

***Towards a new tendency in gender politics: the subversive
forms of masculine identity in modernist literature***
**نحو وجهة جديدة في أسس الجندرية: الشكل التخريبي للهوية الذكرية في الأدب
الحديث**

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Abstract:

This article aims to investigate the representation of masculine identities in modernist literature. It sheds lights on the different subversive forms which impede male protagonists from improving their masculine identities. In this respect, many modernist authors have selected male protagonists with clear masculine deformations. This type of masculine deformation is fused either by sexual complications (androgyny) or by other qualities of mental/physical disabilities. In her "Orlando: A Biography" (1928), Woolf has selected a protagonist with clear androgynous qualities whereas Faulkner's "The Sound and the Fury" (1929), does represent a protagonist whose masculine identity is highly complicated with severe mental disabilities. Hereby, the main aim behind this article is to figure out both protagonists' processed development of their masculinities under these subversive forms.

Keywords: male; female; masculinity; femininity; gender identity.

ملخص:

يهدف هذا المقال إلى إبراز معالم الهوية الذكرية في الأدب المعاصر وذلك من خلال تحليل مختلف الروابط الفكرية والنفسية والاجتماعية للأفراد الذكور. في مختلف الأعمال الأدبية المعاصرة تبدو الروابط الجنسية المحددة للهوية الذكرية معقدة بشكل كبير وذلك لأن المفاهيم الإيديولوجية التقليدية الفاصلة بين الهويتين الذكرية والأنثوية قد تصادمت مع ازدواجية الفكر الثنائي الموحد وبالتالي، هناك العديد من الكتاب الذين تصالحو مع هذه الازدواجية الفكرية والتي تتضمن ضرورة الربط بين صفات الذكورة والأنوثة في جسد واحد. بالإضافة إلى صفات التخنيث هنالك مؤثرات أخرى عادة ما تعيق الشخصيات الذكرية من رسم معالم هويتها الرجولية. بالفعل، أصبح الولوج إلى الهويات الذكرية أمرا صعبا، مشوها ومتشابكا بسبب بعض الاضطرابات النفسية والمشاكل السيكلولوجية التي يعاني منها الأفراد الذكور. إذن، الغرض الأساسي من هذا المقال هو تبيان الطبيعة الذكرية ومدى تفاعل الفرد الذكر مع سمات رجولته المبرزة لهويته المتأصلة والملازمة لذاته في ظل الموازين الراهنة والقوى الراضية لكل هوية متزنة.

الكلمات المفتاحية: ذكر؛ أنثى؛ رجولة؛ أنوثة؛ هوية متزنة.

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Introduction:

Gender has always been identified as a key element for masculine/feminine identities. Studies about gender identities, roles and performances come to investigate the dominated structure of masculinity and its related power to femininity. Such issues of masculine domination have been seriously fused with other subversive gender attributes. These attributes tend to combine as well as relate the masculine power with clear androgynous qualities. Indeed, androgyny as a new gender mode has been tolerated by so many literary authors for its capacity of fusion. This androgynous fusion was and still understood as a legitimate capacity which creates new gender balances. In addition to androgyny, integrating other qualities of mental/physical disabilities can widely constitute deficient masculine identities. By that, relating various subversive forms (sexuality and disability) to masculinity may originate serious implications at the level of its practice. Indeed, these integrated forms of gender subversion have their clear and direct impact over different masculinized identities. Hence, androgyny (sexuality) and disability (physical/mental impairment) are two different capacities which can together deform or simply deconstruct the functioning system of masculinity. Ultimately, the masculine identities may appear to be intentionally subverted due to those newly inserted capacities.

1- The masculine force as being subverted by androgynous attributes:

By discussing masculine/feminine gender issues, males'/females' roles, acts and performances appear to be featured by the reinforced qualities of their purified identities. Thus, they do refer to their originated masculine/feminine modes and attitudes. Within modern literary works, characters or protagonists tend to be overloaded by falsified gender qualities. To clarify more, male/female protagonists are oriented by mixed gender qualities just to hide or impede their existing gender identities. Indeed, various modernist authors do refer to mixed gender qualities simply to redirect the original identities of their selected protagonists. Androgyny for instance, comes to be viewed as a valid aspect for creating those kinds of gender mixture. As being stated earlier, aspects of androgyny are highly empowered to deconstruct the purified masculine qualities in particular. In some female-authored products, males' performances are reinforced by the dual power of androgyny. This created duality attempts to highlight the force of androgyny and its resembled attraction. Sometimes, androgyny as a quality is forcefully added to femininity simply to eliminate the masculine power. In this respect, androgyny can be intentionally added to femininity in order to redirect the standard balances of gender system.

Therefore, Foucault (1976) has further explained that sex comes to be treated as a fundamental issue related to the androgynous identity. Some protagonists have different sexual identifications which make them indistinguishable. These differentiations and variations in sex qualities tend to support individuals' androgynous appearances. Authors do depend on varied sexual categorizations just to create valid androgynous mixtures. By these mixtures, masculinity appears to be reinforced by transgender, androgyny and other heterosexual qualities. These sexual fusions are clearly supported by various modernist authors simply to create or design new gender standings. Throughout such fusions of sex qualities, the standard gender qualities of the masculine male come to be empty and often absurd[†]. Qualities of emptiness and absurdity are widely reinforced as well as supported by other androgynous aspects. More clearly, if the masculine qualities are fused or integrated with those aspects of androgyny or bisexuality, the standardized male identity appears to be empty or absurd. This newly designed masculine identity is widely tolerated by different feminist theorists for its unbalanced qualities and absurd determinations as well.

In Virginia Woolf's literary works for instance, the created sense of androgyny is purified by knowledge about gender relations. Woolf's sexual awareness does reflect her deep knowledge about different gender categories. By presenting a distinct sexual identity based on androgynous qualities, Woolf attempts to clarify how gender categorization is not biologically organized but rather enriched, highlighted or originated by the social power. This further means that Woolf aims to deconstruct the traditional gender relations by creating another category based on varied sexualities. Thus, Woolf's self-awareness about gender knowledge often obliges her to move beyond the standard norms of sex qualities. This knowledge is generally perpetuated by the social context which, to large extent, affects her literary writing. In *Orlando: A Biography* (1928) in particular, Woolf felt obliged to design a new and different gender category based on experienced social practices. Indeed, Orlando as a fe/male protagonist has unique androgynous qualities which make him/her distinguished from others. This uniqueness is not originated from biological sex-differences but rather from socially originated differences.

In addition, the social development of gender issues has already been debated by the Social Constructivist School. This school of thought often reports that individuals' gender composition is realized, located as well as situated by socially organized relations. These relations are organized by standard social

structures which codify the ultimate construction of gender identities. Perhaps Woolf as a writer has been influenced by these social structures which eliminate or, to some extent, liberate individuals from those qualities of biological sex-production. Woolf's gender inspirations and social influences have basically developed other ideologies about sex and gender determinations. Recently, the social theorist Judith Butler has critically highlighted the struggling issues between various gender relations. In her book: "Performative Acts and Gender constitution" (1988), Butler argues that gender is performed throughout naturalized social structures. These social norms do largely organize the essential gender performances of male/female categories. Butler further explains that gender "performativity" or the act of doing or having gender does implies that gender is not a definite category which distinguishes men from women. Rather, men's/women's repeated gender performances do regulate the binary difference between them.

Stressing this point, males'/females' gender roles are successfully organized due to their repeated performances in accordance to the existing social norms. Throughout these organized social norms, male/female gender behaviours come to be distinguished via their naturalized abilities and structuralized appearances. Butler widely tends to codify gender performed acts to large social structures. For her, society does organize various gender behaviours throughout naturalized capacities of performance. This widely means that males'/females' gender behaviours are underlined or understood in accordance to their socially performed acts. However, individuals can be easily distinguished due to their socially performed roles. As a result to Butler assumptions, the characterized gender behaviours within Woolf's literary products do explain the standing gender quality of her selected protagonists. Woolf's protagonist Orlando for instance, does not have a definite gender category. His/her gender and sexual behaviours can be largely determined by the resembled social structure of performance.

By understanding the social construction of gender identity, Woolf's characterized feature of gender identity reflects the intended capacity of performance. That is to say, men as well as women are free to select or perform the identity which they intend to reflect throughout their behaviours. In the case of Orlando, Woolf decided to create mixed gender identity just to clarify that gender construction is openly directed, organized and defined by the social code of identity formation. This social construction to definite or indefinite gender behaviours often indicates that gender as a capacity is not determined by a particular category. In fact, gender is not a "category" but rather a "capacity" to be ensured or implemented by various structural behaviours and performances as well. Stressing the social attraction, individuals are totally free to select the

appropriate “gender capacity” to perform. Hence, males/females can refer to masculine/feminine identities throughout their enacted performances. Here, masculinity and femininity are not codified as regulated gender norms but simply referred to as social identities for gender capacities. Males/females can also refer to mix gender capacities simply to hide their socially designed identities.

Undeniably, individuals can perform mixed gender performances in order to show their social attraction to various gender categories. In some cases, males can be socially attracted by aspects of femaleness and females in response, can be socially attracted by maleness. This social attraction does not necessarily denote the sexual attraction but rather reflects the performed social capacities of either men or women. In this vein, men-womanly performed capacities can affect their socially designed identities. In addition, women-manly designed qualities can affect their socially defined identities. For Butler (1990), the sexual identity may be effectively fused to other social structures which contribute to the general frame of masculine/feminine identity. By that, individuals’ gender identities are socially codified by structures which purely underline their masculine/feminine capacities. Butler further adds that men’s/women’s overlapping sexualities can be organized to mean other gender subversions. She illustrates that masculine/feminine gender identities can appear to be subverted by individuals’ sexual appreciations. By that, if males’/females’ sexual appreciations are not regulated by stimulated gender behaviours, their social gender identities will be directly subverted.

Stressing these views, Woolf as a feminist writer has clearly represented her subversive force to gender categories. Her androgynous mind extremely violates the standard capacities of gender performance. Throughout her protagonist Orlando, Woolf has clearly shown how gender is socially constructed. At the same time, she tended to cover or hide both masculine/feminine identities within one unified body. By such fusion of gender identities, she definitely comes to cover her protagonist’s sexual attractions to masculine and feminine attributes via indefinite androgynous body. In this sense, androgyny exists to determine Orlando’s sexual attractions to various gender practices. Reinforcing this point, Woolf has created another set of gender identity by her dual fusions of masculinity and femininity. By this dual fusion between both gender practices, Orlando’s sexual attraction appears to be clarified by another androgynous identity. As a result to this identity, individuals’ sexual attraction exists to be elevated beyond their social attraction to masculine/feminine performances. Unsurprisingly, androgyny as a new gender practice comes to perpetuate the sexual attraction by covering the standard qualities of both masculinity and femininity.

In this regard, androgyny is understood as another identity based on clear sexual attractions. This sexual attraction often exists beyond the social attraction of masculine/feminine attributes. This could mean that androgyny as a practice does not affect the social organisational set of both masculine and feminine identities. For Butler, the androgynous quality is designed to fuse both gender practices (masculinity/femininity) without disturbing their basic traits or attributes. Accordingly, individuals are free to perform their gender roles either by depending on clear and specific identity or mixing their gender performances with other sexual features. Thus, the androgynous individuals do perpetuate their sexual existence on behalf of their socially performed roles. This capacity of perpetuation generally means that individuals' androgynous attributes are combined to both masculine and feminine traits which design their social attractions to mixed gender variations. In other words, individuals who are socially attracted to both masculine and feminine qualities do essentially insert these aspects within their sexually designed identities. So, androgyny goes beyond gender binary forces as a systematic power for fusing both masculine/feminine qualities.

However, this quality of fusing masculine and feminine qualities together often means that individuals' gender performances are not socially perpetuated but basically elevated to other sexual powers. Here, individuals' social attractions to both masculinity and femininity are highly organized to be fused or inserted together under one sexually-charged body. This could mean that androgyny as a sexual quality is not accepted as a social category. Undeniably, individuals who are having mixed or unclear gender qualities are socially determined as androgynous ones. Those individuals are not accepted to be classified to masculine or feminine identities but rather recognized to have mixed gender qualities. For different social theorists, having mixed androgynous qualities could affect the working system of various classified identities. The quality of androgyny is purely based on sexual determinations. These determinations could, to some extent, hide or eliminate the existing social practice of both gender identities. In the case of Orlando, Woolf has selected a particular sexual body based on biased gender selections. That is to say, Woolf's selected protagonist has clear androgynous determinations which are partly based on one gender identity (more particularly femininity).

Stressing this view, Orlando the protagonist exists to purify his/her androgynous sense by relating the sexual aspect to the feminine practice. He often practises his/her sexual power depending on the social attraction of the feminine performance. This protagonist does not ensure his/her balanced attraction to both masculinity and femininity but rather reinforces his/her pure reliance to the feminine existence. From a critical standing point, the existing shift from

masculinity to femininity could largely ensure the absurdity or emptiness of masculinity. When Orlando changed his masculinity by adopting a new feminine identity, this severely led to deconstruct his originated masculine existence. In fact, Orlando did not make clear and logic balances between masculinity and femininity but rather changed his masculine traits by adopting other feminine ones. So, this shift from masculinity to femininity could give fallacious understandings about androgyny. Indeed, Orlando's androgynous capacity is meant to be fulfilled by biased gender determinations. In this respect, Woolf's androgynous mind does not accept to adopt or insert the masculine qualities. Hereby, Woolf's attention is to perpetuate femininity at the expense of masculinity under this designed quality of androgyny.

Likewise, androgyny could be widely understood as an additional force to perpetuate, elevate or simply empower the feminine structure. The protagonist Orlando clearly shows his sexual attraction to femininity and its characterized qualities. This fused attraction between androgyny and femininity is conceptualized under the featured behaviours of Orlando and her relationship with other women especially Sasha. At the beginning of the novel, Orlando's androgynous sense was fulfilled by solid masculine and feminine attributes. These fused attributes have been redirected to femininity apart from masculinity. Such emphasis on femininity was obviously acknowledged in the third chapter of the novel where Orlando found himself a woman. Indeed, when Orlando woke up, he found himself having a pure feminine body. This transformation from masculinity to femininity often portrays Woolf's feminist ideology about gender and sex genealogy. Orlando the man has become Orlando the woman without any advanced knowledge about this sex change. This transition in sex qualities could reflect the author's androgynous mind about re-gendering the traditional male/female practices.

Accordingly, Woolf's feminist intentions to re-gender male/female roles could deeply affect the systematic binary forces and the hierarchical organization of masculine/feminine identities. Her manipulation with different gender qualities can constitute a new set of sex practice. More clearly, Orlando's masculine and feminine qualities will appear to be re-directed from socially recognized performances to sexually desired intentions. For Butler (1990), this sexual identification comes to regenerate essential reconciliations with the designed androgynous body. This further means that Orlando's androgynous appearance is purified with clear and solid sexual attributes which help him/her to play, manipulate or re-set the existing body. By that, the attributed feature of androgyny tends to help individuals to apply various sexualities just to disorient their standard gender identities. Those individuals can reinforce either masculine or

feminine traits simply to show their sexual attractions to particular gender existence. In this regard, if androgyny is not attributed to mixed gender performances, it will simply regenerate fallacious understandings about masculinity or femininity. Respectively, the standardized aspects of masculinity as well as femininity can be easily subverted, deconstructed and relocated due to this quality of androgyny.

From a critical viewpoint, the designed aspect of androgyny can disturb the standard traditions of both masculine/feminine attributes. Androgyny however, draws up severe gender subversions to various standard identities. Androgynous individuals generally perpetuate particular sex aspects simply to reflect their desired intentions for gender change. Those individuals tend to violate gender maxims under this designed quality of androgyny. Such violation of gender maxims does ensure the biological power of androgynous individuals to redirect their sexually schematized acts. Woolf's Orlando in particular, has deeply re-organized her schematic frames for new gender adoption. This mental awareness about sex-biological determinations and gender behavioural acts often indicates the processed diversity of androgyny. In this vein, having mixed or partly perpetuated gender qualities within one unified androgynous body could indicate the practical playfulness with diverse identities. This attitude of playing with sex aspects is, in fact, understood as a new feminist tendency in gender politics. From certain feminist assumptions, gender is performed, enacted as well as designed beyond the existing binary forces of sex generics and other distinctive biological determinations.

In relation to Orlando, there are other characters (within the same novel) having the same androgynous state of being. For instance, Orlando's husband Shelmerdine is totally purified with mixed sex qualities. Indeed, Shelmerdine has the same androgynous identity as Orlando. These similarities between characters' androgynous identities come to reinforce the perpetuated aspect of gender mixing. Hence, such empowerment of androgyny goes beyond the social norms of gender practice. To large extent, these androgynous practices often contradict with society's conventions. Stressing another point, readers are not given a detailed explanation about gender mixed qualities being highlighted in the novel. In fact, readers cannot easily detect Shelmerdine's androgynous identity. Even Orlando does not know about her husband's androgynous being. Both started asking and repeating the same question: **"You're a woman, Shel!"** she cried. **"You're a man, Orlando!"** he cried (Orlando: A Biography, P. 124). From these words, it could be obvious that each character has doubts about the other's identity. Woolf has intentionally hidden these androgynous similarities just to make her characters develop their mixed sexualities without affecting their gendered practices.

Throughout *Orlando*, Woolf has employed various transgender qualities just to manipulate and subvert gender binary system. She created a special world of fantasy where individuals live freely without any implicated forces of gender binary differences. Individuals however, can move from maleness to femaleness as well from femaleness to maleness simply by changing their fashionable styles and clothing items. Those individuals are liberated by clear androgynous qualities which make them vary and differ in their gender attitudes, roles as well as performances. Woolf's fantastic world holds the opportunity for her characters to transcend from traditional gender practices to more modernized gender acts. This shift from traditional to modern gender roles is acknowledged and supported by different sex determinations. Such sexual determinations are much reinforced by Woolf for their possibilities in redirecting gender reality. This traditional reality, for her, appears to restrict men's/women's abilities in performing multiple and diverse gender roles. In this respect, *Orlando*'s fantastic world helps him/her a lot to perform dual sexual roles beyond the restricted limitations of the existing real world.

Meanwhile, *Orlando*'s fashionable style is ironically reinforced to reflect his/her ability to transcend from one sex category to another. By these mixed fashion qualities, Woolf tends to support her protagonist's transgendered attitudes of gender shifting. Woolf's fantastic selections are purely designed to reinsure the oppressive limitations of gender traditions. For Woolf, these traditions are strictly overemphasized by different authors (mainly males) just to stress out the standard gender norms. Woolf's ironic commentary about gender traditions is validated by her employed transgender choices, cross sexual selections and other androgynous determinations. Thus, the identified selections of mixed gender qualities come to redirect the existing gender practice by issuing other forces based on non-binary classifications. In this vein, Woolf has designed a protagonist who is deeply aware of his/her androgynous selections which make him/her perform gender throughout appropriate feminist norms. More clearly, *Orlando*'s male/female body is characterized to define his/her mixed identity. This connection often reflects Butler's philosophical assumptions about gender performativity. In Butler's sense: **"...the body is not a self-identical or merely factic materiality... but a continual incessant materializing of possibilities."** (Butler, 1997:404)

Respectively, the body, for Butler, is not directly linked to the biological aspects of gender differentiation. She often affirms that the body should never be considered as a static feature for ensuring male/female being. This body however, is the way through which masculine and feminine identities are recognized, purified as well as connected to the existing sex qualities. Butler's generated

assumptions come to standardize various gender identities in accordance to their liberated bodies. Thus, the masculine or feminine presence cannot be necessarily fused to biological determinations. In modern societies, there are various individuals whose male/female gender is not directly linked to their biological generics. Indeed, some individuals are having clear feminine appearances which do not reflect their female sexualities. Similarly, there are various males whose presence is not fulfilled with clear masculine qualities. This diversity in gender qualities is not naturally or biologically ensured but rather validated by other socially elaborated qualities. By that individuals' masculine or feminine practices are reinforced by wide "performative gender acts". According to Butler, this performativity is deliberately organized to differentiate between males and females.

Therefore, gender appears to be enacted, practised or simply activated via clear "performative" sequences. From Butler's feminist assumptions, gender is performed rather than being biologically generated. As being stated earlier, different protagonists do depend a lot on their social performances in order to present or introduce adequate or appropriate gender identities. In other words, men and women are not fully recognized as being males or females unless they perform clear and suitable behaviours which ensure their masculinities or femininities. Males'/females' behavioural enactments often ensure their gender identities. Woolf's designed characters do explicitly play with their featured bodies simply to perform various gender identities. Orlando mostly appears to play with his/her body in order to perform the socially intended identity. By that, Orlando does depend a lot on his/her external body features and other physical aspects just to characterize the selected (the preferred) identity. Here, body aspects tend to be considered as valid cues for ensuring gender identities. In fact, most of her characters do intentionally refer to their clothing styles and fashionable bodies as validated qualities for appropriately performing gender identities.

In this respect, individuals' fashionable bodies and physical appearances could, to some extent, reinforce their masculine/feminine identities. Butler has made it clear that individuals' featured bodies are designed to apply appropriate gender practices. The body however, exists to be directed towards particular social performances. This human body does not only ensure the type of identity but also reinforces the degree of gender performance. Men's/women's typical appearances (bodies) tend to be similarly fused with other social performances which together represent masculine/feminine identities. Butler says: **"...one is not simply a body, but, in some very key sense, one does one's body..."** (Butler, 1990: 404) From her words, the individual's body appears to be absurd and non-sensual without clear social practices. In relation, gender is profoundly illustrated throughout

men's/women's social performances. These performances are not necessarily fused with males'/females' biological determinations but rather with their fashionable bodies. This quality of gender performance often reinforces masculine/feminine existence via valid body illustrations. As a result, individuals' identities are directly combined with their social performances as they are interpreted by their covered bodies.

Otherwise, Woolf's character Orlando does not seem to be coerced into strict attributes of gender protocols. In fact, s/he is not immersed with the limited traditions of gender practice. Butler often explains that gender performance does not merely ensure what the biological sex demands. She deeply analyses the social aspects of gender practice by fusing the appearance with performance and transforming them together to various desirable acts. Orlando however, clearly regulates his/her appearance in accordance to the intended social performance. In her article "Frock Consciousness: Virginia Woolf, the Open Secret, and the Language of Fashion", Lisa Cohen (1999) illustrates that Woolf often stresses the importance of clothing and other fashionable items in reinforcing characters' state of consciousness. Woolf appears to be convinced that characters' clothing items have significant influences not only on how they are received but also on how they are perceived. From these assumptions, clothing items do help a lot in perceiving as well as constituting gender identities. Throughout clothing, characters' physical presence and social existence would come to be visibly ensured, fostered as well as determined.

In this sense, characters' constituted identities are widely illustrated via their physical visibility. This visibility is more qualified by other capacities of the social performance. Hence, the coexistence between the physical appearance and social performance does not deny the fact behind gender reality. Such reality is generally shaped via characters' well-determined social needs. For instance, Orlando's social desires do oblige him/her to enact mixed gender qualities under the covered state of androgyny. By this mixed enactment of various gender qualities, the existing force behind Orlando's masculine/feminine identity is ensured through his/her visible appearance and performance as well. The social attraction to both masculine and feminine features has forcibly obliged him/her to enact dual roles. This duality in performance is effectuated, activated or simply re-generated throughout his/her clothing aspects. In addition, Orlando the man has become Orlando the woman by that conditional capacity of cross-clothing. Undeniably, Orlando the man/woman can easily perform various gender roles which are, socially approved and acceptable, due to that deliberate control of his/her fashionable style and clothing items.

It is obvious that Orlando has true self-awareness about his/her social performances. S/he depends a lot on his/her physical appearance in order to validate his/her gender performance. Unsurprisingly, s/he has the advantage to change his/her gender role due to those available transactions in clothing items. Thus, Orlando's ability to switch between genders often reflects the multiple body choices which help him/her to represent a new identity based on varied sex qualities. This could mean that Orlando's gender experience is successfully achieved throughout his/her bodily characterized elements. Hence, the protagonist's body selections do increase his/her social interests about the desired gender identity. This identity has been firstly covered by clear masculine acts then reinforced by other feminine qualities simply to ensure the possible shift between various gender practices. In this vein, Orlando's physical appearance tends to be supported by cross-clothing options just to validate his/her social performance. This performance is not only achieved by those clothing items but also by the intentional desires for developing the state of being. Evidently, Orlando is given a concrete chance to discover his/her self-identity by manipulating various gender selections into his/her desirable needs. These needs appear to be concretely redirected to the feminine presence simply to eliminate, distort or subvert the masculine presence.

2- The subverted masculine identity by the implicated sense of disability:

Stressing another literary representation of masculinity, W. Faulkner's *The Sound and The Fury* (1929) often represents the existing struggle between characters' unspoken thoughts and their illusive roles within society. Some characters within the novel do seriously suffer from mental illnesses which deeply impede their functioning roles. Faulkner's Benjy for instance, is a thirty-three idiot man who does encounter various psychological problems which implicate his masculine image within society. Benjy's conscious awareness about the external world has obliged him to re-free himself from different internal conflicts by redefining his masculine existence within society. By this kind of psychological novel, Faulkner mostly aims to underline Benjy's mental conflicts by analysing his state of disability and status of masculinity as well. For that, Faulkner has employed different narrative techniques such as the interior monologue and the stream of consciousness just to make Benjy expresses his thought freely. Indeed, Benjy's narrative section is correlated with allusive fragmentations and discontinuous events which reflect his confused state of being. This confused state can clearly denote the character's resistive power for re-locating his social existence.

As a matter of fact, Benjy's masculine identity is virtualized as well as purified by the specific performances being regulated in the social world. For Snyder (2002), individuals' mental capacities should be clearly related to the

practices being physically performed. That is to say, Benjy is obliged to exercise his masculine role in accordance to his physical/mental capacities. It could be evident that Benjy's featured aspect of mental idiocy does certainly hide or impede his normalized quality of masculine practice. The protagonist's masculine characteristics appear to be less enforced by those aspects of mental deficiency. As a need for improving his self-existence, Benjy often tries to depend on his physical abilities in order to give clear significance about his existing masculine traits. Indeed, he largely relies on his characterized appearance just to ensure his masculine existence among his brothers. This dependence on physical attributes can clearly regulate as well as systematize the social fact behind his masculine existence. Undeniably, Benjy's masculine identity appears to be codified or originated by his bodily reinforced qualities. In so many occasions, these qualities appear to be negatively developed due to the severe mental depressions which reinsure his masculine distortion. In this respect, masculinity tends to be partly deformed, deconstructed or simply subverted due to those fused attributes of mental disability.

Throughout the whole novel, Benjy's thought seems to be illogical, deformed and mostly non-sensual. The "idiot" Benjy is severely struggling against different mental deficiencies simply to ensure his masculine presence. This struggle is mostly acknowledged by acceptable aspects of patience, tolerance as well as wisdom. These manners do not reflect his idiocy but rather reinforce his intellectual capacity being mentally deformed. Despite the fact that Benjy is physically and mentally unable to perform certain duties, his conscious desires for improving as well as approving his masculinity are well-functioning. Indeed, the "idiot" Benjy's inner capacities do reinforce him to re-shape his male performances throughout adequate manners. In this respect, Benjy's mental disability could give him another chance to re-experience his masculinity. Such process of approving masculinity can, to large extent, contradict with his deficient state of being, but cannot deny the fact behind his male existence. This widely means that Benjy's acts, behaviours as well as performances are purified to mean valid masculine practices. These practices are largely unacceptable due to his deficient mentality. Such deficient state of being is dramatically reinforced by the author simply to generate invalid masculine presence.

By that, it could be clarified that masculinity does contradict with those aspects of disability. Benjy's masculine performance is intentionally deformed, invalidated or simply disorganized by that featured capacity of mental disability. This characterization of masculinity often persists on deforming the image of Benjy. By such aspect of deformation, the experienced capacity of masculinity looks to be conflated by various mental/physical disabilities. However, the

masculine genre tends to be limited by clear deficient forms just to perpetuate its oppressive representation. Accordingly, Faulkner's Benjy is selected to portray this deficient masculine identity by reviewing the oppressive obstacles behind its representation. This literary representation of masculinity comes to combine features of mental disability with other aspects of dehumanization. Indeed, Benjy's masculine identity is clearly impeded by various mental disabilities which, to large extent, affect his humanized masculine image. In general, the systematic functioning of masculinity is intentionally overemphasized by various subversive issues as a determined need for portraying the distorted male identity.

Indeed, Faulkner does purposefully portray masculinity with deficient male practices. This widely means that masculinity itself is regarded as a deficient quality being limited by clear physical/mental disabilities. From a critical position, Benjy's deficient masculine behaviour is strictly related to his characterized disability. For Robillard (1999), disability as a state of being (physical, mental or both) often denotes the deviant practice behind male/female performances. This deviance is not optional but rather codified with certain difficulties in performing the appropriate gender practice. In addition, Benjy's masculine deviance has given him another chance to represent another "abnormal" identity based on valid values and traditions. Indeed, his innocence, tolerance as well as fidelity especially towards his sister Caddy have given him a special quality of male purity. This hidden purity is not directly prescribed, described or reflected. Rather, it is understood and generated via his deficient masculine acts. In this vein, the male purity within Benjy is intentionally hidden behind his deficient performances. This allusive maleness could deny the fact behind his masculine existence. In other words, Benjy's masculine identity is declared throughout absurd qualities of maleness.

To some extent, Benjy can perform appropriate masculine acts better than his brothers. Despite the fact behind his mental illness, he can, to some extent, locate his masculine purity via other positive dimensions. More clearly, the idiot Benjy is explicitly reported, represented or portrayed with invalid male behaviours. These behaviours are critically evaluated as deviant practices of the male genre. This deviant maleness is implicitly representing the hidden masculine originality. As a result to this, Benjy's deficient maleness does not necessarily portray his sense of masculine distortion. The explicit characterization of deficient maleness could be rectified by those hidden masculine values. Indeed, the deformed acts being performed by Benjy can express other purified traits behind his masculine quality. This further means that Benjy's male acts are negatively portrayed just to hide his positive masculine traits. Perhaps Faulkner's decisive depiction of his idiot character does deeply lead to solid reconciliations between the male act and

the masculine presence. This implemented contradiction between male performances and masculine qualities is definitely reinforced by severe mental disabilities just to ensure the urgent need for clear masculine recovery. In Faulkner's sense, the illusive image behind masculinity needs to be critically reconfigured.

It could be evident that Faulkner deeply persists on describing Benjy with abnormal gender traits just to reconfigure the dehumanized image behind him. This quality of dehumanization can generate negative interpretations about the masculine type. More clearly, Benjy's featured disability can directly affect his hegemonic masculine functioning. This hegemonic power is, certainly, unreachable due to his severe mental retardations. In relation to that, the purified quality of hegemony is loosely tied to other deficient aspects just to ensure the masculine absurdity. Such aspect of absurdity is highly organized, characterized or simply perpetuated by the empty humanized practice of the male category. This fusion between masculinity and disability is widely converted to mean invalid human practices. By such invalid representation, the existing hegemony within the male category appears to be disintegrated or eliminated from any masculinised human body. Unsurprisingly, the idiot Benjy is effectively disintegrated from his masculine purity due to his mental deficiency. This masculine deficiency could lead to generate inappropriate, unbalanced or unacceptable functioning of the human male type.

In both analysed works, masculinity is intentionally stigmatized by different subversive selections which clearly represent distorted male combinations. By stigmatizing the masculine performance via androgyny, males' hegemonic domination becomes gradually illusive or simply dissolved via inappropriate sex confusions. These confusions aim to disturb the whole gender system and its standardized power distributions. Stressing another kind of masculinity stigmatization, Benjy's male identity tends to be partly eliminated, ignored or simply distorted by those integrated qualities of disability. Benjy's masculine lost is often recognized, organized as well as determined by his mental instability. His existing identity is illustrated by the inserted fusion between masculine disability and mental deficiency. This connection could denote other generated implications within the masculine mind. This mind is functioning to interpret the psychological failure behind Benjy's male presence. In this regard, Benjy's mental retardation can logically determine his deficient masculine practice. For many psychologists, aspects of disabled masculinity generally reflect the illusive state of the male mind. This mind is reinforced by decisive mental deficiencies which surely determine its masculine failure.

Therefore, the masculine image which has been deformed by both subversive qualities (sexuality/disability) often aims to disorient males' behaviours, roles and positions within society. Traditionally, males appeared to be truly purified by clear masculine practices which ensured their power, hegemony and independence. This traditional representation of masculinity has been reconceptualised by clear distortive qualities just to impede its functioning practice. As a result, most males being selected in modernist fiction are intentionally disintegrated from their masculine purity. This aspect of disintegration aims to deconstruct or simply dislocate the masculine structure from its originated framework. Males however, appear to be attracted by clear feminine qualities and females in response, appear to be attracted by other masculine traits. This literary contradiction is mostly designed by female authors who are deeply interested in feminizing the human gender. Such feminist tendency in re-gendering male/female roles tends to eliminate the traditional distinction between masculine/feminine practices. Hereby, this binary distinction has been re-configured by various feminist authors just to ensure new reconciliatory balances between both genders.

Respectively, the practice of masculinity is implicated by several theorized ideologies including androgyny and disability. Both authors have based their descriptions over subversive forms which have consistently reformulated the masculine practice. Woolf's Orlando in particular, has intentionally changed his masculine identity to another feminine one by integrating various sexual qualities which declare his/her androgynous identity. This organized shift from masculinity to femininity appears to be generalized by adequate androgynous features just to hide the masculine sense behind the feminine one. More clearly, Woolf essentially attempts to cover Orlando's masculine absurdity and emptiness by other mixed quality which combines the feminine practice with androgyny. This unbalanced androgynous representation between femininity and masculinity could lead to subvert the masculine identity. Indeed, the positive fusion between femininity and androgyny may reinforce the subversive form of masculinity. Similarly, Faulkner's Benjy is characterized by various mental deficiencies which impede him to effectuate his masculine presence within society. Benjy's mental retardation comes to disorient his masculine identity throughout severe disability qualities.

For certain psychologists, aspects of masculine deformation are selectively designed to draw up males' sense of toxic masculinity. By toxicology, the masculine practice appears to be impeded by various stereotypical assumptions which directly affect its functioning style. These displayed traits of toxic masculinity can regenerate negative results over males' performances. In various

literary traditions, males' roles have been successfully overloaded by these featured aspects of toxic masculinity just to redirect their hegemonic attention to other alternative attractions. These attractions are often normalized by less valid male traits simply to lessen the rigid masculine norms within men's minds. Stressing this particular point, males appear to be psychologically empowered by numerous masculine traits which can effectuate as well as validate their male presence. By these masculine selections, males can reinforce their presence throughout hegemonic, dominated, marginalized or simply subordinated qualities. For Connell (2005), these types of masculinity are alternatively offered to males in order to stress out their practices throughout valid selections. By that, males are psychologically covered by acceptable masculine practices which legitimize their self-existence.

Accordingly, males' varied masculine choices do help them to approve as well as improve their target identities without any other insertions. This widely means that males have to cover or limit their masculine presence by acceptable choices. These choices are sociologically and psychologically overemphasized due to their recovery features. These features however, are selectively designed to help men in regenerating valid and solid masculinities. Males in general, should refer to any selective type of masculinity (hegemonic, dominated...) just to empower, protect or simply cover their purified masculine presence. Indeed, males are determined to select the type of masculinity which goes in accordance to their masculine intentions. Connell further adds that masculinity as a practice has to be covered by solid boundaries just to eliminate those reflections of toxic masculinity. In this respect, males' masculine desires have to be logically tied to those existing types of masculinity as a determinate necessity for locating their identities. Hence, male identities which are clearly directed by legitimate masculine practices are socially convincible and ideologically empowered. Such legitimatised male traits do largely eliminate any stigmatized masculine insertions.

Undeniably, men who are socially equipped with solid male traits often produce adequate masculine performances. Their performances can be regarded as appropriate practices which completely deny the existing stigma behind their masculinities. As being discussed earlier, the aspects of masculine stigma which are normally integrated to the male identity can provide a clearer understanding about its masculine purity. Such purity is easily dislocated, undefined or simply redirected either by features of sexuality or other aspects of disability. These distorting integrations are definitely inserted to develop new ideologies about masculinity. Throughout these ideologies, males may come to reshape their behaviours beyond the standard framework of masculinity practice. Males who are psychologically impeded by mental or physical deficiencies may negatively

conceptualize their presence. In fact, males being mentally disabled can encounter severe difficulties which evidently disorient their exercised masculinities. Similarly, males who are sexually attracted to mixed male/female attributes can exercise fallacious acts. Herby, Benjy and Orlando appear to be stigmatized by varied practices which surly urged them to either accept or refuse such imposed distortions.

Likewise, both Benjy and Orlando were encountering numerous complications related to their represented identities. Benjy for instance, has been implicitly forced to struggle for his distorted masculinity. Indeed, he mostly tried to develop his inner energy just to improve his deformed mentality. It could be evident that Benjy was too satisfied with his masculine presence despite the fact that it was partly deformed by his male practices. These practices were clearly impeded by severe mental disabilities which have been selectively employed to dislocate his masculine identity. Hence, Benjy's characterized wisdom and tolerance were seriously reflected in his performed behaviours. These values have added positive energies to Benjy for better approving his identity. Benjy's sense of masculinity has been refreshed, felt as well as sensualised via his processed masculinity. This masculine sense does not reflect Benjy's deformed identity but rather denotes his valued and purified sensualities. Unlike Benjy, Orlando was not satisfied with his masculine being. Orlando however, has completely changed his masculine presence simply to adopt a new feminine one. This protagonist does not have the intention to reform or recover his masculine identity. Orlando's androgynous mixture has not only distorted his masculine identity but also stigmatized his human dignity.

Conclusion:

In general, both males' (Orlando and Benjy) masculine practices appear to be codified by clear deformations. This masculine deformation is widely tied to various subversive forms which are consistently represented by (sexuality) androgyny and disability (mental illness). For instance, Woolf's feminist thought is structuralized by different ideological assumptions which deny the legitimate subordination of females to males. This quality of subordination has urged her to design other reconciliatory conditions between males/females under well-established gender subversions. In fact, Woolf tried to represent a new gender identity which exists beyond gender binary forces. This identity combines both masculine and feminine traits under one unified gender body. This feminist innovation tends to distort the masculine hegemony by significant subversive forms. In addition, these masculine subversions do necessarily dislocate women's subordination and dependency to men. Moving to Faulkner's masculine

description, it could be clarified that Benjy seriously struggles to improve his masculine presence. Unlike Orlando, Benjy does not disguise or hide his masculine identity. Rather, he normalizes all the acceptable structures just to ensure his masculine existence. Unsurprisingly, this existence comes to be impeded by severe mental and physical disabilities.

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