HEGEMONIC MASCULINITY IN OSCAR WILDE'S
THE PICTURE OF DORIAN GRAY

THESIS

By:

Zumrotus Sholichah
NIM 16320169

DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM
MALANG
2020

HEGEMONIC MASCULINITY IN OSCAR WILDE'S
THE PICTURE OF DORIAN GRAY

THESIS

Presented to
Universitas Islam Negeri Maulana Malik Ibrahim Malang
in Partial Fulfillment of the Requirements for the Degree of *Sarjana Sastra* (S.S.)

By:

Zumrotus Sholichah

NIM 16320169

Advisor:

Miftahul Huda, M.Pd.

NIP 198403292011011009

DEPARTMENT OF ENGLISH LITERATURE

FACULTY OF HUMANITIES

UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM

MALANG

2020

STATEMENT OF AUTHORSHIP

I state that the thesis entitled "**Hegemonic Masculinity in Oscar Wilde's *The Picture of Dorian Gray***" is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

Malang, 7 July 2020
The researcher

Zumrotus Sholichah
NIM 16320169

APPROVAL SHEET

This to certify that Zumrotus Sholichah's thesis entitled **Hegemonic Masculinity in Oscar Wilde's *The Picture of Dorian Gray*** has been approved for thesis examination at Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of *Sarjana Sastra* (S.S.).

Malang, 7 July 2020

Approved by
Advisor,

Head of Department of English Literature,

Miftahul Huda, M.Pd.
NIP 198403292011011009

Rina Sari, M.Pd.
NIP 197506102006042002

Acknowledged by
Dean,

H. Syafiyah, M.A.
NIP 196609101991032002

LEGITIMATION SHEET

This is to certify that Zumrotus Sholichah's thesis entitled **Hegemonic Masculinity in Oscar Wilde's *The Picture of Dorian Gray*** has been approved by the Board of Examiners as one of the requirements for the degree of *Sarjana Sastra* (S.S.) in Department of English Literature.

Malang, July 23 2020

The Board of Examiners   Signatures

1. Dr. Syamsudin, M.Hum
   NIP 196911222006041001   (Main
                                                    Examiner) _____

2. Ahmad Ghozi, M.A
   NIP 19830214201608011035   (Chair) _____

3. Miftahul Huda, M.Pd.
   NIP 198403292011011009   (Advisor) _____

Approved by
Dean of Faculty of Humanities

Dr. Hj. Galuh, M.A.
NIP 196609101991032002

MOTTO

There is no such thing as moral or an immoral book. Books are well written, or badly written. That is all.

-Oscar Wilde

DEDICATION

This thesis is dedicated to my family; beloved parents, sisters, and brother.

Harun Rosyid and Oemi Qoni'ah

Himmah Rosyidah, Nadia Iqlima and M. Ghifari

5. Finally, all the mates I have met for over four years, sorry I cannot mention you one by one. Thanks for the understanding, advices, and company.

As an ordinary human being, I probably made mistakes while studying here, especially in writing this thesis. I realize that the writing of this thesis is still far from perfect. It lacks in both the writing and the discussion. Therefore, suggestions and feedbacks are welcome to improve the writing. This study hopefully can provide new insights for students of English literature in conducting similar research in the future.

Malang, 7 July 2020

Zumrotus Sholichah

ABSTRACT

This study analyzes the hegemonic masculinity performed by the main characters in a fictional work entitled *The Picture of Dorian Gray* by Oscar Wilde. Masculinity theory itself was born after the theory of feminism. It depends on the women studies for methodologies and reflecting on the text of feminism. This study uses the theory of hegemonic masculinity, one of the masculinity levels in a hierarchy proposed by Connell (2005), which is accompanied by the other three: subordinate, marginalized, and complicit. The objective of the study is to identify the tendency of hegemonic masculinity of the main characters named Dorian Gray and Lord Henry, in the novel.

This study is a literary criticism applying the theory of Mills which assuming the characteristics of hegemonic masculinity. The data are in the forms of words, phrases, and clauses collected from Oscar Wilde's *The Picture of Dorian Gray*, published by Penguin books in 1994. The data were analyzed des criptively to find the main characters' dominant characteristics reflecting hegemonic masculinity (Mills, 2001) in the forms of heterosexuality, power, authority, aggression, and technical competence (Meyer, 2007).

The results of the study show that both Dorian Gray and Lord Henry perform various kinds of attitudes to establish their hegemonic masculinity. In terms of heterosexuality, Dorian Gray is in a relationship with several women, while Lord Henry is married to a woman. The main characters also show their hegemonic masculinity through power by controlling others with their strengths as a man of power. Meanwhile, the main characters' authority is obvious in their ability to make people obey their commands. Besides, the main characters also do aggression, indicating their hegemonic masculinity by physical and mental attacks on people who disturb the peace of their lives. Finally, their technical competence that supports their hegemonic masculinity is a skill that shows how capable they are in what they do.

ABSTRAK

Sholichah, Zumrotus. (2020). *Maskulinitas Hegemonik dalam Novel "Lukisan Dorian Gray" Karya Oscar Wilde*. Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Dosen Pembimbing: Miftahul Huda, M.Pd.

Kata kunci: Maskulinitas hegemonik, Karakter utama.

Penelitian ini menganalisa maskulinitas hegemonik yang dilakukan oleh karakter utama dalam sebuah karya fiksi berjudul *Lukisan Dorian Gray* karya Oscar Wilde. Teori Maskulinitas sendiri muncul setelah adanya teori feminisme, sehingga bergantung pada kajian feminis untuk metodologi dan berkaca pada teks feminisme. Penelitian ini menggunakan teori maskulinitas hegemonik, salah satu tingkatan dalam hirarki maskulinitas yang dikemukakan oleh Connell (2005), yang disertai tiga tingkatan lainnya: *subordinate*, *marginalized*, dan *complicit*. Tujuan dari penelitian ini adalah untuk mengidentifikasi kecenderungan maskulinitas hegemonik karakter utama bernama Dorian Gray dan Lord Henry dalam novel.

Penelitian ini adalah kritik sastra yang menerapkan teori Mills mengenai karakteristik maskulinitas hegemonik. Data dalam bentuk kata-kata, frasa, dan klausa yang dikumpulkan dari novel *Lukisan Dorian Gray* karya Oscar Wilde, diterbitkan oleh Penguin books pada tahun 1994. Data dianalisa secara deskriptif untuk menemukan sikap dominan karakter utama yang mencerminkan maskulinitas hegemonik (Mills, 2001) dalam bentuk heteroseksualitas, kekuasaan, otoritas, agresi, dan kompetensi teknis (Meyer, 2007).

Hasil penelitian menunjukkan bahwa baik Dorian Gray dan Lord Henry menampilkan berbagai macam sikap untuk membuktikan maskulinitas hegemonik mereka. Dalam hal heteroseksualitas, Dorian Gray memiliki hubungan dengan beberapa wanita, sedangkan Lord Henry menikah dengan seorang wanita. Karakter utama juga menunjukkan maskulinitas hegemonik mereka melalui kekuasaan dengan mengendalikan orang lain menggunakan kekuatan mereka sebagai laki-laki yang memiliki kuasa. Sementara itu, otoritas karakter utama jelas dalam kemampuan mereka untuk membuat orang mematuhi perintah mereka. Selain itu, karakter utama juga melakukan agresi, yang menunjukkan maskulinitas hegemonik mereka dengan serangan fisik dan mental pada orang-orang yang mengganggu kedamaian hidup mereka. Yang terakhir, kompetensi teknis yang mendukung maskulinitas hegemonik mereka adalah keterampilan di mana mereka menguasai apa yang mereka tekuni.

مستخلص البحث

الصالحة، زمرة (2020)، *الذكورية المهيمنة في رواية "صورة دوريان غراي" لأوسكار وايلد*. البحث الجامعي، قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج. المشرف: مفتاح الهدى، الماجستير.

الكلمات الرئيسية: الذكورية المهيمنة، الشخصية الرئيسية.

حلّل هذا البحث الذكورية المهيمنة للشخصية الرئيسية في العمل الخيالي تحت العنوان "صورة دوريان غراي" لأوسكار وايلد. ظهرت نظرية الذكورية نفسها بعد نظرية النسوية، لذا فهي تعتمد على الدراسات النسوية لمنهجيتها وتأمل النصوص النسوية. استخدم هذا البحث النظريات الذكورية وهي إحدى المستويات في هرم الذكورية التي اقترحها كونيل (2005)، والتي تصاحبها ثلاثة مستويات أخرى وهي المرؤوس والمهمش والمتواطئ. والأهداف في هذا البحث هي لتحديد نزعة الذكورية المهيمنة للشخصية الرئيسية وهي دوريان غراي ولورد هنري في تلك الرواية.

كان هذا البحث هو النقد الأدبي الذي يطبق نظرية ميلز عن خصائص الذكورية المهيمنة. والبيانات من أشكال الكلمات والعبارات والجمل جمعت من رواية "صورة دوريان غراي" لأوسكار وايلد التي تشرتها "Penguin Books" عام 1994. وكان تحليل البيانات وصفيًا لمعرفة الموقف السائد للشخصيات الرئيسية الذي يعكس الذكورية المهيمنة (ميلس، 2001) في في شكل الجنس الآخر، والسلطة، والسلطة، والعدوان، والكفاءة الفنية (ماير، 2007).

ونتائج البحث تدل على أن دوريان غراي ولورد هنري يعرضا مجموعة متنوعة من المواقف لإثبات ذكوريتهما المهيمنة. من حيث الشذوذ الجنسي، كانت لـدوريان غراي علاقات من النساء، ولورد هنري تزوج امرأة. وكانت الشخصية الرئيسية منهما تُظهر ذكوريتهما المهيمنة أيضا من خلال السلطة عن طريق التحكم في الآخرين باستخدام قوتهم كرجال أقوياء.

تُظهر الشخصيات الرئيسية أيضًا رجولتها المهيمنة من خلال القوة من خلال التحكم في الآخرين باستخدام قوتهم كرجال أقوياء. أما سلطة الشخصية الرئيسية فهي واضحة في قدرتها على جعل الناس يطيعون أوامرهم. وتنخرط الشخصية الرئيسية أيضًا في العدوان، مما يُظهر ذكوريتهما المهيمنة بهجمات جسدية وعقلية على الأشخاص الذين يزعجون حياتهم السليمة. وأخيرا، أن الكفاءة التقنية التي تدعم ذكوريتهما المهيمنة هي المهارات التي أتقنا ما انكبا عليها.

xi

TABLE OF CONTENTS

CHAPTER I

INTRODUCTION

This chapter discusses the background of the study, the problem of the study, the objective of the study, scope and limitation, significance of the study, research method, definition of key terms, and previous studies.

A.   Background of the Study

Problems between men and women start with gender inequality. It always becomes the first issue of any sex-based conflicts. Inequality usually lies in different gender treatment. In this case, women are usually disadvantaged relative to similarly situated men (Lorber, 2010). The domination of men over women has been the subject of many discussions throughout the ages. Feminism always criticizes the imbalance of power that men have over women, commonly established in the patriarchal society.

However, male domination and female subordination continue to occur in almost any patriarchal society (Lim, 2011). According to Connell & Messerschmidt (2005), the condition is quite difficult to eradicate because patriarchy is based on a hormonal "aggression advantage," which men hold over women. Different parts, rights, and obligations are strictly designated to women and men, leading to the attribution of being feminine and masculine (Sultana, 2012).

1

As masculinity is seen not as a single entity, Connell (1995) introduces the four-level hierarchy of masculinity: hegemonic, complicit, marginalized, and subordinate. In hegemonic masculinity, dominating men rule even though over other weak men. Moreover, complicit masculinity is a form of masculinity that men do not suit the qualities of hegemonic masculinity; yet they do not do anything to challenge it. Furthermore, marginalized masculinity is a kind of masculinity that men do not have entry to the hegemonic masculinity due to particular qualities they have, such as in the race.

Finally, Men who are considered as a group of subordinate masculinity tend to appeal characteristic that is the opposite of those equivalent to hegemonic masculinity, such as physically weak or emotionally unstable (Connell & Messerschmidt, 2005). Gay and effeminate males are probably the best representation of subordinate masculinity (Meyer, 2007). The most "precious" form of masculinity in a patriarchal system is hegemonic masculinity (Mills, 2001). It is the construction related to and against women as well as other genders considered as feminine. The subject of hegemonic masculinity is men, and therefore the object is either women or feminine men. Men will enact hegemonic masculinity once it attracts them, yet ordinary men will keep a distance from hegemonic masculinity at alternative moments (Connell & Messerschmidt, 2005, p. 841).

As reported by some media in Indonesia, hegemonic masculinity occurs until today. George Hormat concludes a case reported by some mass media in an article of *berdikarionline.com*, particularly when he sees possible bias in Jessica's

murder case. He mentioned that the bartender and the mass media are constructed by hegemonic masculinity and unconsciously become instruments. They named the cocktail that Jessica ordered as a "gentleman's cocktail" due to its alcoholic content. Besides mass media, some literary works also depict hegemonic masculinity, including *The Picture of Dorian Gray* novel by Oscar Wilde.

The Picture of Dorian Gray is a 19th-century novel accused of damaging the morals of the British. Wilde then "revised" some parts of the novel that were considered too "vulgar" and increased the plot up to 20 chapters, such as by adding the figure of James Vane, Sybil Vane's brother, who is very protective of his sister and intends to take revenge on Dorian. The revised version of the novel was first published in April 1891.

The Picture of Dorian Gray has three main characters: Basil Hallward, Lord Henry Wotton, and Dorian Gray. Basil Hallward may be a creative individual who is once painting Dorian Gray and get him as his muse captivated his beauty. Dorian then meets Basil's pal, Lord Henry Wotton, and gets fascinated by Lord Henry's views: the freer he is, the wilder his opinion for using his power and position as a man. The novel is often analyzed in terms of the psychological aspect and the Victorian era's world view.

There are some studies previously conducted to analyze the novel. Most apply Lacanian psychology (Zhang, 2016), Žižekian psychology (Safa & Sokhanvar, 2018), and Adler's psychology (Herawati et al., 2017). Others are carried out by implementing queer theory (Damiani, 2016) and the illustrations of crime and masculinity in Victorian (Piso, 2016). In conclusion, the previous

studies were carried out using psychology, queer theory, crime, and masculinity approaches.

This research attempts to analyze *The Picture of Dorian Gray* by focusing on the issue of hegemonic masculinity. The study focuses on the attitudes of the main characters representing hegemonic masculinity (Connell, 2005) in which men dominate over other men and women. As Mills (2001, p. 12) assume, hegemonic masculinity driven characteristics are viewed in terms of five aspects, i.e., Heterosexuality, power, aggression, authority, and technical competence (Meyer, 2007, p. 457).

B.   Problem of the Study

This study aims to answer the question: "What are the attitudes of the main characters in Oscar Wilde's *The Picture of Dorian Gray* that represent the characteristic of hegemonic masculinity?

C.   Objective of the Study

This research aims at identifying the main characters' attitudes that reflect hegemonic masculinity in Oscar Wilde's *The Picture of Dorian Gray*.

D.   Scope and Limitation

The researcher focuses on two main characters' attitudes, i.e., Dorian Gray and Lord Henry Watson, in Oscar Wilde's *The Picture of Dorian Gray*. The study applies hegemonic masculinity theory, so it concerns the hegemonic masculinity–

driven characteristics of those characters in dominating others, be it men or women. Due to some limitations, it only applies Connell's theory of masculinity, excluding other possible theories related to hegemony (like Gramsci) or power relations (Foucault). The characteristics are viewed in five aspects (Mills, 2001, p. 12), i.e., Heterosexuality, power, aggression, authority, and technical competence (Meyer, 2007, p. 457).

### E.	Significance of the Study

Hopefully, this research can contribute to literary studies, particularly to students who study English literature and eager to analyze the portrayal of hegemonic masculinity in literary works. It can also help other researchers to enrich their perspectives dealing with the hegemonic masculinity of fictional characters. This research might practically be an alternative reference to the application of hegemonic masculinity theory in literary studies.

### F.	Research Method

### 1.	Research Design

The design of the study is literary criticism. Peck and Coyle (1993) define literary criticism as the process of reviewing, interpreting, and evaluating literary works. It does not mean finding fault with. Literary criticism is the play of mind on the literary work and in asking and answering the questions. The researcher analyzes the novel *The Picture of Dorian Gray* using the gender studies approach by focusing on the masculinity theory by R. W. Connell (2005).

Hegemonic masculinity is the pattern of men's domination over other men and women. Hegemonic masculinity is different compared to other masculinities, particularly subordinate masculinity. Hegemonic masculinity is not assumed to be traditional in an exceedingly current development; solely, a minority of men would possibly enact it. The idea of hegemonic masculinity significantly influences recent thinking on man, gender, and social hierarchy (Connell & Messerschmidt, 2005).

2. Data and Data Sources

The data source is *The Picture of Dorian Gray*, written by Oscar Wilde. It was translated from the 1994 *Dorian Gray Picture* published by Penguin Books, which consisted of 13 chapters. This edition is a reprinted version of the first publication as a serial story in July 1890 by Lippincot Monthly Magazine.

The data used in this study were particularly collected from the novel, which was printed and bound in Indonesia by Gramedia Pustaka Utama, Jakarta, Indonesia. It is the 2019 edition with 320 pages and 20 chapters. The data are in the form of words, phrases, sentences, paragraphs, or dialogues representing the characteristics of hegemonic masculinity done by Lord Henry Wotton and Dorian Gray.

3. Data Collection

The data are collected by following the steps below:

1. Reading the entire content *The Picture of Dorian Gray* to identify some intrinsic elements of the novel;

2. Rereading the novel to gain a deeper understanding of the topic of hegemonic masculinity;

3. Highlighting the data that represent hegemonic masculinity actions;

4. Classifying the highlighted data based on the five characteristics, i.e., heterosexuality, power, aggression, authority, technical competence.

4.   Data Analysis

The data are analyzed by following the steps below:

1. Quoting the relevant data shows the characteristics of each main character's hegemonic masculinity, i.e., Lord Henry Wotton and Dorian Gray.

2. Discussing the data based on the theory of Connell (2005) and Mills (2001). The discussion focuses on the forms of the characteristics indicating the character's masculinity and how they can hegemonize others;

3. Concluding based on the research question.

G.   Definition of Key Terms

1. Hegemonic masculinity refers to the dominant form of masculinity that is expected in society. Hegemonic masculinity is probably the most "prevalent" kind of masculinity as it is culturally valued more than any other type of masculinity.

2. The main characters are fictional characters in a literary work who frequently appear and greatly influence the plot. The main characters in *The Picture of Dorian Gray* discussed in this study are Lord Henry Wotton and Dorian Gray.

H.   Previous Studies

Some researchers have used Oscar Wilde's *The Picture of Dorian Gray* as the data source in their study. Most apply psychoanalysis, queer theory, and even masculinity theories. To begin with, Piso (2016) carried out a study by focusing on the portrayal of the Victorian Age's crime and masculinity in Oscar Wilde's works. He analyzed *The Picture of Dorian Gray* and *The Sign of the Four*. He found that the two works unite a type of masculinities recognized as gentle and dandy.

Second, Herawati et al. (2017) focused their study on the main characters' parental characteristics, seeing that the superiority complex is described through the main character's attempt to be a perfect and respected man. According to Herawati et al.'s reading, Dorian keeps improving his physical attractiveness and Anthony keeps seeking financial prosperity. Dorian's and Anthony's attitudes have led them to the folk hedonism, value hedonism, motivational hedonism, and hedonistic egoism once the superiority is achieved.

Another study discussed the novel from queer perspective (Damiani, 2016). The research concluded that masculinity provided interesting tension for Faust and Dorian, similar to the tension between activity and passivity that seek a balance. It also discusses the hedonistic journey, leading to the desire to

experience the same-sex and pleasure as the form of denying these urges. It provides equal torment so that Dorian's tragedy and even Faust are an inevitable fate.

Last, Zhang (2016) did research using psychoanalysis. It explicitly uses the Lacanian mirror theory, i.e., that the self-construction of a person is shaped beneath the impact of the other's reflect picture. Beneath the impact of all the components, according to Zhang (2016), Dorian encounters the psychic change and slowly closes up in self-destruction after distancing his self-identification. This study explores the critical mirrors within the process of Dorian's changes in terms of Lacanian psychoanalysis so that understanding of his heroism can be academically extended.

The first previous study focuses on breaking down the "standard" manliness of the main character and links it with the Victorian times. The second study focuses on the superiority complex using queer theory and finds some masculinity and hedonistic behaviors of the main character. The last study explores the critical mirrors in the process of Dorian Gray's transformation in Lacan's theory.

This research focuses more on a more specific topic of masculinity. This study applies hegemonic masculinity theory to identify men's domination to other men and women in the novel *The Picture of Dorian Gray*. It concerns mode on hegemonic masculinity practices by main characters Lord Henry Wotton and Dorian Gray, viewed from their behavioristic performance of heterosexuality, power, aggression, authority, and technical competence.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter provides a review of some theories related to this study. The theories include gender studies, masculinity (in particular hegemonic masculinity), and a brief profile of Oscar Wilde.

A.   Gender Studies

The concept of sex *vis-à-vis* gender has been a widely discussed topic since the early 1970s. The term "sex" is commonly used to refer to the nature of two sexes that are biologically inherited since birth: male or female. For example, males are identified as human beings who possess a penis and Adam's apple and produce sperm; in contrast, females have reproductive organs such as the uterus and channels to give birth, have eggs, and have a vagina, and have breasts. On the other hand, gender is socially constructed regarding the cultural roles of males and females. Masculine men and feminine women are two typical classifications that lie under the term "gender" (Fakih, 2013).

The way that makes people masculine or feminine is a combination of basic biological building blocks and biological interpretations by culture. Every society has various "scripts" (to be followed by members as they learn to play the feminine, masculine, or both roles, as every society has its language). From small babies to old age, people learn and practice particular ways that society has previously determined to be male and female. A set of roles such as costumes

and masks in theater emerge, telling others of being a feminine or masculine personality, working inside and outside the household, family responsibilities, and so on - together polish the society members' "gender role" (Mosse, 2003).

Biological characteristics give birth to gender differences between human types of men and women that occur through a very long process. Therefore, the formation of gender differences is caused by many things, including being formed, socialized, strengthened, socially, or culturally constructed. Through a long process, gender socialization is finally considered a provision of God as biological, which cannot be changed. Gender differences are misinterpreted as the nature of men and women (Fakih, 2013).

Women are doing things in the domestic sphere such as educating children, caring for and managing household cleanliness, and beauty is a cultural construction in a particular society. *"One is not born, but rather becomes a woman"* is a popular quote from Simone De Beauvoir, a 20th-century existentialist feminist. He attributes women as "being," socially constructed.

According to West & Zimmerman (1987), *"Gender is not something we are born with and not something we have, but something we do."* Gender, says Butler (1990), is *"something we perform."* Gender is reversed by culture when a baby girl is constructed into a woman. In some societies, when a baby girl is born, she is wrapped in pink clothes and given a doll until she grows up to become an engineer. Even though she could be an engineer and could even be an engineer like other men, the thought that views the abnormality is irrelevant when it is related to gender. Hence, gender roles are significant when women activists loudly

voice the need for equality for women. Women can also be eligible to move in the political, legal, cultural, and social fields.

Educating children, managing, and caring for the household are often regarded as "The nature of women." However, it is what has been constructed socially over the dominance of masculinity and power. Because of the business of educating children, men can do household chores. These types of work are interchangeable and not universal (Fakih, 2013).

Gender inequality is the result of a long process of forming a standard image that began hundreds of centuries ago when human civilization was established based on the principle of the survival of the fittest. (Spencer, 1976) This principle considers more physical processes as a prerequisite for social structural mastery. As a result, women are not physically as fresh as men, being marginalized from the "cultural competition" sector. In the later socialization process, almost all aspects of social life reflect more "masculine" (masculine) or what is then called the "patriarchy" system (Weedon, 1989).

Gender inequality is a reality faced by women in almost all parts of the world and can be found from the realm, public to private, from domestic affairs to reproduction issues. In public organizations, women are likely in marginalized positions. A patriarchal cultural system that instills an understanding of the public sphere (politics and the world of work) as a male realm is commonly cited as a significant contributing factor to why women's engagement in the public sphere is generally subordinate to men (Yuliani, 2004).

Gender can determine various life experiences and determine access to education, work, tools, and resources needed for industry and skills. Gender can determine health, life expectancy, and freedom of movement. Gender will determine sexuality, relationships, and the ability to make decisions and act autonomously. In short, gender may be the most critical factor in shaping what people should and will become (Mosse, 2003).

B.   Feminism and Masculinity

As discussed in gender studies, feminism cannot be set aside. The early years of the twentieth century have been referred to as the period of 'first-wave feminism,' a time dominated by such political demands as equal pay and a focus on anti-war and anti-fascist activism. Struggles of the women involved in first-wave feminism, emerged what has come to be called 'second-wave feminism.' As Humm suggests, 'the belief that patriarchal power is invisible as well as visibly sexist, that it is a dynamic of our daily lives and not merely a dynamic of electoral politics, informs the demands of current feminism' (Murphy, 2004).

Though it is fashionable these days to say that feminists "hate" men, indulge in "male bashing," and otherwise reinscribe men as the center of their lives, even in anger. The essays in this book confirm that feminism is not "antimale," but rather that feminists can use feminism to empathize with men when they challenge and critique masculinity as ideology and institution. (Actually, the right-wing antifeminists are the real "male bashers" who assert that males are biologically programmed to be violent beasts. They are incapable of

change, that will rape and pillage if women do not fulfill their biological mandate of sexual and social constraint) (Gardiner, 2002).

The idea of gender-as-conformity became an object of dismay rather than celebration. Feminist analysis of how women's sex role oppressed women soon led to a discussion, among both feminist women and pro-feminist men, of the way men's sex role oppressed men. Masculinity studies is a significant outgrowth of feminist studies and an ally to its older sister in a complex and constantly shifting relationship (Gardiner, 2002). Diversity also exists within a given setting. Within the one school, workplace, or ethnic group, there will be different ways of enacting manhood, different ways of learning to be a man, different conceptions of the self, and different ways of using a male body. This diversity is particularly well documented in research on schools (Foley 1990), but can also be observed in workplaces (Messerschmidt 1997) and the military (Barrett 1996).

To engage masculinities through the prism of feminist theory or to write feminist theory using masculinities as an analytic dimension requires two temperamental postures. One must engage masculinity critically as ideology, as institutionally embedded within a field of power, as a set of practices engaged in by groups of men. However, men are not privileged by class, race, ethnicity, sexuality, age, and physical abilities, given most men's contradictory locations. One must also consider certain forgiveness for actual embodied men as they attempt to construct the lives of some coherence and integrity in a world of clashing and contradictory filaments of power and privilege (Gardiner, 2002).

Academic men's studies became established in college courses and programs, associations, and journals, though remaining marginal compared to women's studies and gender studies focused on sexuality. According to Lynne Segal, men's studies literature still depends on women's studies for its methodology and "uncannily mirrors" feminist texts: "it focuses upon men's own experiences, generates evidence of men's gender-specific suffering and has given birth to a new field of enquiry," all based on a victimization model, despite the fact that men overall still have greater power, cultural prestige, political authority, and wealth than women (Why, 160) (Gardiner, 2002).

The realization that who we are as individuals constitute a political construction, coupled with the creation of consciousness-raising groups, inspired a crucial change in the relationship between feminism and men in the 1960s and 1970s. At that historical juncture, feminism became more a critical perspective through which men could scrutinize masculinity and less a call for men to act solely as advocates for women's causes. Though the latter remains an important component of the 'pro-feminist men's movement' with men organizing against pornography, violence against women, rape, and gay-bashing (Murphy, 2004).

No longer is masculinity the known, unexamined, natural phenomenon that it had been taken to be. Beginning in the 1960s, men started to apply feminism to examining their own lives as men in a patriarchal society. While many of these analyses evoked reactionary answers (at least in the United States), several remained liberal at best. Out of these initial engagements, a more radical position emerged, especially from Britain. Men were not alone in this feminist

analysis of masculinities. Several women contributed invaluable insights into the discourse of 'men's studies,' 'feminist masculinity,' and the 'male condition.' In this dialogue with women, investigating what it means to be a man in a patriarchal society became more subtle, more layered, and more radical (Murphy, 2004).

C.   Masculinity in Gender Studies

The idea of masculinity started in the 1970s once some individuals dispute the role of men in gender relations, a problem that rose together with the women's liberation movement. Even the men's liberation movement in the 1970s tried to reform the male sex-role, commonly characterized as "men, power, and alter" problem. However, the movement did not concern about what men or boys genuinely do. Masculinity comes from a groundwork cluster that studies inequalities in education. This concern emerged in *Associate in Nursing,* where cluster known multiple patterns of masculinity and muliebrity among teenagers is much discussed (Connell, 2005).

Gender theory has a vital role in the approach concerning men and masculinities. Masculinities need some aspects in previous masculinity, some critiques and alternatives, and the results are equal between masculinity and femininity in society. The vital issue within the twentieth-century feminism was gender social construction, followed by the concept of masculinity (Gardiner, 2004).

As the women's movement arose in the twentieth century, theories of the causes of male domination to correct the incorrect assumptions concerning each

man and ladies and imagine brand-new reasonable men and women during a new state of affairs were also discussed widely. The masculinity theory charges ideologies that favored men, and it is mirrored in social establishments. Men, as a gaggle, benefit from the subordination of the ladies group. However, the variations exist in blessings to individual men or subgroups of men, in relevance to alternative men and women.

Men and masculinity have a significant position in gender theory. The thought it seeks to grasp a women's social state of affairs and additionally articulate concerning women's perspective. There is cultural condemnation between gender theories with masculinity theory. Misogynism or a version for different girls in gender studies has given birth to feminist theory, and feminist theory helped create masculinity.

1.   **The Nature of Masculinity**

Masculinity may be a part of cultural gender, and its trendy usage assumes that one's behavior result comes from one sort of person. This idea believes in individual distinction. From that case, it often engineers a conception of individuality that developed in early-modern Europe. Masculinity does not exist without any distinction from "femininity."

Masculinity is a concept of social roles, behavior, and meanings attached explicitly to men at certain times (Kimmel and Aronson, 2003). Connell (2005) says that masculinity is placed on gender relations, a practice that involves men

and women and has implications on real experience, character, and culture. Masculinity is attributed to men associated with sexual quality (Sastryani, 2007).

According to Barker (2007), masculine is a form of constructed masculinity to men. Men are not born with the nature of masculinity. Naturally, masculinity is formed by culture. The nature of women and men is culturally constructed. Generally, traditional masculinity considers the values between power, courage, action, control, independence, self-satisfaction, male solidarity highly, and work. Among those who are looked down upon is interpersonal relationships, abilities, verbal, domestic life, tenderness, communication, women, and children (Barker, 2007).

Its definition is based on masculinity scales in a scientific discipline, by showing the data point of discrimination between a gaggle of men and ladies. It adds the premise of ethnographical discussion of masculinity that describes the culture and the patterns of men's lives, and it is known as the pattern of masculinity (Connell, 2005).

Beynon (2002) defines masculinity as "fatherly men, rulers in their family, and capable figures in leading women and making significant decisions. Connell (2005) defines masculinity as a form of gender practice that constitutes a social construct. Masculinity refers to the symbolic role of males not determined by biological traits. Connell (2005) reveals that masculinity is understood in the reproductive arena for explaining that the body is not fixed and determined but through a historical process.

According to Kimmel (2004), masculinity is a collection of meanings that are always on change about things related to men so that it has different definitions for different individuals and times. Meanwhile, Morgan (in Beynon, 2002) says that "what is masculinity is what men and women do rather than what they are," which means what men and women are likely to perform the traits of masculinity. From several definitions of masculinity, some researchers choose to use Barker's theoretical foundation, i.e., to put masculinity in gender roles, positions, behaviors, and forms of maleness construction of men associated with sexual quality and then fixed by culture.

According to David and Brannon (in Demartoto, 2010), the qualities of masculinity are measured in the following attributes:

a) *No Sissy Stuff* (not using women's belongings) means that gentlemen or masculine males must avoid doing any behaviors or performing any traits associated with women;

b) *Be a Big Wheel* (being a figure or someone famous) means that masculinity can be measured by the success, power, and admiration of others. Someone must have wealth, fame, and status to be considered true "male" and thus very "masculine";

c) *Be a Sturdy Oak* (being someone who has power) means that maleness requires rationality, strength, and independence. A man must keep calm in various situations, not showing emotions which are identical with weakness;

d) *Give em Hell* (show courage) means that men must have an aura of courage and aggression. Men should be able to take risks and not feeling afraid of any "opposites."

According to Beynon (2002), masculinity traits could be identified about the following criteria:

a) New Man as Nurturer, i.e., men have tenderness as a father, such as taking care of children and involving the full role of men in the domestic arena;

b) New Man as Narcissist, i.e., men should show masculinity with Yuppy style, flashy and elegant. Men are increasingly like pampering themselves with commercial products such as property, cars, clothing, or personal artifacts that make them look successful;

c) Masculine men prefer building his life around football or soccer and the world of drinking, as well as sex and relationships with women. They concern with leisure time, having fun enjoying free life as it is together with their friends, watching football, drinking beer, and making jokes that, to some extent, are considered degrading women;

e) Metrosexual men prefer fashion, maybe similar to the type of masculine males that existed in the 1980s. Metrosexual men are also identical to people who care about an organized lifestyle, like details and tend to be perfectionists.

2. Hierarchy of Masculinity

Connell (1995) introduces a hierarchy of masculinity with four levels: complicit, marginalized, subordinate, and hegemonic. The hierarchy explains how masculinity dominates even though in the ranks of the first gender, men, towards other men who are weak or towards the other gender, i.e., women. The four levels are different in terms of definition and the characteristics that the owners possibly perform.

The first level of masculinity is complicit masculinity. Complicit masculinity is known as the slacker version of hegemonic masculinity. Masculinities were constructed in a way that made them conscious of the patriarchal dividend. So, they get the benefit of being a man. However, these men with complicit masculinity do not need to be the front-liner in terms of the patriarchal dividend. For instance, baseball supporters only need to watch the matches on TV or the field; they do not have to play (2005).

The second level of masculinity is marginalized masculinity. According to Connell (2005), marginalized masculinity relates to class and race relations. This transformation occurred from the social dynamic. Connell describes this masculinity by giving the example of Black Masculinity in the United States. Black people can be both the sporting stars as a symbol of masculine strength and the fantasy character of the black rapist in a drama in a white-supremacist context.

The next level of masculinity in Connell's Hierarchy is subordinate masculinity. This masculinity is the opposite of hegemonic masculinity. These men with no quality of hegemonic masculinity are included in subordinate

masculinity. Hegemony is often associated with dominance, and among men, there are relations between dominance and subordination. In this case, Connell shows that gay men or transvestites are often considered subordinate by straight men. Thus, this is often named homosexual masculinity or gay masculinity.

The last, and probably the most "valued" level of masculinity is hegemonic masculinity. It is described as the "ideal" masculinity where these men with the quality of hegemony are dominant. They dominate women and another gender that is considered feminine. Therefore, hegemonic masculinity is usually regarded as capable people. For example, a general manager in a corporation can lead, decide, and even suspend his employee.

3. Hegemonic Masculinity in Connell's Hierarchy of Masculinity

The idea of hegemonic masculinity is initially planned in Australia within the dialogue concerning men's role. (Connell & Messerschmidt, 2005, p. 832). Hegemonic is the derivation of Gramsci's Hegemony. Basically, it means a change in culture that a group believes and demands to be a social life leader. Hegemonic masculinity can be prescribed as the one responsible for the patriarchal culture, which approves male dominance over female subordination (Connell, 2005). Aside from Gramsci's "hegemony," Connell also relates this with Foucault's "power relation" in terms of masculinity.

Rowe and McKay (1998) mention that the school of gender researcher has understood the discourses from fashion to medicine have sorted, symbolized, and helped control the bodies, indicating how the knowledge system works as a part

of the appliance of power (Connell, 2000). Peterson (1998) uses Foucault's theory of power as an angle of the whole basis research on masculinity. Illogically stating that masculinity disregard power (which is, in reality, the main point of masculinity), Petersen argues exactly towards the discussions of masculinity infiltrate in a kind of gender-essentialism. At the same time, those anti-essentialist arguments have a hard time conceptualizing the relation of the body and social process (Connell, 2000).

Thus, Connell defines masculinity as Foucault's "power" and hegemonic as Gramsci's "hegemony." Hegemonic masculinity is originally the holder of the patriarchal dividend. It can be defined as "the type A personality." Getting the tendency, all objectionable things men do—rape, business practice, dog-eat-dog, assault, environmental degradation, etc.—can be included in the box of hegemonic masculinity. The more extreme the image becomes, the less it has to be owned by most men (Connell, 2000). The majority of men do not own such hegemonic masculinity, and it did have the opposite version, subordinate masculinity.

Talking the opposite of hegemonic masculinity, it also needs to talk about how and why men have the dominant power over women and other genders considered feminine. Hegemonic masculinity uses the male role in its best way possible. The male role often gains as the culturally authoritative or hegemonic pattern of masculinity (Connell, 2000). At the same time, other kinds of masculinities are produced. Hegemonic masculinity indeed needs validation of the

'weaker,' the existence of the subordinate masculinity at least help to validate their dominance.

In Connell's work, Masculinities, hegemonic masculinity is the correspondence between the cultural ideal and institutional power, whether collective or individual. It is not to determine that a possible bearer of hegemonic masculinity is always the most powerful person. Connell gives exemplars, a film actor or even a fantasy figure such as a film character. Individual holders of institutional power or great wealth might not have the characteristics of hegemonic masculinity in real life.

4.   Characteristics Reflecting Hegemonic Masculinity

Mills (2001, p. 12) affirm that the hegemonic masculinity form is characterized by heterosexuality, power, authority, aggression, and technical competence (Meyer, 2007).

a)   Heterosexuality

According to the Oxford dictionary, heterosexuality is the state of being sexually attracted to people of the opposite sex. While in this masculinity context, dominant masculinity is constructed mainly by heterosexuality. It has already become the scholars' talk and, therefore, the ability to assert competence, status, and control over others (Dean, 2013). Those are the main way of heterosexuality and masculinity linked in western culture, with standards perceived by the boys with heterosexual partners and sexual learning imagined as exploration and

conquest (Connell & Messerschmidt, 2005). Besides that, a heterosexual male has a particular type that also sets the quality to another male.

A heterosexual man's particular masculinity legitimates hierarchies of organization and systems of power: One that has the characteristics of conscious authoritative leadership, technical competence, heterosexual virility, and fatherhood status (Hodges, 2010). It is currently the values and attributes of white, upper/middle class, heterosexual men who set the quality for other men (Dolan & Coe, 2011). Many men align themselves with characteristics like stoicism, displays of self-confidence, and, therefore, the denial of weakness and seek to emulate hegemonic types of masculinity that are equated with being successful, capable, and ideal (Courtenay 2000).

Heterosexuality is an intrinsic component of the dominant ideology of gender. (Cameron and Kulick, 2003: 6–7) states, 'This ideology holds that real men axiomatically desire women, and true women want men to desire them. Hence, if you're not heterosexual you cannot be a true man or a real woman […]' (Coates, 2007). One in all the problems exposed by this chapter is the constant tension between hegemonic, heterosexual masculinity, and the subversiveness of non-heterosexual alternatives (2007).

Kimmel (2000: 239) emphasizes that homophobia features a huge impact on gay experience since heterosexual men sleep in fear of being 'perceived as unmanly, effeminate or worst of all gay.' For this reason, we see British men in their everyday talk striving to align themselves with the culturally dominant hetero-social norms as a part of their performances as men (Coates, 2007).

b) **Power**

According to the oxford dictionary, power is the ability to control people or things. Holter (1997, 2003), in the context of masculinity, considering one of the most sophisticated of all critiques conceptually, argues that the concept constructs masculine power from the direct experience of women instead of from the structural basis of women's subordination (Connell & Messerschmidt, 2005). One of the main reasons the concept was so enthusiastically seek was that it tends to investigate the gender power related to the problems of male hierarchy, with each quality among the groups of men who are different in terms of the dominant power (Morrel, 2012).

Gender power was (and is) organized along racial, class, and other lines. The ability of this concept to create a sense of the gendered landscape (and the position of men upon it) is complemented by a shift in gender politics within the post-1994 period during which gender activism was broadened and mainstreamed and started to involve men. Gender power was particularly useful in a historical context within which colonialism and apartheid had so clearly divided the political and economic landscape along the lines of race and people (Morrel, 2012)

Patriarchal society gives absolute priority to men and, to some extent, limits women's human rights also. Patriarchy refers to male domination, both publicly and personally spheres. In this way, feminists use the term 'patriarchy' to further explain the ability relationship between men and girls to determine the foundation reason for women's subordination. Hence, this text is an endeavor to

analyze the concept of patriarchy and women's subordination in an exceedingly theoretical perspective (Sultana, 2012).

Masculinity during this reading is not all of a bit, nor simply about power externalized. It is not only about men's power in relevancy women. Instead, masculinity is demystified as masculinities, and these do not seem to be equal (Beasly, 2008). In the reformulation of hegemonic masculinity, Connell and Messerschmidt (2005) state the concept of hegemonic masculinity. "The conceptualization of hegemonic masculinity should explicitly acknowledge all the chances (democratizing gender relations, abolishing power differentials, and not just reproducing hierarchy)"

Power has often been construed, rather merely, as a capacity to dominate or influence others through reward or punishment (Dahl, 1957; Lukes, 1974; Weber, 1978; Wrong, 1979). The second dimension of power that has been recognized sees some people's interests as never reaching formal decision-making or agenda-setting (Bachrach and Baratz, 1962). The third dimension of power, stressed by Lukes (1974), views people's 'real interests' distorted by ideological conditioning.

Therefore, the third dimensional or 'radical' views move from subjective interests to interests in a broader, more possible way. For the radical, '. . . wants may themselves be a product of a system which works against their interests, and in such cases, relates to what they would want and prefer, were they able to make a choice' (Hearn, 2004).

c)   **Authority**

According to the Oxford dictionary, authority is the power to give orders to people or do something. In this case, Wyrod (2008) mentions that human rights discourse is refracting gender relations in new ways in Uganda, creating fault lines and tensions that destabilize prevailing notions of male authority and men's proper roles. Gender inequality promotes the notion that men and girls are different and unequal, with men being innately superior and, thus, in positions of authority.

Mainstream responses seek to reconcile men's "proper" roles because the primary family provider and exclusive authority within the home have some aspects of women's rights. In this way, mainstream responses are not simply complicit with reactionary responses (Connell 1995, 79) but instead represent new hegemonic masculinity that's still coalescing (Wyrod, 2008).

Offensive responses challenge hegemonic masculinities to reformulate the concept of male's role and authority. Consequently, all the ability and authority within the family, the society, and also the state remains entirely within the hands of men. So, thanks to patriarchy, women were empty of their legal rights and opportunities. Patriarchal values restrict women's mobility, reject their freedom over themselves furthermore as their property (Sultana, 2012).

d)   **Aggression**

According to the Oxford dictionary, aggression is feelings of anger and hate that may result in threatening or violent behavior. However, Wright (1996, p. 86) conceptualizes that work settings dominated by a masculine work ideal are

often characterized by 'aggressive displays of technical self-confidence and hands-on ability […] and devaluing the gender characteristics of women' (Peterson, n.d). […] whereas in many environments, male aggression within the face of insults and foul language are typically ways within which men enact and sustain hegemonic masculinity and forestall themselves being relegated to subordinated positions (Dolan 2007b).

Regarding costs and consequences, research in criminology showed how particular patterns of aggression were linked with hegemonic masculinity, not as a mechanical effect that hegemonic masculinity was a cause, but through the pursuit of hegemony (Bufkin 1999; Messerschmidt 1997). Moreover, the pioneering research of Messner (1992) showed that the enactment of hegemonic masculinity in professional sports, while reproducing steep hierarchies, also comes at considerable cost to the victors in terms of emotional and physical damage (Connell & Messerschmidt, 2005).

The General Aggression Model (Anderson & Bushman, 2002), prominent among theories of aggression, posits that dispositional variables, interacting with situational and state-driven cognitions and affect, portend risk for aggression. These factors are identified as persons or situations. Inputs that activate Routes (i.e., cognition, affect, and arousal) are evaluated through an appraisal and decision-making process that leads to Outcomes (i.e., aggressive or nonaggressive response). The threat to masculinity is a catalyst for aggressive intentions and behavior among men who rigidly adhere to masculine role norms (Cohn et al., 2009).

Wright (1996, p.87) and Adam et al. (2006) convey that the display of aggressive and assertive self-confidence, which is prescribed by a masculine work ideal, is a: 'role with which most ladies are uncomfortable, even when they're capable of its performance' (Peterson, n.d). On the other hand, Howson (2006) states that heterosexual relations were exposed as representing a selected eroticization of a sexuality-based *cathectic* system that sustains the legitimacy of aggressive masculine dominance and passive feminine subordination.

The method of becoming a girl in a very psychosexual sense enforces stress on learning to exist (sexually) for men, or to become what Greer (1999: 27) refers to as 'man-made women.' In the end, the principle of aggression is crucial and ends up in its concomitant: masculine authoritarianism. Thus, through hegemonic masculinity, the dominative project is in a position to justify the deployment of violence as a method of overcoming challenges and crises (Howson, 2006).

e)   **Technical Competence**

According to the business dictionary, technical competence is knowledge of and skill in the exercise of practices required for the successful accomplishment of a business, job, or task. Nevertheless, in this context, a particular sort of male heterosexual masculinity legitimates organizational hierarchies and systems of power: One that features conscious authoritative leadership, technical competence, heterosexual virility, and fatherhood status (Hodges, 2010). Instead, these illustrate how men found themselves in marginalized positions, lacking

confidence in their ability to act, easily and quickly off from the scene, and excluded from the decision-making process (Dolan & Coe, 2011).

Courtenay (2000) mentions that across the men's narratives appear a protracted way faraway from demonstrations of hegemonic masculinity; they are usually displayed in terms of technical competence, hands-on ability, being in command, and self-confidence (Dolan & Coe, 2011). Hodges (2010) considers how fatherhood interacts with traits related to organizational masculinity. The aim is to find whether male workers who embody organizationally valued masculine traits could also be more likely to receive more substantial returns for fatherhood on the idea of their adherence to workplace hegemonic masculinity.

Professional engineers construct masculinity through their possession of deep and "expert" technical knowledge (Wajcman, 1991: 39). As Cockburn (1985: 196) shows, for professional engineers, "intellectuality and analytical power are appropriated for masculinity." Wajcman (1991: 144) further points out that this knowledge bestows masculine power on engineers: "concerning other men and women who lack this expertise, in terms of the material rewards this skill brings, and even in terms of their popular portrayal as 'heroes' at the frontiers of technological progress."

Thus, technical competence is a key source of masculine power among these men and "doing engineering" is simultaneously "doing" a particular type of technically competent masculinity. Indeed, being in control of the latest technology (such as the Space Shuttle Challenger) "signifies being involved in directing the future," So is a highly esteemed activity. In contrast, mastery over

other kinds of technology (such as machines on the shop floor) does not accord the same status or power (144-45). Professional engineering not only increases for engineers "their sense of the greatness of their sex," but additionally inculcates "a sense of being special" among the technically competent (Cockburn, 1985: 172).

D.   Brief Profile of Oscar Wilde

Oscar Wilde (16 October 1854 - 30 November 1900) was a famous poet, novelist, and playwright at the end of the 19th century. He wrote some of the most enduring works in England, but both thought for a private life scandal, which eventually led to his detention. Wilde, born in Dublin, is the second of three children. His parents were Sir William Wilde and Jane Wilde, both intellectuals (his father was a surgeon and his mother wrote). Wilde was educated first at home, then with one of the oldest schools in Ireland.

In 1871 Wilde left home on a scholarship to study at Trinity College in Dublin, where he mainly studied classics, literature, and philosophy. In 1874, he competed for and won a scholarship to study at Magdalen College, Oxford, for four years. During this time, Wilde developed several different interests. For a time, he considered converting from Anglicanism to Catholicism. He became involved with Freemasonry at Oxford and later became more involved with the aesthetic and decadent movement. Wilde was scorned by the "masculine" sport and deliberately created his image as an aesthetic. However, he was helpless or refined: reportedly, when a group of students attacked, he was alone. He graduated with honors in 1878.

After graduating, Wilde moved to London and began his writing career in earnest. Wilde wrote only his novel - arguably his most famous work - in 1890-1891. The *Image of Dorian Gray* eerily focuses on a man whose bargaining has been aging taken by a portrait to remain young and beautiful forever. At that time, criticism heaped disgust on the novel for its portrayal of hedonism, and the homosexual tone was quite blatant.

Over the next few years, Wilde turned his attention to the writing of the drama. His first play was the tragedy of French-language Salome, but he soon shifted to an English comedy of etiquette. *Lady Windermere Fan*, *A Woman of No Importance*, and *An Ideal Husband* appealed to the public while also subtly criticizing it. These Victorian comedies often revolve around humorous plots that nevertheless find ways to criticize the public. Wilde's final play was proven to be his masterpiece. Debuting on stage in 1895, *The Importance of Being Earnest* broke away from Wilde's "stock" plots and characters to make a living room comedy that was, still, a symbol of Wilde's smart, socially-sharp style. Oscar Wilde died of meningitis in 1900. He was conditionally baptized into the Catholic Church, at his will, before his death. Wilde is buried in Paris, where his tomb has become a significant attraction for tourists and international literary pilgrims.

CHAPTER III

ANALYSIS

This chapter presents the research findings and the discussion of findings to answer the research question based on the 'Hegemonic Masculinity' theory. The following subtitle shows the highest level in the hierarchy of masculinity represented by the main characters; Dorian Gray and Lord Henry Wotton. According to Mills (2001, p. 12), the characteristics showing dominant masculinity is heterosexuality, power, authority, aggression, and technical competence (Meyer, 2007).

A.   Heterosexuality

Heterosexuality is when a man is sexually attracted to the opposite sex— woman or vice versa. It is a Victorian-era where society is constructed to have hetero-social norms. Men marry or have relations with women to meet the standard of society. It also becomes a part of the performance to consider a man as a real man. Thus, heterosexual men sleep in fear of being perceived as unmanly, effeminate, or, worse, gay.

Heterosexual relations here were exposed as representing a selected eroticization of a sexuality-based cathectic system that sustains the legitimacy of aggressive masculine dominance and passive feminine subordination (Howson, 2006). Dorian Gray indicates his sex appeal towards Sybil Vane, the first lady he falls in love with. He meets the young actress in a theatre playing as Juliet.

Dorian Gray even asks his close friends, Basil Hallward and Lord Henry Wotton, to watch Sybil's performance. After a few nights, he watches on her performance being every character of Shakespeare's plays. As Dorian spits to Lord Henry, *"One evening she is Rosalind, and the next evening she is Imogen."* (p. 75). He is really in love with her. He even explains to Henry and gives him the analogy to express how his feeling towards Sybil.

> "…You know how a voice can stir one. Your voice and the voice of Sibyl Vane are two things that I shall never forget. When I close my eyes, I hear them, and each of them says something different. I don't know which to follow. Why should I not love her? Harry, I do love her. She is everything to me in life…" (p. 75)

Dorian feels he falls in love with the lady who acts as if she is the real Juliet. The beauty he automatically attracted the beauty of her face and acting. *"…There is something of a child about her. Her eyes opened wide in exquisite wonder when I told her what I thought of her performance, and she seemed quite unconscious of her power…"* (p. 78). Dorian is not the only one who feels it. The young lady in her seventeen years old also falls in love deeply with him. To her, it does not matter if the man she falls in love not even tell her slight information about him.

Dorian Gray shows the aggressive masculine dominance by loving a girl as innocent as Sybil Vane, representing passive feminine subordination. Sybil Vane innocently accepts the feeling of Dorian Gray even without knowing who he is. She calls him her "prince charming." Dorian responds it well and keeps playing the "prince charming" thing since then. Dorian, more or less, manifests his feeling

of being dominant. He hides his real information and Sybil Vane never complains about it.

Dorian Gray never tells much about him, and Sybil perceives it as normal not to know anything about a beloved one. The term 'patriarchy' is appropriate to further explain the ability relationship between men and girls to determine the foundation reason for women's subordination (Sultana, 2012). Sybil cannot see due to her love for Dorian. She even could not defend herself when Dorian attacks her acting for being awful. She only begs on him not to leave her.

Thus, the last day as Dorian dumps her for his bad acting due to his disgrace while he watches her with his friends—Lord Henry and Basil Hallward, Sybil cannot make Dorian care for her anymore, and she is afraid that her brother, James vane, will kill the man of her love-life. As Howson (2006) states, the method of becoming a girl in a very psychosexual sense enforces stress on learning to exist (sexually) for men or to become what Greer (1999: 27) refers to as 'man-made women.' Therefore, Sybil could no longer deal with the misery being without Dorian. She decided to commit suicide.

After the death of Sybil Vane, Dorian Gray cannot be found dating any other ladies. However, people often meet him to hold a lady's arm. People might know that he is a handsome and exciting guy who makes some ladies fall unconditionally. Like two ladies in his circle, Henry Wotton reveals the attraction of the Duchess of Monmouth named Gladys. *"You are flirting disgracefully with him," said Lord Henry to his cousin. "You had better take care. He is very*

fascinating." (p. 281). He also tells Gladys that she has a rival. However, Gladys tries to decline.

> "You have a rival."
> "Who?"
> He laughed. "Lady Narborough," he whispered. "She perfectly adores him."
> "You fill me with apprehension. The appeal to antiquity is fatal to us who are romanticists."
> "Romanticists! You have all the methods of science."
> "Men have educated us." (p. 281-282)

Those indicate that Dorian is enough to make people of the opposite gender interested sexually to Dorian. He is handsome, rich, good at talking.

At last, Dorian Gray tries to pay for his sin, hurting some ladies feeling by his uninterested feeling of having any relation. He takes a day off to stay at a little inn in the country. There, the young man decides to date a girl cleanse his sin. He even talks about it with Lord Henry. *"…Well, Hetty was not one of our own class, of course. She was simply a girl in a village. But I really loved her. I am quite sure that I loved her…"* (p. 299).

Lord Henry does not blame Dorian, for he said that he already has no relationship with her. Dorian wants to leave her as a flowerlike as when they have a relationship. However, Lord Henry mentions that this girl named Hetty might underestimate the men around her because she has ever been in a relationship with a man as charming as Dorian Gray. Unfortunately, Dorian still thinks that his decision is the best.

Lord Henry Wotton or used to call as Harry on the other side, has already having a wife. He has talked about marriage life with Basil Hallward. *"…and the one charm of marriage is that it makes a life of deception absolutely necessary for*

both parties. I never know where my wife is, and my wife never knows what I am doing…" (p. 11-12). Hodges (2010) considers how fatherhood interacts with traits related to organizational masculinity. The aim is to find whether male workers who embody organizationally valued masculine traits, including heterosexuality (as signified through marriage and fatherhood), could also be more likely to receive more substantial returns for fatherhood on the idea of their adherence to workplace hegemonic masculinity.

Lord Henry indicates masculinity by showing his trait of heterosexuality through a marriage. Although Lord Henry does not show the fatherhood part, he fairs enough to have his wife. It shows that the main way of heterosexuality and masculinity linked in western culture, with standard perceived by the boys with heterosexual partners and sexual learning, imagined as exploration and conquest (Connell & Messerschmidt, 2005)

Lord Henry performs as a dominant in here. He says to Dorian that he thinks women only as decorative sex. He always thinks that women represent the triumph of matters over minds. It is as expected the representation of man. According to Lord Henry, men represent the triumph of minds over morals. On another occasion, Dorian has met Henry's wife when he visits Henry in his house. He could not find Henry and the lady get him shocked.

> At last, he heard a step outside, and the door opened. "How late you are, Harry!" he murmured.
> "I am afraid it is not Harry, Mr. Gray," answered a shrill voice.
> He glanced around quickly and rose to his feet. "I beg your pardon. I thought—"
> "You thought it was my husband. It is only his wife. You must let me introduce myself. I know you quite well by your photographs. I think my husband has got seventeen of them." (p. 67)

At last, Lord Henry Wotton is divorce her. He seems not to want any other relation. After the separation, Lord Henry does not look miserable. He tries to keep enjoying his life with no other than Dorian Gray. *"…You must play Chopin for me. The man with whom my wife ran away played Chopin exquisitely. Poor Victoria! I was very fond of her. The house is rather lonely without her."* (p. 302)

Although Lord Henry does not show the trait of happiness after being left by Victoria, at least he shows that he is a little bit desperate and feeling lonely being alone at home. As his theory about marriage says, it is about adaptation and habit. Thus, after being left with a man, Lord Henry spends his time outside more. He even visits Dorian Gray just to listen to him playing the music that brings his memory back.

Those two men show the first trait of Hegemonic masculinity. In their everyday talk, British men strive to align themselves with the culturally dominant hetero-social norms as a part of their performances as men (Coates, 2007). Here, Dorian Gray and Lord Henry Wotton, as the representation of British men, show their interest to the opposite gender. Dorian falls in love with Sybil Vane for his beauty and acting. He falls in love with Hetty, which is similar to Sybil Vane, while Lord Henry has married but has separated from his former wife.

Lord Henry Wotton and Dorian Gray desire women through those proves. Cameron and Kulick (2003: 6–7) states, 'This ideology holds that real men axiomatically desire women, and true women want men to desire them. Hence, if you're not heterosexual you cannot be a true man or a real woman […]' (Coates, 2007). They perform how masculine men desire the opposite gender of them,

which in this case, is true to prove their domination. They nevertheless appear to not depend much on women. They believe women as decorative sex, which makes them the definition of hegemonic masculinity.

B. Power

Power here is the competence of controlling other people. However, it will focus on the masculine gender, which means it is about gender power. Gender power was (and is) organized along racial, class, and other lines. The ability of this concept to create a sense of the gendered landscape (and the position of men upon it) was complemented by a shift in gender politics within the post-1994 period during which gender activism was broadened and mainstreamed and started to involve men (Morrel, 2012).

Men tend to be the majority of gender power, which in this case, people do men as the first gender intends of gender power. As the patriarchy theory believes men dominate over women. Lord Henry Wotton believes women are only decorative sex. He never thought of women as smart people. He even considers them as a lower gender than men who represent the significance of matters over minds. Thus, Lord Henry never thinks of their position as an equal.

Lord Henry has an enchanting power in his talk. He quickly makes other mesmerize by his topic and even hold them in his hands. The one that makes Lord Henry interested to be his experiment is Dorian Gray. This young man is perfect for him to go all way out using his theory. He goes for experimenting with others

to know the best of himself. He smoothly makes Dorian as his subject of experiment with his excellent talks.

> It was clear to him that the experimental method was the only method by which one could arrive at any scientific analysis of the passions. Certainly, Dorian Gray was a subject made to his hand and seemed to promise rich and fruitful results. (p. 86)

Lord Henry always show his way of thinking to one of his old friend, Basil Hallward. However, this artist is not an easy target. Basil has consistency in keeping his perspective. However, he sometimes questions himself due to Henry Wotton's sharp theory. So, Basil even gets a checkmate by Lord Henry. However, the conversation ends with Lord Henry, who makes a relatively strong argument, and Basil Hallward can only answer by yelling back at him. He just loses at words.

> "I should think it was, Harry. But according to your category I must be merely an acquaintance."
> "My dear old Basil, you are much more than an acquaintance."
> "And much less than a friend. A sort of brother, I suppose?"
> "Oh, brothers! I don't care for brothers. My elder brother won't die, and my younger brothers seem never to do anything else."
> "Harry!" exclaimed Hallward, frowning. (p. 17-18)

Basil Hallward does not accept the classification that Lord Henry has done. He keeps on denying the category, which in the end, Lord Henry keeps on responding to him. Lord Henry finally succeeded in making Basil protesting due to Lord Henry's opinion on his 'brother.' Although Basil Hallward is a little bit hard to accept Lord Henry's theory of life, Lord Henry still has some methods or theories make his friend agree or accept his perspective.

There are also some proves of Dorian Gray being controlled by Lord Henry. He innocently thinks that Henry's voice is captivating, as this sentence

will give a hint of it. *"…You know how a voice can stir one. Your voice and the voice of Sibyl Vane are two things that I shall never forget…"* (p.75). Dorian is always enchanted by Lord Henry's thought. *For nearly ten minutes, he stood there, motionless, with parted lips and eyes strangely bright. He was dimly conscious that entirely fresh influences were at work within him.* (p. 31) Even if he is sometimes annoying, Dorian agrees that this man powerful enough made him someday confessed crime he might do. However, Lord Henry disagrees with this.

> "Yes, Harry, I believe that is true. I cannot help telling you things. You have a curious influence over me. If I ever did a crime, I would come and confess it to you. You would understand me."
> "People like you—the wilful sunbeams of life—don't commit crimes, Dorian. But I am much obliged for the compliment, all the same…"
> (p. 76)

Dorian agrees that he is like an open book in front of Lord Henry Wotton. This young man can readily spit all the facts of himself, even his sin to Lord Henry. He is captivated by Lord Henry that he does not realize Lord Henry is dominating him for experiment purposes. However, Lord Henry believes that Dorian Gray will not do any crimes, or what he would expect in his hypothesis for his experiment towards the gorgeous young man.

Lord Henry leisurely talks of what he is thinking about anything as in a tea party or some meetings with the equal social class. Lord Henry makes people agree to his perception as Mrs. Vandeleur shows, *"A delightful theory!" she exclaimed. "I must put it into practice."* (p. 62). Yet, Sir Thomas hardly disagrees with Lord Henry Wotton, *"A dangerous theory!" came from Sir Thomas's tight lips.* (p. 62).

Fortunately, Lord Henry succeeds in making someone which in the same table of them interested. Lord Henry shows his trait of having perspective, which makes them consciously or not accepting his perspective. Lord Henry is good with his words. *"…In fact I consider you extremely dangerous, and if anything happens to our good duchess, we shall all look on you as being primarily responsible. But I should like to talk to you about life. …"* (p. 64). It is Mr. Erskine offering him to visit his place, who slowly agrees towards Lord Henry.

While in the case of Dorian Gray, this man can control people to stay in his side. Basil is undoubtedly one of those. *"Oh, I can't explain. When I like people immensely ... It is like surrendering a part of them…"* (p. 11). Basil Hallward even falls for him unconditionally throughout his life. He adores Dorian. However, Dorian attracts him with his beauty and his charm to hold him under his arm. He worships the young man in a way that people may think he is attracted sexually to Dorian.

> "…I turned half-way round and saw Dorian Gray for the first time. When our eyes met, I felt that I was growing pale. A curious sensation of terror came over me. I knew that I had come face to face with someone whose mere personality was so fascinating that, if I allowed it to do so, it would absorb my whole nature, my whole soul, my very art itself…" (p. 14)

Basil Hallward falls in love with Dorian Gray that he even made the young man into his muse of art. Since then, Basil cannot turn his back from Dorian Gray. Even till his death, Basil never stops trying to defend Dorian from some bad-mouthing over the young man. *"…England is bad enough I know, and English society is all wrong. That is the reason why I want you to be fine. You have not been fine…"* (p. 216). However, Dorian does not return it well. He commits

something evil towards Basil Hallward. Unfortunately, Basil is a man with a simple mind, just like what Lord Henry said.

> "…Why should he have been murdered? He was not clever enough to have enemies. Of course, he had a wonderful genius for painting. But a man can paint like Velasquez and yet be as dull as possible. Basil was really rather dull…" (p. 302)

In the reformulation of hegemonic masculinity, Connell and Messerschmidt (2005) state the concept of hegemonic masculinity. "The conceptualization of hegemonic masculinity should explicitly acknowledge all the chances (democratizing gender relations, abolishing power differentials, and not just reproducing hierarchy)." The next in the line is Sybil Vane. This girl is madly in love with Dorian Gray. One night as Dorian decides to end their relationship due to her lousy acting as Juliet. When Dorian takes Basil and Lord Henry to watch her, he feels ashamed of his friends.

Dorian decides to break his relation with Sybil by forbidding her to go any further with him. However, his words have enough control to hurt her deeply. He shows his different power through his words. He considers that the young actress was to blame for embarrassing him with his bad performances. Therefore, she kills herself the night Dorian insults her as a bad actress and tell her that he already has no feeling for her.

> "…You have killed my love. You used to stir my imagination. Now you don't even stir my curiosity. You simply produce no effect. I loved you because you were marvellous, because you had genius and intellect, because you realized the dreams of great poets and gave shape and substance to the shadows of art…" (p. 126)
> "…What are you now? A third-rate actress with a pretty face." (p. 126)
> "Dorian," he said, "my letter—don't be frightened—was to tell you that Sibyl Vane is dead." (p.140-141)

Dorian Gray gets angry with Sybil Vane. He tells all his feeling towards Sybil without thinking of what the young girl might think. Dorian feels that he already does not like the girl anymore due to the bad performance. It strangely makes his imagination of marrying the girl failed. He even does not know that the night after he leaves the girl, Sybil commits suicide. He just knows the news from Lord Henry Wotton.

Otherwise, Dorian still enjoys his life. He has many ways to allow him to control many people, as what happened to Basil and Sybil. These two, Lord Henry and Dorian Gray, have the second trait of Hegemonic masculinity. Masculinity during this reading is not all of a bit, nor solely about power externalized. It is not only about men's power in relevancy women. Instead, masculinity is demystified as masculinities, and these do not seem to be equal (Beasly, 2008).

Thus, the characteristic concludes their behavior so that their power is not equal to the women. They also show that they are not equal to some men, which makes them stand out. They could easily put people under their control. Lord Henry shows it through his talks while Dorian Gray shows his power through his beauty, talks, and behavior.

C.   Authority

Authority has similarities with power. If power is controlling something or someone, authority is exactly giving someone order. Gender inequality promotes the notion that men and women are different and unequal, with men being

innately superior and, thus, in positions of authority (Wyrod, 2008). Both authority and power have control somehow, but authority is perhaps more reliable if it gives someone a direct command.

In this case, Dorian Gray is giving the command to Sybil Vane, a young actress that makes him fall in love with her incredible performances, and she also makes him hate her with her bad performance. Dorian is very disappointed with her, so he asks her to never meet him again after such a harsh break-up. Turn out the girl accurately as what Dorian asks her by killing herself, drinking some kind of poison.

> "I am going," he said at last in his calm, clear voice. "I don't wish to be unkind, but I can't see you again. You have disappointed me." (p. 128)
> The vicious cruelty that marred the fine lines of the mouth had, no doubt, appeared at the very moment that the girl had drunk the poison, whatever it was. (p. 150)

It is a first sin Dorian ever commits, and he hurts the girl with his words. Then, as he goes home, he finds a slight difference in his picture, which Basil gives him. There is vicious cruelty in the mouth of him in the picture. He does not take it seriously in the first because he thinks he is too sleepy. However, the next day, the cruelty is still marred the fine line in his portrait's mouth in the picture. Especially after Lord Henry tells him about the death of his former love of life, he believes the picture is changing.

There are some reasons aside from charming points he has, such as a youth and a beauty as if he is the art as what Basil says. *"He is all my art to me now,"* *said the painter gravely.* (p. 19) This one, *"…the one person who gives to my art whatever charm it possesses: my life as an artist depends on him…"* (p. 25).

Dorian easily takes the attention of other people as soon as he appears. It is thanks to his beauty and youth. He also has some wealth of his mother's. Lord Henry even looks for the information from his uncle. He finds that Dorian gets the beauty and the wealth from his mother, Lady Margaret Devereux.

Lord Henry's uncle, Lord Fermor—he calls him Uncle George. His uncle says that Lady Margaret Devereux is a gorgeous lady. However, she escapes from her mansion to marry a penniless young fellow—a mere nobody. All the Selby property is in the hand of this lady due to the hatred of her grandfather towards Kelso—Lady Margaret Devereux's father. This wealth becomes Dorian's after the death of his mother (the beginning of chapter 3).

Dorian Gray goes on his life as the rich of a British man. He joins the bourgeois. Dorian learns to know both Basil Hallward and Lord Henry during some tea parties and charity. They become friends that often hang out together, especially Dorian and Lord Henry. Dorian, more or less, brings the authority in his grip due to all he has now.

As those properties Dorian has, some women reluctantly give all of them to Dorian as Staveley spit to Basil Hallward once they meet, *"…Staveley curled his lip and said that you might have the most artistic tastes, but that you were a man whom no pure-minded girl should be allowed to know, and whom no chaste woman should sit in the same room with…"* (p. 214-215). Due to those rumors, he uses the pure-minded girl, and he will always take a lady who wants with him into his bed. Some boys and men also have some problems with Dorian Gray.

> "…Why is your friendship so fatal to young men? There was that wretched boy in the Guards who committed suicide. You were his

> great friend. There was Sir Henry Ashton, who had to leave England with a tarnished name. You and he were inseparable. What about Adrian Singleton and his dreadful end? What about Lord Kent's only son and his career? I met his father yesterday in St. James's Street. He seemed broken with shame and sorrow. What about the young Duke of Perth? What sort of life has he got now? What gentleman would associate with him?" (p. 215)

Dorian tends to live as he likes. Once people do something he does not like, he usually makes them lost from his side. Dorian makes them committing suicide or leaving England or making them get lost or destroyed their career. Dorian is capable of doing any of those. It makes people who have problems with Dorian becoming afraid of him yet at the same time hating him to the core of their hearts.

It is not an ordinary authority. Dorian even murders his friend, Basil Hallward, in his mansion. He could not hide his devil side anymore. Dorian Gray already has the intention to murder his pal, a person that worships him so much. After he shows Basil his painting, he becomes a beast. He finds a knife and the murderous intention grows more and more. *He rushed at him and dug the knife into the great vein that is behind the ear, crushing the man's head down on the table and stabbing again and again.* (p. 226)

The next day, Dorian tries cleaning the proof by asking Alan Campbell. It is asking at first. *"…But I can't help myself. You are the one man who is able to save me. I am forced to bring you into the matter. I have no option…"* (p. 239). However, it changes into a command by threatening him due to his denial of Dorian's request. Dorian gives him a piece of paper. He seems to write something to make the young man agree to his request.

> "Come, Alan, you must decide at once."
> "I cannot do it," he said, mechanically, as though words could alter things. "You must. You have no choice. Don't delay."
> He hesitated a moment. "Is there a fire in the room upstairs?" "Yes, there is a gas-fire with asbestos."
> "I shall have to go home and get some things from the laboratory."
> "No, Alan, you must not leave the house. Write out on a sheet of notepaper what you want and my servant will take a cab and bring the things back to you." (p. 244)

Due to the threat, Alan Campbell finally agrees to Dorian Gray's request. He fulfills the request with another condition. He has to take his things in his laboratory. However, Dorian immediately asks his servant to help Alan with his needs to get rid of the proof. He does not want Alan to escape from helping him. Dorian needs to get rid of Basil Hallward, so he will stop being afraid of getting caught by other people.

Alan Campbell commits suicide not long after fulfilling Dorian's request. He could not bear his sin. While Dorian feels relieved for the proofs of his evil deed is no longer exists. On the other hand, Lord Henry Wotton is the type to order someone using his great thoughts. Just like when he wants Basil to tell him who the man in his painting. Especially when Basil adores the man so much, he baits him by asking about the painting.

Lord Henry, in other words, keeps budging Basil Hallward with his curiosity. He wants to know about the man in the picture. However, Basil refuses to answer. Lord Henry keeps making Basil open his mouth. *"No, you did not. You said it was because there was too much of yourself in it. Now, that is childish."* (p. 13). In the end, Lord Henry succeeds in getting the answer about Dorian as he wishes for. Consequently, all the ability and authority within the family, the

society, and also the state remains entirely within the hands of men (Sultana, 2012).

This married man also uses his authority in his married-life. Lord Henry manages the marriage of Lady Victoria and him as a seeming less marriage. He meets her when he needs and when there is a family invitation. He does not even need to know what his wife does when he is outside. They seem like a business colleague who only meets or interacts when it is needed. Aside from that, they are mere acquaintances that have a marriage relation.

Lord Henry also uses that tactic to almost every single person he wants. Mainstream responses seek to reconcile men's "proper" roles because the primary family provider and exclusive authority within the home have some aspects of women's rights. In this way, mainstream responses are not simply complicit with reactionary responses (Connell 1995, 79). He just wants to know how a theory would work for someone.

Therefore, Lord Henry gets them to do it for him. In the case of Dorian, Lord Henry makes him as his object of his own. *It made him a more interesting study. The methods of natural science had always enthralled him, but the ordinary subject-matter of that science had seemed to him trivial and of no import.* (p. 83) Dorian's adoration to him is how he can make the young man a perfect experiment of his whole life theories. He also willingly does anything unconsciously, as Lord Henry talks.

Dorian Gray follows what Lord Henry thinks in the first time of their meeting. It is exactly in Basil's home when Dorian needs to be the object of the

picture Basil works on. Lord Henry talks about how wonderful it is being good looking, in Dorian's case, and young. He speaks with the words that possibly attract Dorian Gray, so the man willingly trusts what he says. After Basil finishes his picture, he shows it to the object of the picture, Dorian Gray. However, the young man was furious. He curses the picture that probably remains good looking and young while Dorian keeps aging and becomes old.

The third trait, authority, is in both Dorian Gray and Lord Henry Wotton. They have the wealth, the class of the rich, and they love arts. They are also in a position that holds such authority in making people consciously or not obeys their command. They can make other people listen to them and following their orders. It makes people respect and adore them or afraid and hate them. There is no in-between.

D.   Aggression

Aggression is an act of defending the thing s/he protects. Aggression is not only the aggression of the politician or military. Wright (1996, p. 86) conceptualizes that work settings dominated by a masculine work ideal are often characterized by 'aggressive displays of technical self-confidence and hands-on ability […] and devaluing the gender characteristics of women' (Peterson, n.d). Both Dorian Gray and Lord Henry have their aggressive behavior.

Here is the example of the aggression of Dorian Gray and Lord Henry Wotton. Dorian Gray shows his first aggression towards Basil Hallward after some chitchat with Lord Henry on youth. *"…Why did you paint it? It will mock*

me some day—mock me horribly!" (p. 42). He cannot accept that his beauty will stay mortal and fade away while the picture will remain young and beautiful. Dorian Gray is then obsessed with making him flawless by following what Lord Henry Wotton thinks and sells his soul on top of that.

> "…If it were I who was to be always young, and the picture that was to grow old! For that—for that—I would give everything! Yes, there is nothing in the whole world I would not give! I would give my soul for that!" (p. 41)

Thus, Dorian already sells his soul without his realization. He does not know that he offers the beauty and youth of his with his soul. Then, Dorian attacks Sybil after the lousy performance of Juliet. He spits some offensive words that bring this miserable lady into death. *"…You are shallow and stupid. My God! How mad I was to love you! What a fool I have been! You are nothing to me now."* (p. 126). The young actress cannot take any harsh words from her love. She thinks that she cannot live with Dorian's love, so she drinks poison to make her less hurt by Dorian.

> Why is your friendship so fatal to young men? There was that wretched boy in the Guards who committed suicide. You were his great friend. There was Sir Henry Ashton, who had to leave England with a tarnished name. You and he were inseparable. What about Adrian Singleton and his dreadful end? What about Lord Kent's only son and his career? (p. 215)

The General Aggression Model (Anderson & Bushman, 2002), prominent among theories of aggression, posits that dispositional variables, interacting with situational and state-driven cognitions and affect, portend risk for aggression. These factors are identified as persons or situations (Cohn et al., 2009). After the

death of Sybil, Dorian's next aggression is toward some people of his class. He feels that they make his life uncomfortable.

Dorian Gray makes the people who mess up with him get discriminated against and become gullible and helpless. Dorian always wins against these men that make them choose to avoid Dorian and his mates. Dorian makes them commit something which makes them tired and afraid of Dorian. They never disturb Dorian anymore. These people exactly know that they do not have the power or authority to attack Dorian back.

Dorian also shows his true self to Basil Hallward then kills him right in front of the evil picture that Dorian has sold his soul to. *Three times the outstretched arms shot up convulsively, waving grotesque, stiff-fingered hands in the air. He stabbed him twice more, but the man did not move* (p. 226). He wants to secure the secret of him selling his soul. As Dorian takes Basil to show his masterpiece, Dorian wants at least the artist to know what happens to the picture. However, hatred immediately comes as Basil starts rambling of sin and prayer. He asks Dorian to ask to confess his sin and pray to God.

Regarding costs and consequences, research in criminology showed how particular patterns of aggression were linked with hegemonic masculinity, not as a mechanical effect that hegemonic masculinity was a cause, but through the pursuit of hegemony (Bufkin 1999; Messerschmidt 1997). To clear the hint of him committing the crime, Dorian asks Alan Campbell, so he wants to help him. He threatens this poor young man with a piece of paper. Dorian writes something that

makes Alan inarguably saying yes. This poor young man even decides to commit suicide after helping Dorian eliminate his proof of murder.

Dorian also gets attack by Sybil's brother, James Vane. He takes his revenge on his sister's death to Dorian. The first time James meets Dorian is about thirteen years later after the death of Sybil. Thus, Dorian skillfully manipulates him using his youth. Dorian tells him that it does not makes sense that he is the man that James is looking for. He still looks young while it is already more than one decade for him to stay this young. Then, Dorian is successful in escaping from this stupid man's revenge.

Lord Henry Wotton shows his aggression with his words. He prefers to argue with people using his perceptive. *"How English you are Basil! That is the second time you have made that observation. If one puts forward an idea to a true Englishman—always a rash thing to do…"* (p. 18). Lord Henry attacks Basil because he disagrees with Lord Henry's perspective about relationships. Lord Henry is always frontal in talking and never hide any of his feelings.

In many environments, male aggression within the face of insults and foul language is a typical way men enact and sustain hegemonic masculinity and forestall themselves to be relegated to subordinated positions (Dolan 2007b). Lord Henry believes that woman is a mere creature who loves matters than minds. He never finds a woman who thinks much. He always finds women who love to show off her property.

> "My dear boy, no woman is a genius. Women are a decorative sex. They never have anything to say, but they say it charmingly. Women represent the triumph of matter over mind, just as men represent the triumph of mind over morals." (p. 70)

The dialogue above is when he attacks Dorian Gray with his wicked thinking when the young man falls in love with Sybil Vane. Although Dorian tries to object Lord Henry's perspective, he could not win over the argument. It ends with Dorian yells at Lord Henry for talking some obvious cruel things. Dorian surrenders and believes that he will tell Lord Henry anything, even if he will do the crime.

Lord Henry also attacks Basil Hallward because he falls too much for his muse of art, Dorian Gray. *"Too much of yourself in it! Upon my word, Basil, I didn't know you were so vain; and I really can't see any resemblance between you,… ,and this young Adonis,…"* (p. 9). It is a feeling of interest. Lord Henry never finds his friend, Basil, so absorb into his feeling that makes him a great artist. So, he needs to find out about Basil's inspiration for art.

Inputs that activate Routes are evaluated through an appraisal and decision-making process that leads to Outcomes (i.e., aggressive or nonaggressive response). The threat to masculinity is a catalyst for aggressive intentions and behavior among men who rigidly adhere to masculine role norms (Cohn et al., 2009). Dorian and Basil show they have the trait of aggression in the novel.

Dorian has aggression to many people. Sybil Vane is the first and then the gentlemen that Basil mentions, the Duke of Berwick, Lord Staveley, Sir Henry Ashton, Adrian Singleton, Lord Kent's only son, and young Duke of Perth. Dorian also attacks Basil Hallward and Alan Campbell. In Dorian's case, it is pure aggression. He attacks them to protect himself. He also attacks to get rid of the

obstacles of his life. While Lord Henry Wotton attacks to maintain his perspective, he also attacks to make them agree with his theory.

E. Technical Competence

This term is usually used in the working field. Thus, technical competence is a term as a skill or knowledge is superior. Hodges (2010) considers males who embody organizationally valued masculine traits, including technical competence (through job skills and academic attainment), could be more likely to receive more massive returns for fatherhood on the idea of their adherence to workplace hegemonic masculinity.

Dorian Gray and Lord Henry Wotton have this skill in them that make people attracted to them. The novel does not conclude any of Lord Henry and Dorian's jobs. At least it shows the trait of their skill in other fields, their hobby. Dorian Gray, in the first place, is a connoisseur of art. Dorian is known for having such a deep interest in art. He loves to visit the opera and theatre. He enjoys the performance.

> "My dear Harry, we either lunch or sup together every day, and I have been to the opera with you several times," said Dorian, opening his blue eyes in wonder. (p. 79)
> "I should like to come to the theatre with you, Lord Henry," said the lad. (p. 45)

Dorian meets Sybil Vane for the first time in a little theatre. He also knows some plays and music. That is why Henry used to ask him to play the piano for him. He definitely not lying to himself when he wants someone to know he is an art or at least dedicated to the art, as what Basil Hallward believes, *"He is all my*

art to me now," said the painter gravely. (p. 19) Furthermore, this one, *"…the one person who gives to my art whatever charm it possesses: my life as an artist depends on him…"* (p. 25).

Dorian knows the play, especially Shakespearean plays. As when he meets Sybil, he adores her for her fantastic acting. Tonight Sybil can be Imogen tomorrow. She can be Juliet. Dorian says that he has the arms of Rosalind around him, and kisses Juliet on the mouth. Thus, Dorian thinks as to how mesmerizing the acting and the performance of the young actress. The theatre might be a miserable place, but the acting is a diamond in the mud. Dorian also loves music. He can play the piano.

> He was an excellent musician, however, as well, and played both the violin and the piano better than most amateurs. In fact, it was music that had first brought him and Dorian Gray together—music and that indefinable attraction that Dorian seemed to be able to exercise whenever he wished—and, indeed, exercised often without being conscious of it. (p. 236)

Dorian even meets Alan Campbell through music, and they become close through it. They used to hang out together to watch opera and play instruments, piano. However, Dorian's behavior makes Alan avoid him as far as possible. Dorian still feels that Alan is his close friend, although they no longer hang out. That is why Dorian is not ashamed of asking the young man to help him after he murders someone.

Dorian Gray still enjoys art. Once or twice a week, he visits an opera or theatre with Lord Henry. Sometimes he also visits by himself. Dorian often plays piano for Lord Henry, especially after his wife leaves Lord Henry. He always asks Dorian to play Chopin as he remembers the man who escapes with his wife can

play Chopin for her. Dorian usually plays it straight away without any response. He just wants to entertain his mate.

Technical competence is a crucial source of masculine power among these men and "doing engineering" is simultaneously "doing" a particular type of technically competent masculinity. Lord Henry Wotton has some kind of obsession towards theory, he always tries to experiment with how people think and do. *It often happened that when we thought we were experimenting on others we were really experimenting on ourselves.* (p. 86) He casually thinks that by experimenting with others, he will know more of himself. His first experiment is Dorian Gray. He loves to know how Dorian might grow.

Lord Henry seems to follow Dorian's growth until the young man's death. This man even focuses on him emotionally. He knows that Dorian already falls for his charm, making him easier in doing what he needs to do now. Dorian is a perfect object for him due to his youth and his beauty. Lord Henry tends to think that this man might be able to reach his standard of thinking. He often takes him to places he knows and blabbers his theory to the young man.

Lord Henry is a professional. He is skillfully great in talking. His way of thinking gains many interests to the people conversing with him, even if the other still cannot accept his perspective on life as Mrs. Vandeleur shows, *"A delightful theory!" she exclaimed. "I must put it into practice."* (p. 62). Yet, there is Sir Thomas, which hardly disagrees with Lord Henry Wotton, *"A dangerous theory!" came from Sir Thomas's tight lips.* (p. 62).

Lord Henry has a somewhat different way of thinking than any other. That is a reason Dorian is captivated by him. He makes Dorian feels that he will know many things about life. While Lord Henry thinks he will gain much by making him as his object of the experiment. Lord Henry has a great skill that makes Dorian follow his theory of life through a book he gives to the young man. Both Dorian and Lord Henry show the trait of the utmost quality as male dominant. Dorian has the competence of his love for art. He shows that he loves art, but he can show his skill in art and music. Dorian acts as innocent in real life, yet he is evil inside. While Lord Henry shows that he is a great scientist, he experiments anyone in his life. He observes them till he sums up into a theory of life that he believes.

CHAPTER IV

CONCLUSION AND SUGGESTION

After analyzing *The Picture of Dorian Gray* using hegemonic masculinity theory, the researcher finally comes to the last part, consisting of a conclusion and suggestion. In this part, the researcher will conclude which deals with the analysis in the previous chapter. The researcher will also suggest the study for the readers, especially for the next researchers who will use the same theory as used in this study.

A. Conclusion

This research finally comes to an end. This research has answered the study's problem, which represents the Hegemonic masculinity in the novel. The first trait that shows is heterosexuality. Dorian Gray has fallen in love with a girl named Sybil Vane and Hatty. Lord Henry Wotton has married a lady named Victoria even in the end, they are already separated. The second is power. Dorian Gray has charming points for his beauty, youth, and sweet talk that can make people fall for him, while Henry has a charming point, which is his unique perspective and a great trait in him.

Third, the authority of Dorian Gray can make people fall using his authority. He has the wealth, the charm, and the brain, while Lord Henry can make people agree to him using his excellent talk. The next is aggression. Dorian Gray has killed some people, not only mentally but also physically. He makes

60

them fall or threatened them. Otherwise, Lord Henry using his knowledge more and more to attack other people. Last, the Technical Competence of Dorian Gray is a connoisseur of art. He loves art. Lord Henry is keen on thinking about something deeply and even experiment until he gets the answer he wants.

B.   Suggestion

The Picture of Dorian Gray is an interesting novel. Many aspects can be analyzed in this novel. Although it is a canon literary work and there is already a bunch of research using this novel as the subject of research, anyone can always use it for recent research with a new theory or finding the hidden things. Along with this study, the researcher suggests to the next researcher analyze the other aspects—moreover hidden aspect—which has not been analyzed. By analyzing the different aspects, it will benefit many people. Nevertheless, if the next researcher wants to analyze *The Picture of Dorian Gray* by the same theory, it does not matter. The next researcher may broaden the previous analysis into a more detailed analysis or seek the lack of this analysis to be added and completed to analyze better using the same theory.

REFERENCES

Barker, Chris. (2007). *Cultural Studies: Teori dan Praktik.* Yogyakarta: Kreasi Wacana

Beynon, John, (2002). *Masculinities and Culture.* Buckingham dan Philadelphia: Open University Press.

Business dictionary online

Butler, Judith. (1990). *Gender Trouble: Feminism and the Subversion of Identity.* New York: Routledge.

Cameron, D. and Kulick, D. (2003). *Language and Sexuality*. Cambridge: Cambridge University Press

Coates, Jennifer. (2007). 'Everyone Was Convinced that We were Closet Fags': the Role of Heterosexuality in the Construction of Hegemonic Masculinity. *Language, Sexualities and Desires: Cross-Cultural Perspectives* Edited by Helen Sauntson and Sakis Kyratzis.

Cockburn, Cynthia. (1985). *Technical competence, gender identity and women's autonomy*. Cahiers du GEDISST (Groupe d'étude sur la division sociale et sexuelle du travail). La qualification, un enjeu des rapports sociaux de sexe?

Cohn, Amy M., Seibert L. Alana, and Zeichner, Amos. (2009). Threat in Men's Perpetration of Physical Aggression Psychology of Men & Masculinity. *American Psychological Association*, 10 (3): 218–224.

Connel, R.W. (2000). *The Man and The Boys*. Los Angeles: University of California Press

Connel, R.W., and Messerschmidt, James W. (2005). Hegemonic Masculinity: Rethinking the Concept. *Gender and Society,* 19 (6): 829-859, Retrieved July 10, 2020, from http://gas.sagepub.com/cgi/content/abstract/19/6/829.

Connell, R.W. (1995). *Masculinities.* Berkeley/LA: University of California Press.

Connell, R.W. (2005). *Masculinities (second ed).* Los Angeles: University Califoria Press

Damiani, Julian. (2016). *Same-Sex Desire, Hedonism, and Struggling Identity in Johann Wolfing Von Goethe's Faust: A Tragedy (1806) and Oscar Wilde's The Picture of Dorian gray (1891).* A thesis of the Graduate School-Camden Rutgers. New Jersey: The State University of New Jersey.

Dean, James J. (2013) Heterosexual Masculinities, Anti-Homophobias, and Shifts in Hegemonic Masculinity: The Identity Practices of Black and White Heterosexual Men. *The Sociological Quarterly,* 54:534–560.

Demartoto, Argyo. (2010). *Konsep Maskulinitas dari Jaman ke Jaman dan Citranya dalam Media.* [Online]. Diakses dari http:// http://argyo.staff.uns.ac.id/files/2010/08/maskulinitas-ind1.pdf.

Donaldson, Mike. (1993). What is Hegemonic Masculinity? *Theory and Society journal*, vol 22 (5).

Ellmann, Richard. (1988). *Oscar Wilde*. New York City: Vintage Books.

Fakih, Mansour. (2013). *Analisis Gender dan Transformasi Sosial.* Yogyakarta: Pustaka Pelajar.

Gardiner, Kegan Judith. (2005). Men, Masculinities, and Feminist theory. Paper published at research gate, 2005. Retrieved June 12, 2020, from https://www.researchgate.net/publication/292890373.

Hearn, Jeff. (2004). From Hegemonic Masculinity to the Hegemony of Men *Feminist Theory*, 5 (1): 49–72, Retrieved July 07, 2020, from www.sagepublications.com.

Herawati, A. et al. (2017). *Individual-Psychology of Hedonistic Lifestyle in Wilde's The Picture of Dorian gray and Fitzgerald's The Beautiful and Damned.* Presented at International Conference on Education and Science (ICONS 2017).

Hodges, Melissa J., and Budig, Michelle J. (2010). Who Gets the Daddy Bonus? : Organizational Hegemonic Masculinity and the Impact of Fatherhood on Earnings. *Gender & Society* 24: 717, Retrieved July 11, 2020, from http://www.sagepublications.com.

Hormat, George. 31 Oktober 2016. http://www.berdikarionline.com/bias-maskulinitas-hegemonik-di-dalam-kasus-jessica-mirna/

Howson, Richard. (2006). *Challenging Hegemonic Masculinity*. New York: Routledge.

Kimmel, M. (2004). Masculinities. In M. K. & A. Aronson (Eds.), *Masculinities: A Social, Cultural, and Historical Encyclopedia* (pp. 503-507). Santa Barbara: ABC Clio.

Kimmel, M., and Aronson, A. (2003). *Men & Masculinities: A Social, Cultural, and Historical Encyclopedia*. California: Santa Barbara

Lim, Y.C. Linda. (2011). Capitalism, Imperialism and Patriarchy: The Dilemma of Third-World Women Workers in Multinational Factories. In *The*

Women Gender and Development Reader second edition (pp 216-229). London, New York: Palgrave Macmillan and Zed Books Ltd.

Lorber, Judith. (2010). *Gender Inequality: Feminist Theories and Politics.* Oxford: Oxford University Press.

Meyer, Elizabeth J. (2007). Masculinities on The O.C.A Critical Analysis of Representations of Gender. In Donaldo Macedo & Shirley R. Steinberg (Eds.), *Media Literacy: A Reader* (454-462) New York: Peter Lang.

Morrell, R., Jewkes, R., and Lindegger, G. (2012). Hegemonic Masculinity/Masculinities in South Africa: Culture, Power, and Gender Politics. *Men and Masculinities.* 15 (1): 11-30, Retrieved July 9, 2020, from http://jmm.sagepub.com.

Mosse, Julia C. (2003). *Gender dan Pembangunan*. Yogyakarta : Pustaka Pelajar.

Mula, Rick. (2015). Hegemonic Masculinity and Reproductive freedom. *Tennessee Journal of Race, Gender, & Social Justice*. vol 4:2.

Murphy, Peter F. (2004). *Oxford Readings in Feminism: Feminism and Masculinities*. New York: Oxford University Press.

Oxford dictionary

Pearson, Hesketh. (1960). *The Life of Oscar Wilde*. United Kingdom: Penguin Books.

Peck, John., and Coyle, Martin. (1993). *Literary Terms and Criticism*. London: The Macmillan Press LTD.

Piso, Danielle R. (2016). *Victorian Representations of Crime and Masculinity: Arthur Conan Doyle's The Sign of the Four and Oscar Wilde's The Picture of Dorian gray*. Netherland: Utrecht University.

Safa, S. and Sokhanvar, J. (2018). The Impact of Psycho-ideological Hero: A Žižekian Study of Oscar Wilde's The Picture of Dorian Gray. *International Journal of Applied Linguistics & English Literature*, 7 (6): 18, retrieved July 4, 2020, from www.ijalel.aiac.org.au.

Sastryani, S. (2007). *Glosarium, Seks dan Gender*. Yogyakarta: Carasuati Books.

Spencer, Herbert. (1976). *The Origin of Sosiology*. Oxford.

Sturgis, Matthew. (2018). *Oscar: A Life* . London: Head of Zeus Ltd.

Sultana, A. (2012). Patriarchy and Women's Subordination: A Theoretical Analysis. *Arts Faculty Journal*, 4: 1-18, Retrieved June 27, 2020, from https://doi.org/10.3329/afj.v4i0.12929.

Weedon, Christ. (1989). *Feminist Practices and Post Structuralist Theory*. London: Blackwell.

West, Candace & Zimmerman, Don H. (1987). Doing Gender. *Gender and Society journals*. 1 (2): 125-151, Retrieved June 20, 2020, from https://journals.sagepub.co.

Wilde, Oscar. (2019). *The Picture of Dorian Gray English Classics ed.* Jakarta: PT. Gramedia Pustaka Utama.

Wyrod, Robert. (2008). Between Women's Rights and Men's Authority Masculinity and Shifting Discourses of Gender Difference in Urban Uganda. *Gender & Society*, 22 (6): 799-823.

Yuliani, Sri. (2004). Pengembangan Karir Perempuan Di Birokrasi Publik; Tinjuan dari Perspektif Gender. *Jurnal Pust Studi Pengembangan Gender UNS No. 16 Tahun XIV Tahun 2004*.

Zhang, Yan. (2016). From Self-identification to Self-destruction—A Mirror Image Interpretation of Dorian Gray's Psychic Transformation. *Journal of Language Teaching and Research*, 7 (2): 377-381.

CURRICULUM VITAE

Zumrotus Sholichah, a girl born 20 years ago, on August 5, 1998. The second of four children of Aaron and Oemi. After receiving her eleven-year education at the Ma'arif NU Al-Hikmah Institute located in small village, Kalidawir village, she then moved to Malang to end his high school at SMA Al-Rifa'ie and continues to a higher education, precisely at Department of English Literature UIN Maulana Malik Ibrahim Malang. She joined UAPM INOVASI (2017-2020). She loves to join the discussion but she hardly write in term of journalism.