



**RESEARCH PAPER**

**From Victorian to Modern Era: Representation of Prevailing Toxic Masculinity in British Women's Writings**

Maryam Siddique<sup>1</sup> Rubab Kazmi<sup>2</sup> Zunaira Farasat<sup>3</sup>

1. Lecturer, Department of English Language and Literature, The University of Lahore, Lahore, Punjab, Pakistan
2. Lecturer, Department of English Language and Literature, The University of Lahore, Lahore, Punjab, Pakistan
3. Lecturer, Department of English Language and Literature, The University of Lahore, Lahore, Punjab, Pakistan

\*Corresponding Author      [maryam.siddique@ell.uol.edu.pk](mailto:maryam.siddique@ell.uol.edu.pk)

**ABSTRACT**

The social construct of gender befuddles and shatters individual identities. The constraints of rigid institutionalized gender have been so naturalized in the male and female psyche that they consider their masculine and feminine traits to be innate. Emily Bronte's *Wuthering Heights* and George Eliot's *The Mill on the Floss* are considered the primary texts which delve deep into the paradigms of toxic and hegemonic masculinity in the Victorian as well as the modern era. The research contends that males are also victimized by the patriarchal structures of society and it is not only the female gender that is stereotyped and conformed to their certain role but this ideological baggage confines men too. The research analyzes the two respective texts by employing Bell Hooks' critical stance on patriarchy and Raewyn Connell's theory of hegemonic masculinity.

**Keywords:** Dominance, Gender Stereotypes, Patriarchy, Repression, Toxic Masculinity

**Introduction**

Toxic masculinity refers to cultural and traditional norms associated with masculinity which are harmful to society, for both men and women. For instance, male dominance, misogyny, male chauvinism, emotional repression, aggression, and other traits contribute to shaping a macho man. The popular phrase, 'boys will be boys' is being researched by various scholars. According to these scholars, this phrase is often used for essentializing masculinity. According to an article on "Discourses of sex difference in Education reform debates", the disciplines of science, mathematics, and technology are considered "male-dominated fields" (Williams 2016, 533). In other instances, the phrase is used to generalize or in some cases, justify men's violent, aggressive, and tumble behavior (Clemens 2017, 1). In both cases, be it prejudicing men in educational fields or justifying their unreasonable behavior, society is responsible for stereotyping gender norms and reinforcing them through taglines like 'boys will be boys'. Such kind of gender stereotyping leads to the toxic masculinity that exists in society for ages.

The article sheds light on the depiction of male characters in British women's writings in a time period when female writers started bringing forward their narratives. These writers have represented male characters as constructs of a patriarchal society who are toxic towards women as well as towards themselves. Men of the Victorian era were usually self-centered if one reflects back to the famous Jane Austen's *Pride and Prejudice*, in which Mr. Darcy is seen to be a proud, snobbish man. Similarly, Alec D'Urberville, in Thomas Hardy's *Tess of the d'Urbervilles* is portrayed as an amoral, sinister man. Moreover, the selected works, *Wuthering Heights* written by Emily Bronte, and *The Mill*

of the *Floss* by George Eliot have depicted male characters who are self-centered and violent; conforming to the attributes of toxic masculinity. Kupers (2005) describes toxic masculinity as a societal pressure for men; "It is the need to aggressively compete and dominate others, to succeed at every cost, and to be financially strong enough to provide for the family" (713). Therefore, the article aims to analyze underlying causes and nuisances of toxic masculinity in the selected works.

Emily Bronte's *Wuthering Heights* is a Victorian novel that represents the audacities of the 19th-century British society where people were dealing with typical gender expectations, social privilege, class discrimination, and weak familial relationships. The novel revolves around its male protagonist named Heathcliff who is an orphan adopted by Mr. Earnshaw. Everybody at Earnshaws mistreats him during his childhood. While the daughter of the house Catherine Earnshaw is in love with him. But due to his poor social standing, she chooses a rich man over him. Her decision enrages him, consequently, turning him into a vicious, vengeful man who starts ruining the lives of the people associated with him in any way.

Terry Eagleton (2005) critiques that Bronte's characters of Heathcliff and Hindley are inspired by life experiences of her own brother Branwell. A few months before Bronte started writing *Wuthering Heights*, her brother visited Liverpool. It was the time when about three hundred thousand Irish immigrants came to Liverpool. Branwell had witnessed Irish children dressed in rags starving on the streets. A similar scenario is presented in the novel when Bronte has introduced the character of Heathcliff who is an orphan child with ragged, filthy clothes starving on a street in Liverpool (90). Furthermore, glimpses of Branwell's personality are traceable in the character of Heathcliff and Hindley. As Eagleton has described him as an "idle, drunken, pugnacious, extravagant, and rebellious" (89), Heath is portrayed as ill-mannered, authoritative, beast-like, and savage. While Hindley is an irresponsible, unemployed, alcoholic, and emotionally fragile character. He lives on his father's luxury and has no interest in his familial relationships.

The other novel, *The Mill on the Floss*, is penned by George Eliot whose real name was Mary Ann Evans. The reason why she used a male pseudonym is that female writers were not given acknowledgment as male writers were given at that time. It shows how society prejudices males over females which gives them freedom to have the upper hand in every matter. It refers to the idea of hegemonic masculinity which is very much linked to toxic masculinity. It is a concept of legitimizing male supremacy in society on the one hand and subordination of females and common people on the other hand. Eliot's novel centers on its female character Maggie; ironically, whose life actually centers on her brother Tom. She relies on her brother for every decision of her life. Contrarily, he has a cold and harsh attitude toward her.

The novel is more about stereotypic gender roles than mere female subordination. There is a conflict between personal choice and societal expectations for both the main characters. Maggie is a studious girl and Tom lacks interest in academics. However, their family does not provide Maggie the opportunity to study and make her career, and wants Tom to focus on his studies and take over the mill that his father owns. Due to financial upheaval, Mr. Tulliver, the father, dies expecting his son to handle the finances, repay loans, and also guard his sister. Maggie is of no help to the financial paybacks for the family because she is not trained to take part in the social setup. She has a love trio with Stephan and Philip but she is not allowed to take a stand for her love life. She is

represented as a confused girl who is unsure of taking her decisions. Her over-dependence on her brother creates hurdles in her personal life.

### Literature Review

Jobbins (2017) talks about the culture of toxic masculinity in which “men have to be unemotional, strong, sexually dominant and violent, is clearly harmful to women and evidently is deeply damaging psychological health of men.” In this report, the scholar brings in the reference to Victorian masculinity that can be traced as “earnestness” between 1837 and 1870 and “strength” and “stoicism” from 1870 onwards. Quoting the example of Rudyard Kipling’s poem “If...” (1895), it’s exemplification of “colonial power” (dominating) along with “stoicism” acts as a guide to ideal manhood.

A dissertation based on masculinity in George Eliot’s novels explores power dynamics between men and women, and men and other men. Eliot unfolds this misconception that masculinity is some sort of “fixed and secure” gender trait. Challenging this conception, she manifests through her novels like *Adam Bede*, *Daniel Deronda*, and *The Mill on the Floss* that masculinity is “unstable and dynamic.” (--) Her male characters are multilayered; they confront such circumstances in their life which force them to reconsider their ways of being a man. Due to this reconsideration and self-evaluation, some of them transform their personalities while others stick to the same identity and practice of their dominance over others. The term “hegemonic masculinity” is used for this kind of constant male dominance. It is asserted that Ideological and Repressive State Apparatuses are responsible for reinforcing hegemonic masculinity (Sexton 2009, 4-6).

Tosh (2007), in his *A Man’s Place*, talks about demands that men are expected to meet, such as “to form a household, to exercise authority over the ones who depend on them, and to shoulder the responsibility of protecting them” (108). As these expectations in a way also provide privileged freedom to men to practice their will over others, George Eliot has depicted her male characters as having liberty of power over others yet not having space for their own instinctual desires. Furthermore, another scholar comments on the role of men in the institution of marriage. They often suffer from fear of failure of living up to the expectations of society. In this fear, they end up taking wrong decisions such as Mr. Tulliver in *The Mill of the Floss* knew that his daughter Maggie is an intelligent girl but he ignored her academic needs and showed more concern for his son’s career. It is because 19th-century society demands a father to subdue his daughter and prefer his son to her.

In another article, Gunes (2009) asserts that the patriarchal society deems women to be passive and sacrificing whereas men to be active and resourceful. He explains this through the novel *The Mill on the Floss*, which represents a girl who from her childhood is ready to hit the world with her bold and intellectual abilities but the patriarchal system puts all its efforts to deny her capabilities and limit her to the domestic sphere (1). It is to be noted that not only male members of her family deny her right to get educated but also her aunts consider education an “unnecessary and damaging” thing for girls. All of them consider ‘beauty’ more important than education and intelligence in the case of women (7). I would add to Gunes’ work here that when females are subdued on purpose and are made weak and dependent entities, it automatically directs males to rule them which paves the way to toxic masculinity.

Kiesel (2014) provides an interesting analysis of George Eliot’s character of Tom Tulliver. He compares him with the villain of the famous folktale “Bluebeard” by Charles

Perrault. The tale is about a man named Bluebeard who kills his wives one after the other for disobeying him and entering a forbidden chamber. His character is well-known for referring to aggressive and dangerous men (116). Maggie in *The Mill of the Floss* compares her brother to “Bluebeard at the show” (Eliot 1860, 179). Bluebeard who is a perfect example of the toxic male is compared to the character of Tom due to their similar obtrusive characteristics. “In rejecting marriage, Maggie avoids a Bluebeard-like husband only to find that she has a Bluebeard-like brother”. Bluebeard tries to impress his fiancée with his manly tactics. Similarly, Tom impresses his cousin Lucy by showing her a pike taking it as a masculine figure. He also flaunts in front of Maggie by showing his militancy sword (Kiesel 2014, 118-120). Darryl gives this view that even women desire strong, ‘macho’ men. They do not feel comfortable with emotionally sensitive men. Such men are labeled as feminine men or even “sissies” (145).

In a recently published dissertation, the researcher views manifestations of masculinity in Bronte sisters’ writings. She writes that with a transition from the Romantic to Victorian period, there came a shift in the identity of male characters. They have combined qualities of Romantic man and Victorian man. They have a tint of Byronic hero – anti-hero and also the qualities of luxurious, hardworking, and respectful yet sexually aggressive. The researcher asserts that,

“gender was considered an epicenter of social relations in the nineteenth century... Bronte sisters’ novels delineate the intricacies of masculinity through their class status, interactions with women, and sexuality, revealing that although biological maleness is important in acquiring power, male genitalia does not necessarily make a man.” (Quinn 2014, 4)

An archival document incorporates a descriptive character sketch of novels of Bronte’ sisters. It is interesting to note that Emily Bronte and Charlotte Bronte belonged to the same era and one family but the representation of their heroes contradict somehow. Emily’s Heathcliff is the prominent character of the novel. He is represented as a Byronic as well as a tragic hero. Despite his cruelties, the audience has a soft corner for him due to his childhood victimization. Whereas, Charlotte’s Rochester is a subdued character as he appears in the second half of the novel and does not even qualify the attributes of a hero. He is not a good-looking, heroic gentleman. He has untold secrets which also subtracts the quality of honesty from him. The other character St. John Rivers is outlined as a respectable, modest and religious man who can be a potential good husband (Romptaux 2012, 14-16).

Moreover, in a digital article, a columnist publishes a list of famous decent men in fiction. John Watson in *Sherlock Holmes* is a “thoughtful and sensible one” who is actually admired by the audience. Jem Carstairs in *The Infernal Devices trilogy* is a drug addict but that doesn’t make him a bad boy; he is an encouraging, supportive and good-hearted man. His scene of rescuing a cat is heart-touching. Samwise Gamgee in *The Lord of the Rings* is a steadfast, ideal friend that everyone wishes to have. Mr. Knightley in Austen’s *Emma* is a humble person who is actually an adorable hero. And none other than Pip in *Great Expectations* fights with his miseries and transforms into an honest, moralized gentleman (Coyle 2019).

So far, scholars have presented various views on the representation of male characters in fiction, primarily British novels. Men have been presented as positive, negative, and even multilayered by different writers. This article specifically focuses on male representation by British woman writers who demonstrate the reasons behind the shades of hegemonic masculinity that is intoxicating society on the whole.

## Material and Methods

It is qualitative research that is supported by a wide range of scholarly articles and critiques on the selected texts *Wuthering Heights* and *The Mill on the Floss*. It also incorporated the biographical background of the writers Emily Bronte and George Eliot. The theoretical framework for analyzing these particular texts includes two interrelated theories: *Understanding Patriarchy* by Bell Hooks, which gives an insight into what patriarchy is and what is it that sows its seed, and the concept of “hegemonic masculinity” with the help of Connell’s *Gender and Power*.

Gloria Jean Watkins who uses her pen name Bell Hooks is a feminist theorist and a social activist. She gives her insight into patriarchy in her essay “Understanding Patriarchy”. She is of the view that patriarchy is something that people are not aware of as a term or a system but everyone is involved in this system. “Patriarchal gender roles are assigned to us as children and we are given continual guidance about the ways we can best fulfill these roles” (Hooks 2004, 1). She describes patriarchy as a socio-political system that keeps the male gender dominating and superior to others which results in psychological violence.

She tells that her parents learned this system of patriarchy through Church. “They were taught that God himself was male and He created men to rule the world and women to obey men (Hooks 2004, 2). As a child, she herself was taught “to be weak, to serve, to cater the home...” while her brother was taught that “it was his role to be served; to provide; to be strong, strategize, and plan.” It was not all right for her to show aggression while it was justifiable for her brother to be violent (Hooks 2004, 2). I have implied this concept in this paper by showing that patriarchy is being fed to the characters like Mr. Tulliver, Tom, and Aunts in *The Mill on the Floss* who are practicing it throughout the novel; and females like Catherine Earnshaw in *Wuthering Heights* who expects men to fulfill patriarchal ideologies.

The other theoretical concept of Connell’s “hegemonic masculinity” is employed in this paper. Hegemonic masculinity is explained by the social theory of gender in Connell’s *Gender and Politics*. The term hegemony is derived from Gramsci’s class relations. “Ascendancy of men of one group at gunpoint or threat is not hegemony, however, consented ascendancy of men over young men and women in every field such as religion, household, mass media, labor, and other social institutions is called hegemony” (Connell 1987, 184). Hegemonic masculinity directs behaviors of male competitiveness, sexism, chauvinism, misogyny, female infantilization, and sexual objectification, which are considered forms of toxic masculinity. Connell’s hegemonic masculinity is also used to study men’s exposure to risk and their own emotional health; similarly, it is used to study the causes and effects of toxic masculinity for this research.

## Content Analysis

Patriarchy is a root cause of toxic masculinity as it is not harmful for women only but also for men. Bradshaw states that patriarchal society demands blind obedience from its members, be it male or female; such as repression of logical thinking, denial of emotions, and demolition of individual willpower (qtd. in Hooks 2004, 3). Eliot’s *The Mill on the Floss* and Bronte’s *Wuthering Heights* manifest that the patriarchal system is toxic to all those men who practice it, men and women who depend on such men, women who defend the system directly or indirectly, and children who have a lot of pressure to adopt patriarchal ideologies.

In *The Mill on the Floss*, the writer narrates the story of Maggie who apparently is the protagonist but every decision of her life is taken by her father Mr. Tulliver, and brother Tom. Mr. Tulliver is the head of the family who conforms to the qualities of a patriarchal father. In her childhood, contrary to other women of Victorian times, Maggie has concerns for her education and not for her looks. She has brown complexion and curly hair due to which she does not conform to the sexist beauty standards of the society. While her father is concerned with her physical beauty rather than intellectual beauty. In fact, he has married Mrs. Tulliver due to her charming appearance and inferior intellect.

In a scene when he calls Mr. Riley for discussing Tom's schooling, Maggie impresses Mr. Riley with her competent skills. But her father thinks that she is too intelligent for a woman. He fears her efficiency because he feels that Tom is not competent enough as she is; which is why he sends her out of the room right away. This shows a strong impact of the patriarchal setup on his mindset due to which he keeps his son before his daughter and subdues her abilities so that she cannot take the place of her brother (a man).

Initially, Mr. Tulliver proves to be a good father for Tom as he keeps him superior to all women at home. Until then, he is unfair to Maggie only. As the story progresses, he becomes authoritative to his son also. Connell (1987) is of the view that some men are also hegemonic to young boys (184). It is often seen that fathers who practice authority over their sons or feudal lords in rural areas are hegemonic over other men in their villages. Similarly, Mr. Tulliver has a set of expectations for his son. For instance, to get trained in spectacular academic abilities in order to run the family business. As it is a man's duty to look over the financial needs of the family, he wants his son to be prepared for this duty. It marks the beginning of the pressure of competence for him.

It conveys that where masculinity holds privilege on the one hand, it includes hyper-competitiveness and feelings of self-sufficiency in men, on the other hand. Tom has intense pressure of proving his masculinity. His family often makes him aware of his feminine traits. He resembles his mother which is considered pitiable for him (Eliot 11). He himself starts questioning his masculinity. He is insecure with his soft face rather than fierce:

"Dissatisfied with the pacific aspect of a face which had no more than the faintest hint of flaxen eyebrow, together with a pair of amiable blue-grey eyes and round pink cheeks that refused to look formidable, let him frown as he would before the looking glass" (Eliot 1860, 149).

Tom performs sword action in front of Maggie to prove his masculinity because there is something inside him that keeps bothering him and he is not good enough. He also projects his fear of lacking masculinity on Philip. Philip's masculinity is targeted due to his physical deformity, as masculinity is to do with physical and sexual dominance according to patriarchal ideologies. Physically or emotionally weak men are labeled as gay or sissies. The character of Edward Linton in *Wuthering Heights* is a gentle, non-aggressive man who cries at times. He is compared to "lamb" which symbolizes delicacy. Sparks say that "Maleness is still constricted with the idea that boys don't cry" (qtd. in Goodey 1997, 402). Male gentleness is not accepted in society. When Edgar argues with Heathcliff, he responds, "Cathy, this lamb of yours threatens like a bull... It is in danger of splitting his skull against my knuckles. By God, Mr. Linton, I'm mortally sorry that you are not worth knocking down!" (Bronte 1847, 55).

Moving back towards George Eliot's masterpiece, it is found that due to some wrong decisions, Mr. Tulliver suffers from huge financial loss. He calls Tom back home from school and orders him to take over the financial setup. "For the first time Tom thought of his father with some reproach" (Eliot 1860, 168). He is disappointed that his father has failed in taking care of the family. Due to massive financial upheaval, Mr. Tulliver suffers from severe emotional breakdown resulting in his death. Therefore, the responsibility of the house lands on Tom alone; where the expectations of masculinity shift from his father towards him.

Bell Hooks (2004) asserts that patriarchy is that ill of the society which tightly holds men in its trap. It is difficult for men to escape this system and become disloyal patriarchal parents or siblings (4). Although Mr. Tulliver tries to become a patriarchal father but he fails to cater to his family. He leaves his patriarchal legacy for his son to carry on. Tom has no choice but to rebel against this system because firstly, he has seen patriarchy in his home and learned masculinity by looking at his father's actions and decisions. Secondly, his sister Maggie is also a construct of the patriarchal system. As Hooks told about her own experience of learning gender roles from her family and church (2), she has also been learning and practicing certain gender roles since the beginning. Similarly, Catherine Earnshaw in *Wuthering Heights* is a construct of patriarchy.

Both Catherine and Maggie do not qualify for the standards of manners and beauty that Victorian society has set for women. But they leave their real 'selves' behind in order to fit in society. Both of them face gender discrimination and do not get equal opportunities as the boys get. Even if they do not take the right decision of marriage. Maggie is unable to decide whether to get married and live her love life or not to marry. In his *Gender and Power*, Connell asserts that change cannot come until people start practicing it; and "practice cannot escape structure... For example, Victorian women rejecting marriage were not free to adopt any other sexual life they pleased. Often the only practicable alternative was chastity" (95). If Cathy and Maggie were given equal opportunities to excel as males are given, they would not have to find men to depend on. Besides, males would not have the pressure of being socially privileged so that they can guard their sisters or wives.

Maggie is involved in reinforcing Tom's masculine traits like chauvinism and misogyny. Male chauvinism is defined as associating dominance and superiority with males in terms of physical, intellectual, and emotional capabilities. Misogyny is defined as the belittling of women at the hands of men. Maggie is dependent on her brother since her childhood. She involves him in her every life matter and keeps asking his opinion about her actions. Consequently, this conditions Tom to think that she needs his opinions because she is inferior to him. Tom always has the upper hand over Maggie. She loves him the most but he does not respect her emotions rather he takes her for granted. He does not lose any chance of belittling her through his mean comments.

It cannot be ignored that his chauvinistic and misogynistic attitude towards her is a product of Maggie and Mr. Tulliver's conditioning and not his own fault. It must be kept in notice that Maggie has not been educated or liberated to deal with her own problems. Her brother is chosen to be her benefactor. He has not only the responsibility of guarding her and his mother but also to repay their loans and earn as much as to get back their mill. Similarly, Tom is overburdened due to which he vents his aggression on Maggie. He does not provide her with space or let her live her love life. The character of Hindley in *Wuthering Heights* ruins his life when it comes to responsibilities. After his

wife's death, he is unable to confront the world and sinks into alcoholism. He spends his days and nights in drinking and gambling, ignoring his only son Hareton. One of the reasons behind his ignorance towards his son is his own father Mr. Earnshaw's weak relationship with his children. Mr. Earnshaw is busy in making money and socializing. He is never seen conversing with his family because masculinity keeps men busy in finances and away from compassionate relationships.

The main protagonist of *Wuthering Heights* is Heathcliff, who is a tragic hero at times and a villain at other times. He is a perfect example to explain the idea of toxic masculinity. Gender roles represented in the novel expect men to be socially strong, wealthy, and reputed. They are considered benevolent caretakers and providers. Catherine and Heathcliff love each other but she wants to marry a wealthy man. Heathcliff is an orphan who is not strong enough to fulfill her desires, due to which she betrays him and marries Edgar Linton. Cathy says to her caretaker, "It would degrade me to marry Heathcliff now..." (Bronte 1847, 30). This hurts Heath's male ego, bringing out the worst outcomes. "Patriarchy imprisons men and undermines their mental health. It promotes insanity. It is at the root of the psychological ills troubling men in our nation" (Hooks 2004, 5).

Heathcliff gets missing after his rejection from Cathy. When he returns back, he has been transformed into a real masculine, tall, athletic, and brutal man. He is a man whose masculinity was challenged years back. He is a man driven by his anger and sense of revenge; a man who is ready to hit his rivalries. He is highly aggressive towards his wife Isabelle, Catherine, Young Cathy, Little Linton, and Hareton. This aggression is also a consequence of his long-term association with Joseph. Joseph was a servant at Earnshaws who used to be very brutal towards Heath when he was young. He used to mock him, scold him, and beat him heavily. He had not seen closely anyone else as he had seen him as a male figure.

He takes his revenge on Edgar Linton by marrying Linton's sister Isabelle and mistreating her. His behavior remains cruel towards her since their marriage until she leaves him and dies. At one instance, she cries in front of the caretaker, "Is Heathcliff a man? And if not, is he a devil?" (Bronte 1847, 172). Besides his transformation, he himself suffers from psychological illness. He hallucinates Catherine's face. "I cannot look down to this floor, but her features are shaped in the flags! In every cloud, in every tree - filling the air at night, and caught by glimpses in every object by day - I am surrounded with her image!" (Bronte 1847, 280).

Therefore, it is manifested that Victorian men oscillated between their individual and social conceptions of self. Their role was always prescribed and dictated by society and they were bound to assert their masculinity throughout the course of their lives so that they may fit into the molds of being a dominant man.

## Conclusion

The present study conclusively explores Bronte's *Wuthering Heights* and Eliot's *Mill on the Floss* through a phallogocentric lens. It brings to the fore that Victorian men are victimized by the hegemonic manhood created by society. They struggle and suffer in order to assert their manhood. The prime focus of the research concludes that each male character in the selected novels is under the debilitating effects of patriarchal gender roles. The chauvinistic ideal of proving oneself as a dominant man provides them with a limited sphere in which they are unable to express themselves freely. Furthermore, the opposite female gender is subjugated and marginalized by the imperial male-oriented



society. They are oppressed and commoditized to a point where they are considered non-essential. However, this female suffering is not because males are consciously exerting their power and dominion over them.

The research investigates that men are bound to perform these patriarchal roles as it has become necessary for them to be this way because the rigid gender norms of society will not accept them in any other way. Moreover, men are stereotyped to be strong, powerful, and emotionally uncomplaining. Any expression that depicts their sentimental side is considered to be a sign of weakness or a feminine trait. Thus, failure of not being successful in portraying the above-mentioned qualities in their personality is a direct hit on their manhood and therefore, they need to maintain their virility by practicing patriarchy.

## References

- Akca, Catherine & Gunes, Ali. (2009). Culture and Gender in George Eliot's *The Mill on the Floss*. *Journal of Faculty of Letters*, 26 (2), 1-16.
- Bronte, Emily. (1847). *Wuthering Heights*. Project Gutenberg.
- Clemens, Colleen. (2017). Say No to 'Boys Will Be Boys.' *Learning for Justice Magazine*. <https://www.learningforjustice.org/magazine/say-no-to-boys-will-be-boys>
- Connell, Raewyn. (1987). *Gender and Power*. Polity Press.
- Eagleton, Terry. (1992). Emily Brontë and the Great Hunger. *Cork University Press*, no. 12, pp. 108-119
- Eagleton, Terry. (2005). *The English Novel: An Introduction*. USA Blackwell Publishing.
- Eliot, George. (1860). *The Mill on the Floss*. Alma Classics.
- Goodey, Jo. (1997). Boys don't cry: Masculinities, Fear of Crime and Fearlessness. *The British Journal of Criminology*, 37 (3), 401-418
- Hill, Darryl. (2006). 'Feminine' Heterosexual Men: Subverting Heteropatriarchal Sexual Scripts?. *The Journal of Mens Studies*, 14 (2), 145-159. doi:10.3149/jms.1402.145
- Hooks, Bell. (2004). *Understanding Patriarchy*. Washington Square Press.
- Jobbins, Josephine. (2017). Man Up - The Victorian Origins of Toxic Masculinity. *The Historian Man Up. The Historian*.
- Kiesel, Corrie. (2014). 'The Mill on the Floss's Tom Tulliver and the Victorian Bluebeard Type. *Victorian Review*, 40 (1), 117-134
- Kupers, Terry A. (2005). Toxic Masculinity as a Barrier to Mental Health Treatment in Prison. *Journal of Clinical Psychology*, 61 (6), 713-724. doi:10.1002/jclp.20105
- Maharaj, Zarina. (1995). A Social Theory of Gender: Connell's 'Gender and Power.' *Feminist Review*, 49,50-65
- Quinn, Emma Foye, (2014). "Sexing the Male: Manifestations of Masculinity in Jane Eyre, Wuthering Heights, and Vilette". *Honors Theses*. 265. Bucknell University Digital Commons.
- Rompoteaux, Marine. (2012). The Brontës and their Conception of the Masculine Hero: The Case of Heathcliff and Mr Rochester. *Master's Dissertation*. Université Stendhal Grenoble 3.
- Sexton, Danny. (2009). *Divided Men: The Masculinity/Marriage Dilemma in the Novels of George Eliot*". CUNY Academic Works.
- Tosh, John. (2017). *A Man's Place: Masculinity and the Middle-Class Home in Victorian*. Yale University Press.
- Williams, Juliet. A. (2016). Girls Can be Anything . . . But Boys Will Be Boys: Discourses of Sex Difference in Education Reform Debates. *Nevada Law Journal*, 13, 12.