.1.1.3 John Thorpe

John Thorpe is a young man with very ill-mannered character. He is bad in treating his mother by telling her that she looks like a witch. He has rude behaviours with the heroine. John does not share positive reactions and does not consider polite communication. He does not apologize when he has kept Catherine waiting for him at the ball. He is made fun of by Jane Austen in different ways. Austen shows much of his relationship to the heroine (Odeh,2011).

You will allow, that in both, man has the advantage of choice, woman only the power of refusal; that in both, it is an engagement between man and woman, formed for the advantage of each; and that when once entered into, they belong exclusively to each other till the moment of its dissolution; that it is their duty, each to endeavor to give the other no cause for that he or she had bestowed themselves elsewhere, and their best interest to keep their own imaginations from wandering towards the perfection of their neighbours, or fancying that they should have been better off with anyone else (Austen, 2012: 114).

John Thorpe shows a kind of courtship of Catherine. His relationship with Catherine illustrates the wrong way of turning the originally aristocratic form of courtship to middle-class ends. His wishes are only for mutual happiness. In his first meeting with Catherine, John Thorpe is attacked directly by the narrator through literary parody as the sentimental hero of the eighteenth-century novel (Justice, 1990).

3.1.2 Minor Characters

The minor characters of the story are General Tilney, Richard Morland and Mr. Allen, they play a very little role in the story and they also reflect the heroine's adventure.

3.1.2.1 General Tilney

Jane Austen is great in creating living characters, and she penetrates beneath the surface of to the underlying principles of personality. In addition, she reads the inner minds of her characters. In *Northanger Abbey*, Jane Austen exposes Henry's father; the General Tilney in an odd behaviour in which she tends to show a satire of the Gothic novel (Odeh, 2011).

Well, proceed by all means. I know how much your heart is in it. My daughter, Miss Morland," he continued, without leaving his daughter time to speak, "has been forming a very bold wish. We leave Bath, as she has perhaps told you, on Saturday

se'nnight. A letter from my steward tells me that my presence is wanted at home; and being disappointed in my hope of seeing the Marquis of Long town and General Courtney here, some of my very old friends, there is nothing to detain me longer in Bath. And could we carry our selfish point with you, we should leave it without a single regret (Austen, 2012: 120)

The General Tilney banished the heroine; Catherine from the Bath without feeling the need of verifying his information from other sources. When he learnt that the heroine has no heiress of an enormous fortune he acts villainously with her and separates her from Henry. Due to the General bad behaviours, Catherine starts experiencing her life sufferings and distress begins (Odeh, 2011).

The General Tilney is strange and eccentric to the extent that he dislikes the delightful melancholy of his wife's favorite walk. He is also a unique portrait of an uncomprehending parent (Ibid.).

3.1.2.2 Richard Morland

He is Catherine's father, he is *"a clergyman, without being neglected, or poor, and a very respectable man [...] He had a considerable independence besides two good livings"* (Austen, 2012: 03). Richard is depicted as the kind of father who *"was not in the least addicted to locking up his daughters"* (Austen, 2012: 03). Unlike General Tilney, Mr. Morland is the kind of father that values the pleasure of his children and who is not too eager for money and wealth.

Mr. Morland plays a little of an actual role in the novel and he is much uninvolved in his children lives for he does not see neither Catherine nor James for at least a month, when they were in Bath. Although he is not very wealthy, he has enough money to provide for his family. However, when Catherine decides to travel to Bath, *"Her father, instead of giving her an unlimited order on his banker, or even putting an hundred pounds bank-bill into her hands, gave her only ten guineas"* (Austen, 2012: 09). This amount of money is quite insufficient to begin her journey.

3.1.2.3 Mr. Allen

Mr. Allen is a wealthy, sensible and well-mannered man with a love of history, he serves as a parental figure for Catherine during her lodging in Back. He lives in a rural town of Fullerton, in which he owns the property there. Mr. Allen is decreed to travel to Bath to the *"the*

benefits of his gouty institution” (Austen, 2012: 07). Alongside his “*good-humored wife*” (Austen, 2012: 07) take care of Miss Morland.

Despite his great concerns to Catherine, Mr. Allen is little indifferent in her affairs, at her first time in the ballroom, Catherine faces a problem not finding any acquaintance to converse with, alone is left with his wife who “*has neither beauty, genius, accomplishment, nor manner [...] inactive, good temper*”(Austen, 2012: 10). Without any gentleman to talk to. Further, Mr. Allen offers her neither guidance nor advice, as Catherine is invited by the Thorpes to go on an open carriage adventure with them, he knows that it is not proper, yet he does not tell her only after she discovers it herself, deciding not to go with them.

3.2 Austen's Male Characters as Representations of Patriarchy

In spite of the fact that the patriarchal percepts primarily seek to give men the authority to subjugate women and limit their contributions to society, it also promises to provide the susceptible members of society with social status, financial support and security. Fathers, husbands and brothers were assumed to protect their families' identities, besides offering them *the* spiritual comfort. Based on such paternal liabilities, the subjugation of women and children was essential to maintain the social stabilization of the family and the nation as well. As for Austen's male characters in *Northanger Abbey*, they represent the eighteenth century conventions and stereotypes shared by the nation, wherein power and authority were granted to men only.

As one of the leading male characters in Austen's novels, Henry Tilney is probably a typical exemplary of the many sides of patriarchy, he serves to portray a benevolent patriarch. Austen cautiously and ingeniously makes use of the conversations and the plot to indirectly address the concept of the benevolent patriarch, which implies a male figure who does not oppress, but rather teaches and guides. Needless to say, Henry plays a great role in the transformation of Catherine from naïve to well aware. In the very beginning of their meeting in Bath, Henry appears charming and witty. After having many conversations in different subjects with Catherine, he realizes that he makes a mistake for not asking her any proper question about her stay in Bath, then he "affected softening his voice, he added, with a simpering air, “Have you been long in Bath, madam?”(Austen, 2012: 16)

Subjects such as education and literature are predominant in *Northanger Abbey*, and in some extent, they contribute to the role of Henry Tilney. As Henry carries on more conversations with Catherine, he comes to realize her innocence and naivety, therefore, he becomes later a teacher figure for her. In a casual walk, when the two characters are conversing about literature,

Henry shows his consideration and respect to women reading novels, and that when Catherine thinks that Henry is not keen on reading novels, she states, “*They are not clever enough for you [...] gentlemen read better books*” (Austen, 2012: 93). Henry then replies, “*The person be it gentlemen or lady, who has not pleasure in a good novel, must be intolerably stupid*” (Austen, 2012: 94).

A woman in their time is supposed to be quite, polite and ignorant. Intelligence and wit are solely men traits. Thence, women are often expected to keep their knowledge concealed for they are thought to be threatening to society. Women who lack knowledge tend to adhere to reading novels as a way to append to their awareness. For that reason, Catherine seems embarrassed of her interests in novels because during their time, novels represent the weakness of women, Catherine explains: “*I am very glad to hear it indeed, and now I shall never be ashamed of liking Udolpho myself. But I really thought before, young men despised novels amazingly*” (Austen, 2012: 94).

Henry, however, claims that he enjoys reading novels and is not afraid to confess that, he adds, “*I have read all Mrs. Radcliffe's works, and most of them with great pleasure*” (Austen, 2012: 94). Henry, in point of fact, stands against the cultural conventions shared by society, further he empowers and supports Catherine to better learn and gain confidence.

Additionally, Mr. Tilney is the kind of gentleman who has the lucidity to see through others easily, he realizes Isabella's intentions towards his brother from the very beginning of their meeting in the ballroom, and when he begins to grow emotions for Miss Morland, whose innocence and kindness he finds appealing, for that purpose, he strives to correct her erroneous impressions of people, besides her language and history background.

Moreover, when Henry's father ejects Catherine from *Northanger Abbey* while he is away, Henry does not conform to his father's deed, he immediately goes to her home to apologize about the way she was treated and to propose to her.

He steadily refused to accompany his father into Herefordshire, an engagement formed almost at the moment to promote the dismissal of Catherine, and as steadily declared his intention of offering her his hand. The general was furious in his anger, and they parted in dreadful disagreement. Henry in an agitation of mind which many solitary hours were required to compose, had returned almost instantly to Woodston, and, on the afternoon of the following day, had begun his journey to Fullerton. (Austen, 2012: 226)

Although Henry is a male in a society governed by males, he does not use his power and privilege to abuse and harm women. Instead, he does his best to educate the heroine and correct her inaccuracy. As one can observe, Henry actually enjoys mocking and ridiculing Catherine's gullibility and language, not to dishonor her, but to set her straight and guide her. Though he is confined by his role as a man in a patriarchal society, Henry is probably the first of Austen male characters to represent a benevolent patriarch.

As for General Tilney and John Thorpe, they are both typical epitomes of oppressive patriarch. Unlike the benevolent patriarch, an oppressive patriarch is an iniquitous figure who abuses and humiliates the vulnerable members of society. General Tilney is a very handsome man with accuracy and high standards, he expects his children to adapt his strict morals and he abases those who do not own great property and wealth.

The general, perceiving his son one night at the theatre to be paying considerable attention to Miss Morland, had accidentally inquired of Thorpe if he knew more of her name. Thorpe, most happy to be on speaking terms with a man of General Tilney's Importance, had been joyfully and proudly communicative; and being at that time not only in daily expectation of Morland's engaging Isabella, but likewise pretty well resolved upon marrying Catherine himself, his vanity induced him to represent the family as yet more wealthy than his vanity and avarice had made him believe them [...] Already had he discerned a liking towards Miss Morland in the countenance of his son; and thankful for Mr. Thorpe's communication, he almost instantly determined to spare no pains in weakening his boasted interest and ruining his dearest hopes. (Austen, 2012: 224- 225)

As General Tilney becomes interested in Miss Morland, he determines that she would marry his son. Therefore, he invites her to stay with them in *Northanger Abbey*. A couple of weeks later, he goes for a short visit to London wherein he meets John Thorpe, who again declares that,

All that he said before to the advantage of the Morlands [...] confessed himself to have been totally mistaken in his opinion of their circumstances and character [...] They were, in fact, a necessitous family; numerous, too[...] seeking to better themselves by wealthy connexions; a forward, bragging, scheming race. (Austen, 2012: 225)

As General Tilney hears the news about the Morlands, and without even bothering himself to confirm from other sources, he instantly decides to eject Catherine out of the Abbey. With his obsession with wealth and social stature he seeks to have his son marry someone of high

financial and social status to preserve his societal standing, and when he is aware that Catherine is not an heir of the Allens, he tries to distance her from the Abbey. With such wicked behavior, he comes to seem more and more like a villain in the novel.

John Thorpe, in the other hands, and though he is an antagonist in the novel, contributes to Catherine's progress in learning. Due to his selfishness and his evil person, Catherine is finally able to form her own judgments and trust her own senses to recognize the right and the wrong. When the Thorpes and James invite her to go with them on an open carriage adventure and she is already engaged to go with Miss Tilney, John tells her “*Well, I have settled the matter, and now we may all go tomorrow with a safe conscience. I have been to Miss Tilney, and made your excuse*” (Austen, 2012: 87), Catherine, however, does not believe him because he lies many times to manipulate her into being with him and to prevent her from going to the Tilneys. Thus, she goes all the way running to the house of the Tilneys to make certain his words. She is indeed aware that he is only trying to keep her around.

Furthermore, unlike Henry, John seems uninterested to hear from Catherine's avocations, in their initial conversation, when Catherine questions, “*Have you ever read Udolpho, Mr. Thorpe*” (Austen, 2012: 37). He replies, “*Udolpho, Oh, Lord! Not I; I never read novels; I have something else to do [...] Novels are all full of nonsense and stuff*” (Austen, 2012: 37). And retains talking only about his proficiency in leading horses and his distant affairs.

Both characters are represented as the antagonists of the story for they were driven by their vanity, selfishness and arrogance, and thence, that impedes the heroine's journey and progression.

Apart from the two antagonists of the novel, Richard Morland, Mr. Allen and James Morland characterize the patriarchal conception of the figure of father, the legal guardian and the figure of brother. Those who are supposed to provide the heroine with the paternalistic solitude such as status, fortune and guardianship.

Initiating with the principle of the patriarchal system, the figure of father, while speaking about *Northanger Abbey*, the heroine's father plays a minor role in the story, and therefore, he is extremely uninvolved in his children's lives. This absence of the father reflects the heroine's journey as she lacks a sense of security, wealth and guidance. Therefore, fathers presence “*makes unique and irreplaceable contributions to the lives of their children*” (Horn, 2002: 11).

As a figure of father, Richard Morland is represented as a less stringent patriarch, however, he appears as an indifferent father throughout the novel. Austen's female protagonist

faces many struggles and difficulties due to her father's failure to be concerned with her affairs. At the beginning of the novel, Mr. Morland is described as *"a clergyman, without being neglected, or poor, and a very respectable man [...] He had a considerable independence besides two good living"* (Austen, 1818: 03). These are basically all the descriptions that are provided by Jane Austen concerning Mr. Morland, except that *"he was not in the least addicted to locking up his daughters"*(Austen, 2012: 03).

When Catherine has to leave her family and travel to Bath, her father *"instead of giving her an unlimited order on his Banker, or even putting an hundred pounds bank-bill into her hands, gave her only ten guineas"*(Austen, 2012: 09). With this small amount of money, Catherine does not receive guidance or any kind of counsel from her parents.

Despite the fact that Richard Morland is a respectable and mild-manner gentleman, he does not offer his daughter the protection and instruction she needs. Through the reality of his character, Austen seeks to emphasize that even though a heroine is born to reasonable family name, a fine family credit. Yet patriarchy fails to ensure women security and instruction.

Beside the figure of father, the legal guardian as well plays a very significant role in the affairs of the heroine. Mr. Allen is supposed to be the legal guardian of Catherine since he and his wife decide to take her to Bath. Mr. Allen is rather *"a sensible, intelligent man"*(Austen, 2012: 10), and despite his concern towards Catherine, still he fails in offering guidance and protection as it should be. In addition to leaving Catherine to *"inactive and trifling wife"*(Austen, 2012: 10), Mr. Allen does not appear every time Catherine faces some inconvenient social situation. In the ballroom and at Catherine's first dance, *"Mr. Allen repaired directly to the card-room"* (Austen, 2012: 10) while Mrs. Allen and Catherine were all alone with *"no gentleman to assist them. They saw nothing of Mr. Allen"*(Austen, 2012: 12).

Moreover, Mr. Allen seems to counsel Catherine only after she is already done with a situation, when she refuses to go with her brother and the Thorpes on an open carriage adventure because she is aware that it is improper to go with them. Subsequently, Mr. Allen then says, *"young men and women driving about the country in open carriages [...] It is not right [...] I am glad you do not think of going"*(Austen, 2012: 90), to which Catherine responds to him and his wife, *"I am sure if I had known it to be improper, I would not have gone with Mr. Thorpe at all; but I always hoped you would tell me, if you thought I was doing wrong"* (Austen, 2012: 91).

In addition to the representations of the figure of father and the legal guardian, the figure of brother plays a very crucial role in shaping the journey of a heroine within a patriarchal

society. As a figure of brother in *Northanger Abbey*, James Morland is appeared to be easily taken and influenced by the Thorpes, when James first meets Catherine in Bath, he acts negligent and indifferent to her, Thus, Austen writes:

He being of a very amiable disposition, and sincerely attached to her, gave every proof on his side of equal satisfaction, which he could have leisure to do, while bright eyes of Miss Thorpe were incessantly challenging his notice (Austen, 2012: 34).

Being deeply blinded by his love to Isabella, James adds to his sister's distress by suggesting such a person like Isabella as a friend to her. Thence, when he introduces Miss Thorpe to Catherine, he insists on her, explaining, "*she is just the kind of young woman I could wish to see you attached to; she has so much sense, and is so thoroughly unaffected and amiable; I always wanted you to know her*"(Austen, 2012: 39). Besides his trying to seduce his sister to accompany Isabella, he also stands against her when she declines to join them on an open carriage adventure and "*he was quite angry*"(Austen, 2012: 87) as she runs to the Tilneys.

Ultimately, Catherine receives neither protection nor instruction from her brother. Instead of fulfilling his patriarchal duties, James merely imperils Catherine's reputation and comfort.

Taking everything into account, the figure of father, the legal guardian and the figure of brother in *Northanger Abbey* basically fail to guarantee the paternalistic responsibilities and promises of men towards women. Thence, whether left without social status, fortune, guidance or security, Catherine faces several setbacks, in addition to having no one else to lean on. As a consequence, patriarchy persists its dominant, neglecting and restraining power that leads the eighteenth century women to be vulnerable and abandoned.

3.3 The Decline and the Reconstruction of Patriarchy in *Northanger Abbey*

The eighteen-century novels are noted to mostly share a female character as a protagonist. The domination of this tendency in the novel writers overwhelms critics who are interested in gender roles and studies. Therefore, most of these critics express great deal of interest in analyzing the male character role under the female tendency for those writers. The latter continue to heterogeneously view the dichotomy of the male and female characters as interrelated and not necessarily equally valued.

The fact that Jane Austen exposes a female protagonist in her novel; *Northanger Abbey*, consequently the male characters in the novel seem to be ignored. Our aim is to explore how and to what extent Jane Austen considered patriarchy in *Northanger Abbey*.

When dealing with Patriarchy as a social aspect in *Northanger Abbey* or any other novels of manner, one should consider the legal and the economic control that the male in a possession of head position must have over his dependent.

Women should enjoy a sense of patriarchal care provided by their fathers, brothers and husbands. Therefore, the male characters surrounding the heroine Catherine Morland are supposed to provide her with security, status and financial support as a form of patriarchy which should be represented by the three male characters; her father Richard, her brother James and her legal guardian Mr. Allen.

In addition to providing security and financial support that the male characters should provide to the venerable members of society as the case for *Northanger Abbey* protagonist, they are expected to present a sense of morality and spiritual state for the woman. The role of the father is to indoctrinate the members of the family with morality which is reflected in society. The problematic then that might be introduced in analyzing Jane Austen's *Northanger Abbey* is the decline of traditional form of patriarchy and the establishment of a new patriarchal aspect represented by the different figures in the novel, namely, of the father, the guardian, and the brother. In other words, we will explore the traditional oppressive patriarchy represented by General Tilney and John Thorpe. In addition we tend to shed light on the outcome of the masculine denial of patriarchal role and to what extent it affects the heroine as the case for Catherine's father, er brother and Mr. Allen. Jane Austen introduced new form of patriarchy which is represented by the figure of Henry Tilney.

Firstly, Jane Austen exposes the male representation of patriarchy in the vision of the traditional form. This has been obvious in the figures of General Tilney and John Thorpe.

General Tilney is the father of Henry. He used to be unkind to his wife. As a member in the military, the General showed much of his tendency to control and command with his family members and their friends. He never accompanied with his wife. He used to be very neglectful. The heroine was much affected by his selfishness and oppression. When he heard that his son is in love with Catherine Morland, he started to control her to see if she is a fit match for his son. He tended to examine her.

Jane Austen shows patriarchy in bad characters, especially when she presents the General's main reason of being kind with the heroine is his expectation that she was in a possession of a large fortune.

In addition, the writer gives the reader insights about the oppression character of the traditional patriarchy in the General's oppressive refusal of Catherine to be married to his son when he discovered that she was not very wealthy as he was expecting.

The writer makes much fun of the patriarchal aspect represented by the figure of John Thorpe. Jane Austen creates a sense of relationship between the two oppressing figures; John and the General. They are both considered the source of pain and oppression for the heroine. John Thorpe supports the General against Catherine, whom she considers as the antagonist. He plans to put Catherine in bad situations with Henry by his control and lies on her. By John's figure, Austen presents the selfish side of patriarchy. This was clear when John was bothering Catherine in her relationship with Henry. John was even bad and impolite in treating his mother. This makes it clear that he is a very ill-mannered man and expected to treat the females with malevolence and bad behaviours. So, John Thorpe and General Tilney were not the source of trust for the protagonist; therefore, they were considered the source of oppression, frightening and annoyance.

In *Northanger Abbey*, the reader might notice another aspect of patriarchy which lacks most of the characteristics of the ordinary patriarchy. When dealing with the heroine's father Mr. Morland, her brother James and Mr. Allen, one will be expected to assume the lack of real patriarchal role of each of these figures.

Richard Morland is expected to take care of his daughter Catherine and provide her with security and financial support. However, he is not involved in his children's lives; therefore, he does not provide care nor could he guide her. Mr. Morland seems not to let the heroine enjoy the kind of supervision that parents provide for their children. He is considered indifferent to his family.

James Morland; the eldest brother of Catherine represents a modest and ordinary relationship between the brother and the sister. He is very selfish and shares self-absorption. When reading the novel we might see that Jane Austen reveals James's inattention to the heroine because he is in love with his sister's friend Isabella, he is distracted and abandons his sister to her own protection. James angrily sides against Catherine when she refuses to accompany him and Isabella and leaves her in an improper position with and at the mercy of obnoxious John Thorpe. He is easily manipulated by Isabella into siding with her against his sister Catherine. James fails to provide his sister with the protection and guidance. He is very neglectful to his role and responsibility as an eldest brother.

Mr. Allen is another example of the failure of patriarchy in *Northanger Abbey*. Though his is sensible and intelligent man, still seems to fail in the guidance and the protection of Catherine. He used to be absent and disappear whenever Catherine faces an uncomfortable situation. He is the source of advice for the heroine; however his guidance and protection of her remains inadequate and inattentive which is another example introduced by the writer to represent the decline of patriarchy. Though the heroine; Catherine Morland is in need for the care and financial support of her father, for the help and be side with her brother, and for the parental responsibility during her lodging in Bath, none of Mr. Morland, James and Mr. Allen seems to value these patriarchal duties and roles.

Jane Austen paves the way for the evidence against the patriarchy which grows more damning for the masculine. In addition, the writer left no reason that might prevent all these men from representing the real patriarchal responsibilities upon the women in their charge.

In contrast to the previous figures, Henry Tilney appears much more benevolent with the heroine which marks the inception of a new form of patriarchy. Benevolent patriarchy which is constructed by Jane Austen, tends to provide the patriarchal rights that the female missed to find in her legal guardians. As a benevolent patriarchal figure, Henry Tilney is believed to represent the most pleasant character in this fictional work. He is a tender, polite, forgiving and handsome man. Unlike Catherine's brother, Henry expresses great deal of interest in fulfilling her need for care and support. Surprisingly for the protagonist, he does not express any kind of anger nor was he mistaken when Catherine goes riding with John Thorpe instead of going with him as planned. The heroine was much more surprised with Henry's understanding and respect for her. The writer then puts the figure of Henry in every benevolent situation so that the reader may give much respect and sympathy with his patriarchal status.

Conclusion

To end this chapter, and after the analysis of patriarchal portrayal in *Northanger Abbey's* male characters, we would like to make the reader aware of the heterogeneity of the patriarchal forms in the male characters. This various aspects in approaching patriarchy in the novel gave birth to different ways of affections on the female life. Jane Austen introduces three patriarchal conceptions in *Northanger Abbey*. As a result of the three forms, the female character has been differently influenced by this verity. Non-surprisingly, Austen constructed a new patriarchal aspect which covers all what the female searches in the male figure. The so-called benevolent patriarchy concludes all the positive features that the masculine needs to have.

General Conclusion

General Conclusion

The conceptions of masculinity and patriarchy which we introduced in the first chapter were the ones associated with the qualities or manifestations traditionally correlated with men, which are the patriarchal models of masculinity or gender stereotypes representations in literature.

As an example of the Victorian era, we chose Jane Austen as one of the female authors who began to use literature as a procedure to criticise the narrow-mindedness of the patriarchal society and the hegemony against women in general. The fact that Austen's *Northanger Abbey* in some areas sheds light on Masculine and Patriarchal representations in society. It is the concept which permeated the works during the nineteenth century. Therefore, the intention for which we sought to work on the current research was to highlight the types of masculinity presented, and we intended to evaluate the new masculinity reconstruction within this novel.

In this research we answered the interrogation about the role of Austen in the constructions of masculinity in her novels and how she is considered as an outstanding figure in the domain of men and masculinity. Most critics and scholars think that Jane Austen only contributed to the rise of femininity and feminism but she is a prominent proponent in the construction of masculinity and patriarchy as well. Jane Austen was successful in representing masculinity and patriarchy in *Northanger Abbey*. With different masculine figures, she could represent patriarchy as a set of detailed description about the various types and the woman experience with the change of the patriarchal behaviors. Besides, Austen did not reproduce only the traditional and common patriarchal features; however, she could reconstruct her own extra conceptions of patriarchy. Moreover, she focused on the responsibility of the patriarch in the well living of women.

The current study contributes to the existed knowledge of masculinity studies for it presents the different types of masculinity portrayed by Jane Austen. In addition to her attempt to reform the old fashioned stereotype of patriarchy from an oppressive patriarch to a benevolent one. Since the dawn of literature, several writers have felt a vital need to express the interactions between the male and the female characters in the literary works. For that reason, gender roles studies become an important area of study that interested both writers and readers.

Although, in this dissertation, a great deal of importance was given to the new construction of patriarchy in Jane Austen's *Northanger Abbey* and its interaction with the female

heroine, much is expected to be said about the patriachs surrounding the heroine, their relationship, their interactions and how can they affect the female characters.

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Abstract

Les études sur les rôles des hommes et des femmes ont toujours été un sujet intéressant pour comprendre les stéréotypes et les rôles des hommes et des femmes dans la société. Contrairement aux études sur les femmes, les études sur la masculinité sont un champ d'analyse littéraire relativement interdisciplinaire qui cherche à examiner et à évaluer la littérature. Il s'agit de la façon dont le privilège et le pouvoir des hommes sont constitués et représentés dans les œuvres littéraires, en plus de l'effet de telles constructions sur les hommes et les femmes. L'objectif de cette étude est d'explorer les femmes écrivains s'efforcent de construire la masculinité au milieu du XVIIIe et au début du XIXe siècle. Il met en évidence le but des études de masculinité pour révéler l'impact préjudiciable du patriarcat sur les deux à travers un examen des caractères masculins. La présente recherche est essentiellement descriptive et analytique. Par conséquent, *Northanger Abbey* de Jane Austen est choisie pour examiner les différentes représentations masculines représentées dans l'œuvre et pour remodeler le concept de patriarcat à travers ces représentations masculines dépeintes par Jane Austen. L'étude laisse entendre que *Northanger Abbey* d'Austen, au lieu de simplement enseigner et guider les lectrices du XVIIIe siècle à raisonner et à bien se comporter, reflète également les systèmes de pouvoir et la politique de la société britannique.

Mots clés: Rôles de genre, Masculinité, Patriarcat, construction and stéréotype.

الملخص

لقد اتضحت دراسات أدوار كل من الجنسين الذكر والأنثى موضوعاً مثيراً للاهتمام إذ تتسم بفهم القوالب النمطية وأدوار الرجال والنساء في المجتمع. على عكس الدراسات النسائية، تعد دراسات الذكورة مجالاً متعدد التخصصات بالنسبة للتحليل الأدبي الذي يسعى إلى تحليل الأدب وتقييمه. إذ يتعلق بالطرق التي يتم بها تكوين تمييز الرجال وسلطتهم وتمثيلهم في الأعمال الأدبية، بالإضافة إلى تأثير هذه المفاهيم على كل من الرجال والنساء. الهدف من هذه الدراسة هو التعرف على الكاتبات اللواتي يعملن على بناء مفهوم الرجولة خلال منتصف القرن الثامن عشر وأوائل القرن التاسع عشر. ومن خلال هذه الدراسة نسلط الضوء على الغرض من دراسات الرجولة للكشف عن الأثر السلبي للأبوية على كليهما من خلال فحص الشخصيات الذكورية للكاتبة جين أوستن لتدقيق التمثيلات Northanger Abbey يعتبر هذا البحث وصفي وتحليلي. وفقاً لذلك، تم اختيار رواية الذكورية المختلفة الموضحة في العمل. بالإضافة إلى إعادة صياغة مفهوم الأبوية من خلال هذه المفاهيم الذكورية التي صورتها جين أوستن. تشير الدراسة بأن رواية أوستن لم تكن مجرد تعليمية وتوجيه النساء في القرن الثامن عشر، بل تعدت إلى كيفية التفكير والتصرف بشكل صحيح، كما تعكس أيضاً نظام السلطة والسياسة.

الكلمات المفتاحية: أدوار الجنسين، الذكورة، الأبوية، الصياغة، النمطية