



**THE CRISIS OF MASCULINITY AND MASCULINE VIOLENCE IN  
CONTEMPORARY BRITISH NOVELS: A *CLOCKWORK ORANGE*  
AND *TRAINSPOTTING***

**Zeliha KURUDUCU**

**June 2019  
DENİZLİ**

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AND *TRAINSPOTTING***

**Pamukkale University  
Graduate School of Social Sciences  
Master's Thesis  
Department of English Language and Literature**

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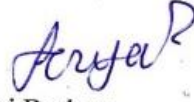
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**June 2019  
DENİZLİ**

## YÜKSEK LİSANS TEZİ ONAY FORMU

Batı Dilleri ve Edebiyatları Ana Bilim Dalı İngiliz Dili ve Edebiyatı Bilim Dalı öğrencisi Zeliha KURUDUCU tarafından Prof. Dr. Mehmet Ali ÇELİKEL yönetiminde hazırlanan "The Crisis of Masculinity and Masculine Violence in Contemporary British Novels: *A Clockwork Orange and Trainspotting*" başlıklı tez aşağıdaki jüri üyeleri tarafından 27.06.2019 tarihinde yapılan tez savunma sınavında başarılı bulunmuş ve Yüksek Lisans Tezi olarak kabul edilmiştir.



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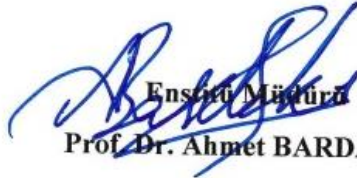


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Zeliha KURUDUCU

A handwritten signature in blue ink, appearing to be 'Zeliha KURUDUCU', written over the printed name.

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## ABSTRACT

### THE CRISIS OF MASCULINITY AND MASCULINE VIOLENCE IN CONTEMPORARY BRITISH NOVELS: *A CLOCKWORK ORANGE* AND *TRAINSPOTTING*

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In the last decades there is an interest in masculinity. Now, as in the past, the term ‘man’ and ‘woman’ affirm various old myths some of which are valid today. However, fresh definitions of femininity and masculinity keep on appearing. The notion of masculinity and femininity, like the notion of gender, is fluid and flowing. As influenced by any situational, and time-dependent changings, much of the gender studies are picked up again by the scholars offering many theories and methods with renewed perspectives. Thus, the image of man and woman is (re)constructed on academic discourses, in cinema and literature repeatedly.

Portraying how the notion of masculinity is constructed and pictured in literature, in this study two contemporary British novels are investigated. These novels are *A Clockwork Orange* by Anthony Burgess and *Trainspotting* by Irvine Welsh. The crucial point here is the role of power and violence that associate with any identity construction and identity crisis. Such a link in the novels is depicted vividly in both novels. The reader is surrounded with the manifestation of perennial power and violence of the males for the construction of a stable identity or the destruction of any structured one. Much of the experienced problems come from the relation between the notion of gendered identities and power dynamics. By locating any version of masculinity, it is seen that they emerge with a crisis and/or lead to a crisis. The complexity hinges from here and it seems unsolved. The natural outcome of this study is the fact that any choices made by the individuals are problematic and illusionary.

**Keywords:** Identity, power, violence, crisis, masculinity

## ÖZET

### ÇAĞDAŞ İNGİLİZ ROMANLARINDA ERKEKLİK KRİZİ VE ERKEK ŞİDDETİ: *OTOMATİK PORTAKAL* VE *TRAINSPOTTING*

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Son yıllarda erkeklik çalışmalarına bir ilgi vardır. Geçmişte olduğu gibi, şu anda ‘erkek’ ve ‘kadın’ kavramları, bir kısmının bugün de geçerliliğini koruduğu çeşitli eski mitleri onaylar. Fakat, kadınlık ve erkekliğin yeni tanımları da ortaya çıkmaktadır. Erkeklik ve kadınlık kavramı, toplumsal cinsiyet kavramı gibi, akışkan ve geçirgendir. Duruma ve zamana bağlı herhangi bir değişiklikten etkilendiği için, cinsiyet çalışmalarının büyük kısmı birçok teori ve yöntem sunan bilim adamlarının yeni bakış açıları ile tekrar bir araya getirilmektedir. Bu yüzden, kadın ve erkek imajı, akademik söylemlerde, sinema ve edebiyatta sürekli yeniden kurgulanmaktadır.

Erkeklik kimliğinin edebiyatta nasıl inşa ve resmedildiğini göstermek için bu çalışmada iki çağdaş İngiliz romanı incelenmiştir. Bu romanlar Anthony Burgess tarafından yazılan *Otomatik Portakal* ve Irvine Welsh tarafından yazılan *Trainspotting*’dir. Burada önemli olan nokta ise herhangi bir kimlik inşası ve/ya kimlik krizinde şiddetin rolüdür. Her iki romanda da böyle bir bağlantı oldukça canlı olarak tasvir edilmektedir. Okuyucu bir kimliğin inşası veya yapılandırılmış olan herhangi birinin imhasına yönelik erkeklerin kesintisiz güç ve şiddetlerinin tezahürleri ile sarıp sarmalanmıştır. Yaşanan problemlerin büyük çoğunluğu, cinsiyetli kimlik kavramları ve güç dinamikleri arasındaki ilişkiden gelmektedir. Herhangi bir erkeklik tanımlaması yapıldığında her birinin bir krizle ortaya çıktığı ve/ya bir krize neden olduğu görülmektedir. Karışıklık buradan gelmekte ve henüz çözülmemiş görünmektedir. Bu çalışmadan çıkan doğal sonuç ise; bireyler tarafından yapılan bütün seçimlerin sorunlu ve yanıltıcı olduğu gerçeğidir.

**Anahtar kelimeler:** Kimlik, güç, şiddet, kriz, erkeklik

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## INTRODUCTION

The main aim of this thesis is to analyze the crisis of masculinity and masculine violence in two contemporary British novels: *A Clockwork Orange* (1962) by Anthony Burgess and *Trainspotting* (1993) by Irvine Welsh.

Therefore, in the first chapter of this thesis the theory of masculinity is analyzed in detail. For providing a critical approach to the form of masculinity, the theory of gender is also used in this chapter. However, perhaps, from the perspective of many studies, only a series of analysts' viewpoints are explored. Here, Pierre Bourdieu, Tim Edwards, Raewyn Connell, Michael Kimmel, Judith Butler and Michel Foucault are more widely expressed with some of their specific studies on the subject masculinity.

Regarding to the aim of this study, one major interest in chapter one is how the formation of masculine identity is constructed in a society. For drawing a vivid picture, some research questions discussed in this chapter will be the following: How gender and sexuality are defined? Is gender identity a kind of social construction? If so, how? Does this mean that human beings are free to choose their own gender? With these questions in mind, the second half of this chapter introduces the various discussions on defining masculine identity as a social construction.

Another interest is how and why the so-called masculine identity crisis emerges in the world of male heroes regarding to their life experiences in both novels. So, a detailed outline is given on the issue of identity crisis and men's responses to the crisis with most important contributions of Michael Kimmel.

At this point, the following parts of chapter one, the concept of power both in traditional and Foucauldian terms are also applied in this study. Here, the major focus is in what role the male hero's own choices and their relation to state power dynamics plays in the process masculine identity construction and identity crisis and how these are formed in the mind of the human subject. This means that Michel Foucault's discourse of power and knowledge are added to the analysis of masculinity and violence power relation at the end of chapter one. Indeed, the intention here is to present that it is possible to discuss multiple ways of power that operates on every human being.

Furthermore, in the second chapter *A Clockwork Orange* and in the third chapter *Trainspotting* will be analyzed with some concrete quotations from the novels and with supporting theoretical background in order to present the focus on how the masculine identity and violence are (de)constructed in the life of fictional characters.

As both novels deal with very significant themes such as the challenging relationship between individual and the state, the power dynamics among society and its members, the manifestation of violence and possible destruction. Thus, the inter-relation between violence and masculinity and in turn the questions of masculine identity construction as well as the possibility of identity crisis all give a spin to deconstruct *A Clockwork Orange* and *Trainspotting* in the laboratory of masculinities.

The first novel *A Clockwork Orange* was written by Anthony Burgess. Anthony Burgess was born in Manchester, England in 1917 and was educated at Manchester University. He lived in many different places including Malaya, Monaco, Italy and the United States. He was a novelist, playwright, poet and linguist. He wrote thirty-three novels, three symphonies, more than 250 other musical works and many essays. He died in London, England in 1993. His worldwide known work is his grotesque novel *A Clockwork Orange* that he began writing in the early 1960s. It is his most influential work which has had a huge impact both on literature and on visual arts such as cinema and theatre.

The novel portrays the life experiences of the individuals in England of the period when Burgess returned from Malaya. In those years, a new youth culture was beginning to emerge, with pop music, milk bars, drugs and Teddy Boy violence in Britain. It seems that Burgess was interested in this emergence of a world that had not existed in his own youth, and he pictured the world of Mods and Rockers when he created Alex and his droogs<sup>1</sup> as a gang with a pretentious fashion style, grotesque environment and ultra-violent images.

Remembering his memories about Manchester, Burgess writes, 'It was an ugly town and its proletariat could erupt in ugly violence', and recalls being set upon by a feral gang: Rugged boys in gangs would pounce on the well-dressed, like myself, and

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<sup>1</sup> Droogs coined by Anthony Burgess in *A Clockwork Orange*, alteration of Russian drug 'friend'.

grab ostentatious fountain pens.<sup>2</sup> On the other hand, the title of the novel, *A Clockwork Orange*, is derived from, as Burgess claimed:

a phrase which I heard many years ago and so fell in love with, I wanted to use it [as] the title of the book. But the phrase itself I did not make up. The phrase “as queer as a clockwork orange” is good old East London slang and it didn’t seem necessary to explain it. Now, obviously, I have to give it an extra meaning. I’ve implied an extra dimension. I’ve implied a junction of the organic, the lively, the sweet — in other words, life, the orange — and the mechanical, the cold, the disciplined. I’ve brought them together in a kind of oxymoron.<sup>3</sup>

So, it seems that Burgess’ past life images of Manchester with violence and crime, his interest in new youth cultures and his life-long influences from the literature with the combination of his genius in linguistics, *A Clockwork Orange* was born.

The novel is written in three parts. Each part has six short sections.<sup>4</sup> It opens with a question<sup>5</sup> of fifteen-year-old Alex, a leader of a vicious teen gang in futuristic London. Alex narrates his story from the Korova Milk bar in which he drinks drug-laced milk with his droogs Pete, Georgie, and Dim. Alex and his friends “engage in drug-fueled orgies (milk spiked with narcotics is the drug of choice), and their random acts of brutality—particularly against defenseless people— are detailed with enjoyment in Burgess’s made-up slang Nadsat.<sup>6,7</sup>

Throughout the story, for Alex it seems, it is the world of violence, and brutality that drags him to act violently or/and operates on him. The reader follows the transformation of young Alex’s violent lifestyle into the one which is already determined in a traditional modern society. The final chapter of the novel is redemptive, with Alex growing up and renouncing his old experiences of his own accord. He concludes his story with these lines: “brothers, as I come to the like end of this tale. And all it was, was that I was young. But now as I end this story, brothers, I am not young no longer, oh no. Alex like groweth up, oh yes” (Burgess: 2011, 140). Alex interprets this process as a form of growth and disidentification with violence that embodied his earlier attempts for self-discovery.

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<sup>2</sup> [www.anthonyburgess.org/a-clockwork-orange](http://www.anthonyburgess.org/a-clockwork-orange)

<sup>3</sup> [www.anthonyburgess.org/a-clockwork-orange](http://www.anthonyburgess.org/a-clockwork-orange)

<sup>4</sup> The penultimate chapter, is used to conclude the American edition of the novel.

<sup>5</sup> Alex directs a question to the reader: “What’s it going to be then, ey?” (1).

<sup>6</sup> Nadsat is a fictional register or argot used by the teenagers in *A Clockwork Orange*.

<sup>7</sup> <http://www.britannica.com/topic/A-Clockwork-Orange-novel>

The second novel *Trainspotting* was written by Irvine Welsh. Irvine Welsh was born in the great city of Edinburgh, Scotland in 1958. He is a novelist, playwright, short story writer and a film director. He is not only a successful writer but also, he is one of the most influential in the contemporary world. Most of his works serve as dramatic examples of the Scottish literature. Even his fictional studies may not directly be political but nonetheless they present a journey from Scotland's socio-political and cultural conditions to the daily life of individuals on the streets, neighborhoods, and pubs. The much-acclaimed work of Welsh is his popular novel *Trainspotting* which was first published in 1993. When the novel came into public view, Irvine Welsh shot to fame. Even though *Trainspotting* is a fictional work, it is a novel that projects the earlier life-cuts of Welsh. He states that:

It was a book I could only write at a certain point in my life. I started it properly when I was thirty, looking back on my life at around 22, 23. It seemed a long way in the distance by then, because I was living in a very different way. I think when you've been fucked-up you want to understand why, what your frame of mind was, and more importantly, what the points of transition were. I think that the Renton character in the book was probably closest to my mindset at the time.<sup>8</sup>

It also takes a perfect picture of the socio-political life of Ireland and its individuals getting stuck in their life with lots of turmoil, anger, violence and addictions. The novel captivates the life experiences of young Scottish junkies who have the desires to run away from the tightness in life they have like characters in *A Clockwork Orange*. However, the characters here do not prefer to commit overt violence towards others. Mostly, they prefer to use the violence in their hands only towards themselves. The refusal of the life and the system that they have been entrapped in does not manifest itself by vandalizing the environment and people around as in *A Clockwork Orange* whereas their disagreement with life and the system reflects itself seemingly through the destruction of their bodies. The destruction is done with the aid of many kinds of addictions including drugs, sex, alcohol and violence.

*Trainspotting* is written in seven sections and tells the life stories of five Scottish junkies: Mark Renton, Francis James Begbie, Tommy Mackenzie, Simon 'Sick Boy' Williamson, and Danny 'Spud' Murphy. The short stories of each section are narrated by a different character and the hero of the novel, Mark Renton, moves around in a

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<sup>8</sup> [www.irvinewelsh.com](http://www.irvinewelsh.com)

marginal life with his friends and confronts the transformation in his personal history. In the conclusion, Renton, the narrator of this chapter, tells the reader what he exactly thinks and choses for his life soon and frees himself from all with a new life in Amsterdam.<sup>9</sup>

In this study, after analyzing these two most popular British novels it can be proved that masculine identity is a socially constructed identity formation in its essence. On the other hand, both novels portray the power dynamics in the system and its manifestations thorough violence and destruction on self and others vividly. As an outcome of the represented power dynamics in these two stories, the individuals who experience a life full of despair, anger, anxiety and fear are dragged into the territory of crisis and losing their place in life. By satirizing the ultra-violence and ultra-addictive behaviors of the characters in the world of fiction, both Burgess and Welsh portray to the reader how the choices of the human subject are (de)constructed within the same power dynamics in the world of real life. Thus, *A Clockwork Orange* and *Trainspotting* touch the realities of the world and the human subject in a very humorous way.

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<sup>9</sup> The statement is a reference to Renton's final speech in the final chapter. He says "now, free from them all, for good, he could be what he wanted to be" (430).

## CHAPTER I

### DEFINING MASCULINITY AS A SOCIAL CONSTRUCTION

#### 1.1. Gender and Sexuality

##### 1.1.1. Gender Identity as a Social Construction

To think about human beings is to think about society as well as culture. As thinking about gender is inseparable from thinking about society and its living culture, by focusing on the origins of these two primary concepts: society and culture, it becomes easier to define the term gender. Indeed, society and culture are the human-made formations constructed as much as practiced by its individuals. Therefore, both are real things though not absolute. They are the tools to make life easier for human beings as social species in the world. What about gender? Is gender, like the concepts of society and culture, an absolute or fictitious reality? The aim of this section is to answer this question.

Indeed, there has been a ground-breaking collection of gender studies that framed its analysis of any kind of gender identities including men, women, gays, lesbians and transgenders in terms of gender theory. After having articulated some of the specific definitions of gender more widely, it is worth spelling out some of the primary analysts' studies on the subject that support the specific idea that gender is the construct of society. So, going through this section, the often-uncertain relationship between gender and its socially constructed nature is explored and illustrated in detail. The analyses enable to discuss the social construction of gender identities from a variety of theoretical perspectives. However, perhaps, from the perspective of many studies, a series of analysts' perspectives is explored with showing some of their studies on the subject. Here, Raewyn Connell, Tim Edwards, and Pierre Bourdieu are more widely expressed with some of their specific claims and concerns on the term 'gender', and its relation to sexuality, and identity. The key concepts, body and power, are also applied to the discussion on the construction of gender identities in this section.

One of the scholars who studies gender is Raweyn Connell. Significantly, most of the analyses of Connell in his books seek the existence of gender and its dynamics on a social and personal scale. In his book *Gender* (2009), he shares some of the gender definitions defined by the scholars such as Judith Butler, Pierre Bourdieu, etc. The ones detailed here are:

Gender is not something we are born with and not something we have, but something we do - something we perform - a matter of the social relations within which individuals and groups act - a sexually characterized habitus. However, in its most common usage, then, the term gender means the cultural difference of women from men, based on the biological division between male and female (2009: 10).

He is of the belief that even if it is in recent history that gender has started to be examined as a category in human sciences, but now it is almost everywhere. In assessing the invisible place of gender in daily life, Connell asserts that “in everyday life, (we) take gender for granted. (We) instantly recognize a person as a man or woman, girl or boy. (We) arrange everyday business around the [this] distinction (2009: 5).

He highlights that most of the social arrangements that have been encountered daily include various unconscious behaviors and practices without any specific concern or understanding of their origins as a matter of socially pre-determined patterns. He continues his discussion by concluding how “these arrangements are so familiar that they can seem part of the order of nature” (2009: 5). For him, human beings are mostly influenced by these arrangements which are not something that they experience directly. He claims that (our) “senses are not well tuned to these patterns as they occur over time and across persons. Indeed, many of these patterns are well recognized, named, and attend to” (Burke Peter J. and Stets Jan E., 2009: 5). More directly, they enter the daily lives, everyday languages, and practices as if they were the natural tendencies of human. Yet, they are all there serving for the organization and order of a society or a division among them. Whether doing them willingly or not, if a person wants to become a member of society, feel the sense of belonging to a group, and live a full life, clearly, it is necessary for him/her to follow up all the determined patterns from beginning to the end of the life course. Here, such a life process is often identified as the development of gender identity by Connell (2009: 7). Most of his works arguably highlight all dimensions of the process, however, he has an often-acknowledged concern with understanding or perceiving the development of gender identity as a matter of social



process. Therefore, Connell is of the belief that gender identities categorized as masculine and feminine are the arbitrary categories simply imposed from outside, by social norms or pressure from authorities. Human beings construct themselves as masculine and feminine. They claim a place in gender order- or respond to the place (we) [they] have been given- by the way (we) [they]conduct (ourselves) [themselves] in everyday life (2009: 6).

However, the significant and problematic point here is the different categorization of gender basically as male and female. Indeed, the social categorization of individuals as male and female has its essence primarily in the anatomical differences between the sex organs of man and woman. Shortly, sex organs and differences are the roots of the idea. It is, therefore, important for Connell to explain the biological differences between the sexes or the male and female bodies. Moreover, the practices and behaviors that are operated on the male and female bodies are Connell's other concern accordingly. Significantly, the terms 'body', 'identity' and 'pre-determined practices' and their indistinguishable relationships are commonly articulated in his studies. Moreover, as such a categorization leads to an unequal distribution of power among individuals in any domestic and social space (mostly highlighted on the following section), the term 'hegemony' is also one of his major focus.

Clearly, the fundamental idea of Connell is that gender identity, constructed as a relationship among sex, gender, a sexual practice can be identified as the cultural interpretation of sexual difference between men and women. Therefore, it is important to go into the depths of the ongoing questions. These are:

What it means to be a man, or a woman and how to become that man and that woman. It seems that they are "not a pre-determined state. It[they] is[are] a becoming, a condition actively under construction" (Connell, 2009: 5). In his book *Gender*, Connell draws his attention to Simon de Beauvoir's critiques sharing with Beauvoir's well-known saying "One is not born, but rather becomes a woman" (2009: 5). Connell's addition to these lines below summarizes the idea that gender identities are socially constructed and fictitious realities. And, he adds that though the position of women and men are not simply parallel, the principle is also true for men: one is not born masculine but has to become a man (2009: 5).

Akin to Raweyn Connell, another significant outlook on the subject gender is taken by Tim Edwards who clearly extends a various amount of approaches related to men's studies. His primary studies include gender studies, mostly analysis of

masculinity returning to the territory of social or cultural theory. Thus, his major thematic discussions on the canon provide an essential reading on the study of sociology, gender and culture. He has, in many ways, a convincing and cogent analysis to explain these key topics. Edward's way of theorizing the issues to understand the represented topics are almost entirely at one with that of Connell.

Edwards explores the second wave of the masculinity in his book *Cultures of Masculinity* (2006) to have a more satisfactory analysis of the subject. He recalls some of the most popular scholars here including R. Connell, M. Kimmel and J. Hearn who are more overtly drifting towards the territory of post-structuralist theory in their works. Edwards asserts that "many of the studies of cultural texts are relatively positive in their emphasis, whether more overt or covert, on the sense of artifice, flux and contingency concerning masculinities" (2006: 3). However, regarding some points, he claims that the works on gender and masculinity studies are "limited and seemingly a bit reactionary, or at least with ongoing commonsense, have a tendency to see masculinity as something that is, has always been, and always will be, coming from the men's testicles" (2006: 3). These reviews lead him to a comprehensive analysis of the canon including a variety of the selected topics, various perspectives and theories of primary analysis from being traditionally sociological to a series of more contemporary ones.

Significantly, in order to explore the sex-role structure and the sex role learning process, like Connell, Edwards is heavily informed by Antonio Gramsci and his work on cultural hegemony. He is full of the idea that gender and more specifically masculinity as a social concept has its roots in sex role learning, social control and socialization process of the human species in society. The core of Edwards' perspective is that the sex-role structure here is too hegemonic and has a great control over race, class and any kind of sexuality. In the meantime, he returns to second-wave feminism to analyze the hegemonic structure of the sex role theory. Mostly, he draws on Connell's comprehensive works on hegemonic masculinity where he attempts to theorize the concept. Edwards' considerations would seem to make clear that his analyses on the sex role structure lead him to go down the road of power and violence concepts too. Attempting to explore these themes, he has more of a shifting voice which is to some extent somewhat political. Here, he attempts to provide an expanded research on "power and its complex and polyvalent meanings and operations" (2006:2). In his work *Cultures of Masculinity*, he claims:

The primary sex-role paradigm exposed in the first wave of studies was the most hegemonic and therefore dominant set of masculinities exerting influence, control and power over other more oppressed masculinities, particularly those commonly associated with the vectors of race, class and sexuality (2006: 2).

Edwards is of the idea that the sex role theory has some limitations as it mostly draws its attention to the White Western middle-class men and excluding the conditions of the other. From this perspective, he concludes:

Consequently, black, working class and gay men and masculinities were seen to be subordinated to, and perhaps even exploited by, hegemonic White, middle class and heterosexual men and masculinities. As a result, the second wave studies of masculinity are concerned, more than anything else, with *power* and its complex and polyvalent meanings and operations (2006: 2).

And he states that his main aim in his studies is to the partiality and the limitations of the study gender, sexuality and particularly, masculinity.

In addition to studies of Connell and Edwards, the other significant contribution on the study of gender is made by Pierre Bourdieu. To consider Bourdieu's *Masculine Domination* (2002), it is very clear to comprehend that gender is 'a sexually characterized habitus' and it appears as a natural social organization. Despite this reality, however, gender "appears as the grounding in nature of the arbitrary division which underlines both reality and the representation of reality and which sometimes imposes itself even on scientific research" (2002: 3). Indeed, the most significant focus in Bourdieu's analysis is that how the symbolic identification of individuals regarding their sexual difference manifests the reality that gender is something natural and absolute truth. The theme power which leads a privileged opportunity especially for man, is his other major concern. Because for him, indeed, the domain of others, or shortly, the power on others with a mythic vision of the world is the root of the fictitious realities about gender. What 'vision' signifies here with Bourdieu's definition is a 'mythic vision of the world' rooted in the arbitrary relationship. This relation results from purely symbolic channels of communication and cognition (more precisely, misrecognition), recognition, or even feeling. This extraordinarily ordinary social relation thus offers a privileged opportunity to grasp the logic of the domination exerted in the name of symbolic principle including a variety of proponents that are necessarily, "a language, a lifestyle (or a way of thinking, speaking and acting)", a ritual, a norm. These areas articulated here are holding the "symbolic dimension of male domination"

(2002: 2). From this perspective, it not wrong to claim that gender is one of the most dominant symbolic, mythic concepts which gives a privilege to some people, especially men, but not all the human beings. At this point, the role of body as it defines the gender identities based on sexual differences is another primary concern which defines the gender categories accordingly. Or, more directly, Bourdieu claims that “the social world constructs the body as a sexually defining principles of vision and division” (2002: 11) which leads to define the gender identities and creates problems in the matrix of power dynamics in any society at any time.

Perhaps, the sexual divisions between man and woman are forced to experience so many ups and downs during their lifetime as a name for being a male and female and for the sense of belonging to society. That is why, for the development of these two dominant gender identities are constituted so many practices, rituals, expectations that men and women have to encounter with. What is interesting or at least significant is the sense that men and women are drawn to live up to the roles that have been forcefully thrust upon them by the society they live in. However, all these not only lead them to struggle for finding out their positions in that society but also the sexual division causes inequalities. Either way these are mostly painful experiences. Though men in general benefit from the inequalities of the gender order compared to women, they do not benefit equally. Indeed, many pay a considerable price and do not follow the required patterns in gender order such as gays, lesbians etc. Perhaps, partly due to not following the pre-determined and dominant roles, the ones who are mostly referred to as the outsiders encounter with the subordination (as seen in characters’ life, discussed in chapter two and three).

To summarize, these three scholars’ perspectives often have a similar concern with understanding and perceiving gender identity as a matter of symbolic manifestation grounded in the nature of the arbitrary setting. The root of Bourdieu’s term ‘vision’ or Connell’s term ‘fictional’ is indeed of the idea of looking at the subject and coming to the point that gender differences result from simply biological differences of the bodies. Yet, the main point of the problem is according to three of the quoted scholars here, coming from the mythic vision about the gender subject, which is something too fictional, but painfully real. From all these concerns, one can come to the point:

To notice the existence of gender order is easy; to understand it is not. Conflicting theories of gender now exist, and some problems about gender are genuinely difficult to resolve. Yet we now have a rich resource of knowledge about gender, derived from decades of research, and a fund of practical experiences from gender reform (Connell, 2009:4).

## **1.2. Defining Masculinity and Crisis**

### **1.2.1. Masculinity**

Likewise, the discussion of Women's Liberation, "the exhaustion on sex role theory had left the discussion of Men's Liberation stranded. New beginnings of research on masculinity were made in the mid-1980s, linking gay theory and feminist gender analysis." (Connell, 2009: 43). Ultimately, then, the idea of critical studies on men has developed and been called men's studies. As most of the philosophical writings that emphasize the fragility of all identity categories, and saw gender as, in principle, fluid rather than fixed. Thus, it is a bit complex to conceptualize what the concept of masculinity is, how masculine identity is constructed and practiced in the realm of social order. Indeed, all the ambiguities and the challenges to theorize the term, it is more directly alive in daily life. As Edwards restates Richard Dyer's sayings in his book *Cultures of Masculinities*: "masculinity is a bit like air- you breathe it in all the time, but you aren't aware of it much" (2006: 8).

Indeed, in the studies of men and the critique of men, there are social, cultural, biological and psychological approaches. Some scholars focus on their discussions under the social science and sexual politics. In fact, their points are traditionally sociological but not cultural. Yet, some others highly focus on the most contemporary topics that are mostly cultural and influenced by media studies, post-structural and gender theories. These scholars pay attention to the debatable issues: performativity, sexuality, normativity etc. The most common theme for them is the men's representation on media, art, literature, fashion and cinema. However, due mostly to the influence of the gender theory, the discussions chosen in this section are slightly more sociological. At this point, the claims of Raywen Connell and Tim Edwards are mostly presented with a brief historical background of the emerge of the masculinity studies.

Firstly, the concept of masculinity certainly seems to have more than one kind of definition. Connell in his book *Masculinities* (1995) focused on three different

definitions of masculinity. One is the essentialist definition that defines the concept as an opposing counterpart of femininity. On the one hand, regarding the positivist social science, the concept of masculinity is defined under “the logical basis of masculinity/femininity scales in psychology, whose items are validated by showing that they discriminate statistically between the group of men and women” (1995: 69). The normative definition of masculinity shows the differences between man and woman and suggests a way: “masculinity is what ought to be” (1995:70). Different from all these definitions, semiotic approaches define the concept via a symbolic system. Masculinity means not-femininity. Yet, in all these definitions Connell states that “rather than attempting to define masculinity as an object (a natural character type, a behavioral average, a norm), (we) need to focus on the process and relationships through which men and women conduct gender lives” (1995:71).

On the other side, Edwards states that it is possible to call a different model of masculinity studies. One of his main considerations is the studies of masculinity and sex role structure. This brief consideration gives the idea of how masculinity is socially constructed, and that its roots all come from sex role learning, social control and socialization process of human being in the changing world. Edwards seems to put his focus on the hegemonic structure of the masculinity by categorizing it as the first wave masculinity. He underlines that the sex-role structure is limited theoretically as it mostly draws its attention to the white western middle-class men and exclude the conditions of black, working class or gay.

In addition, sharing to the ideas of Edwards on sex-role structure, in the article *Men and Feminism*, Calvin Thomas his argues: “sexology is not the objective observation of immutable natural fact that it pretends to be but is, in fact, an ideological fiction” (Plain G. and Sellers S., 2007: 187). The word fiction here, by its definition is not real. However, even fiction is not real, it still exists and functions in every aspect of human life. Related to this fiction, scholars unravel the ‘masculine mystique’ and reveal various dimensions of men’s position in society and their relationships with women and with other men (Kimmel M. and Messner M. 2010: 9). Not genderless but gendered men that means the transformation of sexual identity of man from male into masculine. The crucial point here is the whole discussion conducted by the critics agrees on how these processes are both limiting (cannot be fully practiced) and harmful to men’s psychological and physical health. Most fundamentally, the primary sex-role structure

discussed in the study of Edwards is classified as hegemonic and has a great control over race, class and sexuality. It is easy in this framework to recognize that the interaction between gender, race and class welcomes not one but multiple masculinities: black as well as white, working class as well as middle-class.

On the other hand, “the concept of hegemony”, derived from Antonio Gramsci’s analysis of class relations, refers to the cultural dynamic by which a group claims and sustains a leading position in social life” (Connell, 2009: 77). To paraphrase Connell, this type of masculinity can be identified as a kind of gender practice that provides a dominant position of men over women and any kind of subordinated identities in terms of gender, race, ethnicity or class and enables the continuity of patriarchy.

Following on from this perspective above, another crucial consideration is the studies of masculinity and its relation to the concept of power. The shifting voice is a bit more political and some pro-feminist authors and their discussions within general analyses are given too. The focus here is on the critique of men and men’s power and control over women and the other. In general terms, locating men’s power and domination for men’s desire functions to provide the structural control within patriarchy. The relation between men and power may also be structured in ways that transform from personal to any social dimensions. Clearly, “making sense of men necessitates placing men in a social context. This entails considering men’s power relations to” (Hearn, 1998: 3) any subordinated individual in this social context. To paraphrase the statement, men’s identity usually includes an acceptance of that basic power relations (1998: 3). To confirm being a boy and then being a man as well as being accepted as a boy then as a man is only possible through the acceptance of that power. In fact, the power of men occurs as a dialectical social phenomenon. That means men’s use of power on others takes place both in private and social spaces. It is so clear that the act of power and discussion about it are both constructions of masculinities. And the construction of men in social arenas are ranging from families, schools, workplaces, media, sports, and politics. Obviously, men are supposed to be powerful both in their personal and social life scale. Furthermore, both interpersonal and structural violence are the specific elements to provide power and the use of power for men.

Even in all these relations, the concept of power and its place within the social frameworks are not explained satisfactorily. Perhaps, not surprisingly, such a relationship is always a link to the uncertainty, complexity but indeed has thorough-going dynamics in a world of men as well as the world of women highly dominated by men.

However, according to the empirical findings of McClelland, when men are not powerful, they often compensate for their lack of power or seek an “alternative to obtaining social power” (Kimmel M. and Messner M. 2010:161). It is therefore important to refer to the term paradoxical masculinity which is depicted in *Men's Lives*. A noteworthy definition of the situation is that “men's power and men's lack of power in and outside world, putting the men into the line of a paradoxical masculinity” (2010: 162). As a result, “the crises of masculine identity which is focus discussion of the following section of this study “come to be the manifestations of the paradox of masculinity” (2010: 162).

### **1.2.2. Crisis, to what extent?**

The crisis of masculinity in the late 19th century is commonly perceived as a contemporary crisis of masculinity, resulting from both structural and social changes in western countries. After having been analyzed and discussed in academy, the general idea among scholars is that “there is a little support for any overall crisis of masculinity thesis” (Edwards, 2005: 14). So, it is not clear and definite to talk about the issue of masculinity crisis. It is also unclear that to what extent the condition of men is defined as a kind of crisis. Even though, there are several kinds of academic works and discussions related to masculinity crisis, a very useful framework on the subject is provided by Tim Edwards in *Cultures of Masculinities* (2006). When it comes to draw an outline, Edwards depicts two inter-linked sets of concerns. One as he calls as ‘the crisis from without’ and the second is ‘crisis from within’ (2006: 6).

The first set of his concerns is about men's new place in the institutions including family, education and work because of many structural changes within these social organizations in the late 19th and early 20th century. These large-scale macro-structural shifts including the women's movement, the Civil War, rapid industrialization and the waves of immigrants in the burgeoning cities etc. have caused a change far



more easily seen in the ongoing structural power dimensions in society. The men's world powered by men started to shatter. Men began to lose their power over these social organizations that caused a re-evaluation of traditional gender roles and so then created the structural origin of the crisis of masculinity from outside.

In addition to these assertions, the second set of Edwards' concerns on the concept is about the crisis of masculinity from within. "This is far less easily documented as it centers precisely on a perceived shift in men's experiences of their position as men, their maleness, and what it means. Most importantly, this often refers to a sense of powerlessness, meaninglessness or uncertainty" (2006: 6). To put it simply, the crisis of masculinity implies to the men's new position on social organizations and men's experience of these changings within these arenas too. So then "They do of course strongly interlink" (2006: 14).

One of the major social arenas where men have begun losing his privilege is workplaces. The first reason for it, is the very fast improvement of industrialization and so the decline of employment among men in workplaces. The second reason why men have lost power at work is the Women's Liberation Movement and ongoing changes related to it. As women started to take their place in workplace arenas as well as men, the distribution of power among men and women started to change in the areas of work. Moreover, "in the public sphere, the rise of women's colleges, the delayed age of marriage, an ideology of upward mobility, and capitalist development gave rise to the New Woman" (Kimmel, 2005: 76). Ultimately, the socio-economical structure has also transformed the dynamic relationship between two dominant genders: man and woman. As a result, both man and woman faced the difficulty to define their gender identities as masculine and feminine.

Another important sphere where men have begun losing power is the family institution. Regarding many critics' concern, one of the major causes of men's losing power in the family is related with the changes in the workplace as stated above. This leads to the status of fatherhood as a breadwinner being eroded and crisis. Third and more widely "concerns relating to the family and men's position within the domestic sphere relate strongly to underlying anxieties surrounding men's sexuality" (Edwards, 2005:11). Reasons for this point are numerous, yet mostly center on what Connell's calls as relations of cathexis on the book *Masculinities*. These relations are men's

relation to any kind of (in)visible sexual identity: gay, homosexual or heterosexual that creates a threat within the hegemonic heterosexual order in the patriarchy. Allied to all these, men have some troubles because of ongoing patriarchal requirements that prohibit any form of emotion, attachment, interpersonal communication and intimacy with the other.

Consequently, not all but some men have suffered crisis on some scales yet none of them has been an overall crisis of masculinity among the social critics. It should be pointed out, relatively speaking at least, that some men have experienced the crises that have been caused to some extent by different kind of changes in the social arena. Underpinning all of these, Connell asserts:

This sketch of crisis tendencies is a very brief account of a vast subject, but it is perhaps enough to show changes in masculinities in something like their true perspective. The canvas is much broader than images of a modern male sex role, or renewal of the deep masculine, imply. The vast changes in gender relations in the conditions around the globe produce ferociously complex changes in the conditions of practice with which men as well as women must grapple. No one is innocent bystander in this arena of change. We are all engaged in constructing a world of gender relations (1995: 86).

### **1.2.3. Men's Responses to the So-Called Crisis**

Men's responses to the so-called crisis of masculinity thesis are grounded into three approaches by Kimmel. These are the anti-feminist backlash, the masculinist, and the pro-feminist. Kimmel's classification on these three responses are given in his book *History of Men* (2005) in a detailed way. Indeed, most of his concepts have many more historical dimensions. However, this three-basic category is an easy way to draw a clear map into the mind. So, throughout the discussions in this section, the initial intention is to take a selection of analysis about the subject, by utilizing Kimmel's anti-feminist and masculinist categorization to men's responses to the men's crisis. According to Kimmel, the crisis of masculinity relies on many social and economic changes in the late 19<sup>th</sup> century (highlighted in previous sections).

Kimmel points out that "some texts argued if masculinity was in crisis, it was women's fault, and the solution to the crisis was the revival of the subordination of women" (Kimmel, 2005: 77). He then, calls these sorts of texts as in the anti-feminist backlash response category. Some texts about women and sexuality written by men, often based on stereotypical identity distinctions empowering the hatred of women by

men. These texts fused both political and sexual repression and dominance of women by men too. It is also claimed that the rise of the ‘mythopoetic men’s movement’ and the work of anti-feminist writers are not only for the goodness of males but also for the greater benefits of society itself. A primary example here is Robert Bly’s bestseller *Iron John* (1990) that claims, “the structural at the bottom of male psyche is still as firm as it was twenty thousand years ago” (1990: 22). Of course, these texts promote social protest to masculine crisis of men.

Robert Bly’s works and similar proponents of what Kimmel called anti-feminist works or feminist attacks accused the women and Women Liberation Movement of the men’s crisis. What is interesting, or at least common, in these texts are the sense of anger towards women and thus a kind of call to the men to “re-connect with so-called ‘Zeus Energy’, which Bly blithely defines as “male authority accepted for the good of the community” (1990: 22). These anti-feminist writers are of the belief that they have to promote old, traditional and mythic ways of masculine identity through the protest of feminine identity that has been humiliated and controlled by men over the centuries.

Some other men, on the other hand, responded to the crisis by trying to return to the act of violence and (re)gaining power that had been drained from men not only because of women but also other socio-structural changings over time. Therefore, some critics attempted to turn their focus on the current changes in society such as industrialization, urbanism, a rise of consumerism as these social changings are regarded as the primary reasons of the so-called crisis.

Yet, what unites them, and in the outcomes, tell them that these new social realities lead to “new form of subjectivities” (Plain S. and Sellers G., 2007: 198). Their masculinist response, as Kimmel named in his agenda, primarily entrenched the feminization of Western culture. In addition, the re-vitalized cracked masculine identity has started to be constructed as a so-called ‘masculine project’. Indeed, there are many works and explanations about the structure and aim of the project, but Kimmel’s works are noteworthy to share in advance.

Regarding the analysis of Kimmel, a selection of practices which are the primary attempts of masculine project are discussed in detail below. The core aim of the masculine project is to (re)construct masculine identity of males who lose their power

and honor in society. There is a critical point made by Kimmel that all these practices (some articulated below) are indeed the violent acts or practices and/or promote violence for power. To understand this apparent anomaly, in the book of *Men's Lives* it is stated:

We must examine the construction of masculinity and femininity, and the contrasting conditions under which the two sexes, once they have been cast into patriarchally defined "gender roles," are exposed to feeling of private shame or public dishonor. To understand physical violence, we must understand male violence, since most violence is committed by males, and on other males. And we can only understand male violence if we understand the sex roles, or gender roles, into which males are socialized by the gender codes of their particular cultures (Kimmel, M. and Messner M, 1992: 553).

In relation to the explanation above Kimmel claims that "men are honored for activity (ultimately, violent activity)" (1992: 554) and adding masculinism manifests itself as an "institutional expression" (2005: 65). Thus, the chosen activities and practices under the name of masculine project promote (in)visible acts of violence.

Even there are so many social organizations and institutions related to the point, only some of them are highlighted here. For example, the social organizations such as The Scouts of Americans has a crucial role in the process of the masculine project. Like the organizations, more directly, the institutions including workplace, sport arenas, family etc. have very significant functions for the new male establishment walls in the social arena. It is, therefore, important to explain in what way these institutions have become perfect places for the re-construction of a masculine identity.

Firstly, nowhere this is more visible than in the sports arena. The practice of sports that especially promote violence such as football, baseball enable the feminized masculine self to re-create the sense of maleness and re-own the domain of power in society. Therefore, the sport arena has become a turning point as "manhood required proof, and sports provided a "place where manhood was earned" (Kimmel, 2005: 66). Such kind of a presentation and a new image of man in society is very significant. Because beneath doing sports, traditionally, the athletic activities are linked with some culturally determined values and virtues as well. As it is stated from the quotation below:

Sports were heralded as character building, and health reformers promised that athletic activity would not only make young men physically healthier but would instill moral

virtues as well. Sports were cast as a central element in the fight against feminization: sports made boys into men (Kimmel, 2005: 66).

Secondly, family which is one of the most dominant social institutions in almost every society are another important sphere where men both set up and practice the identity of being a man. It is, therefore, necessary to talk about the role of the family institution in the so-called crisis and possible responses of men to the crisis. The role of the traditional man as a breadwinner in family has been damaged after the economic and cultural changes (mentioned in detail in previous parts) and the women's increased power are set of reasons for the masculinity crisis. Indeed, there was a keen sense of fatherhood in the past, but in the new society, the father, the most powerful authority figure in family, has started to lose his power and control. In fact, this is not just a case of the personal life of a man but a new social phenomenon. By linking changing relations in family to masculine identity crisis, it may be stated that men's ongoing power and authority in family over centuries has started to shatter. Whereas, opposingly the advancements in women's life in the home sphere, is seen as something threatening for men. "Children, especially young boys, were seen as impressionable and vulnerable to feminine wiles, and women were depicted as dangerous and tempting threats to masculinity (Kimmel, 2005: 80). Therefore, another practice within the masculine project related with "the reassertion of traditional masculinity resonated with anti-urbanism and the reactivated martial ideal that characterized a strain of antimodernist sensibility" (Kimmel, 2005: 81). As the modern cities "represented civilization, confinement, and female efforts to domesticate the world, most of the founded institutions such as The Boys of Scouts of America:

Celebrated a masculinity tested and proven against nature and other men, removing boys from the cultural restraints off home, hearth, school, and church. Scouting could "counter the forces of feminization and maintain traditional manhood [...] to free young males from women, especially from mothers. [...] manliness can only be thought by men not by those who are half men, half old women. If boys could be provided with a place away from the city, from women, and from culture, a place of "disciplined vitality" to redirect male anxieties and channel and sublimate adolescent sexual yearnings, [...]these boys would surely become the "real men" required by early 20<sup>th</sup> century industrial capitalism (Kimmel, 2005: 81).

In addition to highlighted efforts and practices, the other most common practices as the expressions of maleness are the consumption of alcohol and drugs among men. Painfully, but not interestingly, taking alcohol and drug abuse force men to fight for identity crisis and to become male in social arenas. Their correlation is affirming not

only manliness but also being social and escaping from any kind of struggles in their lives. As Rocco L. Capraro points out in his detailed article *Why College Men Drink: Alcohol, Adventure, and the Paradox of Masculinity*:

From the point of view of masculinity or culture of manhood as a factor among many others, men qua men might arrive at traditional male-role attitudes, passes through alcohol use, and ends in alcohol problems; another route starts at masculine gender-role stress and ends directly in alcohol problems (2000: 307).

It is seen that there is a clear connection between alcohol, men, and masculinity crisis and response. Stated most clearly from the extract above, it is claimed that many men might be addicted to alcohol and drugs not only to present their strength and maleness but also to use them as a healing or concealing substitution for their emotional problems. Kimmel places fear and shame at the very center of the male's emotional problems which they have experienced personally. According to Kimmel, "fear that other men will unmask (us), emasculate (us), reveal to (us) and the world that (we) do not measure up, that (we) are not real men. Fear makes (us) ashamed" (1994: 131). Therefore, drinking in men will stimulate power and compensate their lack of power and their fear. Fear of being feminine, lack of masculine sense and experience. It is a reaction against women, against feminized masculinity, and against culture. That is why, like men's association with sports, men's drinking is a common act of men mainly for the desire of power and the paradoxical nature of men's power.

All in all, the articulated explanations and practices are only some of the primary attempts to the problem of masculinity crisis at the turn of the century. However, scholars deal with ongoing questions about the limitations of the studies on this new phenomenon. Following for this purpose, these lines from the conclusion part of the book *Cultures of Masculinity* are so encouraging:

While there is now some more empirical work on men and masculinities, it is still drowned ten-fold by theorization and politicization, whether in culturalist analysis and media studies or sociology and social science. Indeed, if the project of any critical studies of men and masculinities is for men to increasingly recognize themselves as men, then perhaps we need to start listening more and telling less and encourage dialogue academically as well as personally in an attempt to articulate our experience (2006: 143).

### 1.3. Michel Foucault on Sexuality, Violence and Power

The themes violence and power have more than one layer. As one layer of it, masculine violence and traditional definitions of power are discussed in the previous sections, the major focus in this section is the concept, new definitions of power and violence, regarding the studies of Michel Foucault. More overtly, in placing the analysis of men's violence in the study of an analysis of masculinity, here major discussions are on the analyses of men's violence within the context of post-structuralist theory and on the interrelation of power dynamics within the social structures. As a well-known post-structuralist: Foucault has made some very important contributions with his groundbreaking theories. He frames his analyses to human subjects in terms of gender politics and sexuality. Thus, his studies on these subjects provide a broad picture both on the issues of masculine identity construction and masculine identity crisis and the role of violence (modern and/or traditional) in the process.

Foucault is indeed against any kind of global theories by escaping from the matrix of any formulation in his works. In fact, as a historian and philosopher most of Foucault's analyses are highly different from the conventional forms of historical analyses. More particularly, Foucault often uses the term "genealogy to refer to the union of erudite knowledge and local memories which allows (us) to establish a historical knowledge struggles [...] (and) focus on local, disqualified, illegitimate knowledge against the claims of a unitary body of theory which would filter, hierarchize and order them in the name of some true knowledge" (Sarup, 1993: 59). Clearly, Foucault's works invite to examine the human subject and its relation to power politics with a new perspective. He insists on keeping the category of the subject as it means to study the historical discourses of power and knowledge that constitute it. He draws on subject as a verb. For him "individuals get to occupy subject positions only through the process in which they are subjected to power" (Leitch, 2010: 1617). Thus, then, the term 'power' in the collections of Foucault's studies and its relation to truth, knowledge, and sexual politics are persistent Foucauldian concepts. That is why it is necessary to define what power means in Foucauldian terminology. It is, indeed, a bit more different from the conventional notions of the means of power. In the third chapter of the book *An Introductory Guide to Post-Structuralism and Post-Modernism* (1993), Sarup asserts that "traditionally, power has often been thought of in negative terms and been seen as a judicial mechanism: as that which lays down the law, which limits, obstructs, refuses,

prohibits and censors” (1993: 73). But, differently Foucault attempts to provide a bit more unusual meaning of ‘judicial mechanism of power’ where he gives a great concern on his analyses. What is important here is the different definition of power from its traditional definition. “For Foucault, conceiving of power as repression, constraint or prohibition is inadequate: power ‘produces reality’; it domains of objects and rituals of truth” (Sarup, 1993: 74). The greatest concern here is the exercise of power which has the potential to create new models of knowledge within the cause-effect dimension of its nature. To say that, “it is not possible for power to be exercised without knowledge, it is impossible for knowledge not to engender power” (Sarup, 1993: 74).

Certainly, Foucault’s important attribution to sexual politics is his framework on power discourse. In the first volume of *The History of Sexuality* (1976), he asserts that “the multiplication of discourses concerning sex in the field of exercise of power itself: an institutional incitement to speak about it [...] a determination on the part of the agencies of power” (trans. Hurley, 1979: 18). The key point in Foucault’s analysis is that it is a must to explore the power mechanism that plays off on the form of sex discourse which is indeed “between the state and the individual, sex became an issue, and a public issue no less: a whole web of discourses, special knowledges, analyses, and injunctions settled upon it” (trans. Hurley, 1979: 26). From this perspective then, Foucault questions the violations of the field of sexuality which have not embodied one specific action but including a variety of (in)visible violent practices. He asks:

Were these anything more than means employed to absorb, for the benefit of a genetically centered sexuality, all the fruitless pleasures? All this garrulous attention which has us in a stew over sexuality is not motivated by one basic concern: [...] in short, to constitute a sexuality that is economically useful and politically conservative? (trans. Hurley, 1979: 36-37).

Perhaps, not surprisingly, for Foucault, any kind of “prohibitions bearing on sex was essentially of a judicial nature. The ‘nature’ on which they were based was still a kind of law” (trans. Hurley, 1979: 37). More particularly, Foucault also links the judicial nature of sex to the heterosexual monogamy which is, of course, the result from the power and knowledge dimension. Shortly, he points out the nature of the human subject, indeed, a form of a judicial nature within the power dynamics.

While Foucault argues for the compulsory heterosexual system, he returns to the territory of a power and knowledge matrix. He is against Monique Wittig’s



categorization of sex as male, female, lesbians and gays within the system of compulsory heterosexuality. Foucault refuses the categorization of sexual identity within the materiality of language which leads to an artificial hegemonic construction and a violence against the ontological plenitude. Foucault with agreeing on the idea of Connell, Edwards and Bourdieu is of the idea:

Politically, the division of being- a violence against the field of ontological plenitude, in Monique Wittig's view- into the distinction between the universal and the particular conditions a relation of subjection. [...] domination occurs through a language which, in its plastic social action, creates a second-order, artificial ontology, an illusion of difference [...] hierarchy that *becomes* social reality (Butler, 1993: 118).

Furthermore, it is also necessary to consider Foucault's first volume of *The History of Sexuality*, as he shares his view on the categorization of sex and its relation to violence in a more detailed way:

The notion of 'sex' made it possible to group together, in an artificial unity, anatomical elements, biological functions, conducts, sensations, and pleasures, and it enabled one to make use of this fictitious unity as a causal principle, an omnipresent meaning" (trans. Hurley, 1980: 154).

As understood from the quotation above, sex is a material that provide the social categorization of human being regarding their difference between sex organs enable to turn out fiction into reality. Now, it is so real that it is seen as a natural matter. For Foucault, the term "sex was not something one simply judged; it was a thing one administered [...] it had to be taken charge of by analytical discourses (Leitch, 2010: 1654). He then questions the concept: body. He states:

The body is not "sexed" in any significance sense prior to its determination with a discourse through which it becomes invested with an "idea" of natural or essence. The body gains meaning within discourse only in the context of power relations. Sexuality is a historically specific organization of power, discourse, bodies [...] sexuality [...] produce(s) sex as an artificial concept which effectively extends and disguises the power relations responsible for its genesis (Butler, 1990: 92).

Consequently, Foucault proposes 'sexuality' as an open and complex historical system of discourse and power (trans. Hurley, 1978: 94-95) and explicitly takes a stand against the old belief that the notion of sex is the original cause of sexuality and therefore the construction of sexual identity. Foucault draws a slightly more radical framework compared to previous discourses on sexuality and identity politics. It seems that for him "to have sex, is to be subjected to set of social regulations, to have the law

that directs those regulations [...] the category of sex thus inevitably regulative [...] as a power and knowledge regime” (Butler, 1990: 94-95).

To sum up, the theoretical inquiry of Foucault has attempted to locate a slightly more political framework and to provide a various sense of reconsiderations on the dynamics of the structurally naturalized violent practices which embody the naturalization of sex and bodies of the ‘human subject’. He makes a significant inroad into an understanding of the arbitrary relations called as gender identities between the essence of the human subject and ironically a set of practices, mostly predetermined and so violent that operate thorough the bodies as the (re)production of the human subject serving for the dominant ideology.

## CHAPTER II

### A CLOCKWORK ORANGE

This chapter discusses the role of power and violence in the work of Anthony Burgess' dystopic novel *A Clockwork Orange* (1962) in terms of masculine identity construction. The book was written in the middle of the 20<sup>th</sup> century, and it portrays issues such as power, violence, gender, identity, crime, and freedom in Great Britain. Burgess perfectly recaptured the social dynamics of the British society he lived in. However, most of the issues in his timeless dystopia, not surprisingly, manifest itself even in today's 21<sup>st</sup> century world.

This chapter starts with the discussion of more specifically two themes – power and violence that in turn gives a way to deeply analyze the construction of masculinity. This socially constructed identity particularly discussed here as hegemonic masculine identity is just one version of the different types of masculinity. On the other hand, in conclusion to this chapter, all the analyses increasingly drift towards a notion of identity crisis. The concepts here are in many ways ironical and paradoxical dimensions most fundamentally, because of the artificial nature of all these socially constructed realities. It is not wrong to say that, these concepts and their thematic representations or manifestations in the fictional world of Alex in *A Clockwork Orange* are not too far away from the real world of the reader. Thus, it seems necessary to consider the journey of Alex to identify the portrait of the real world in a much better way.

#### **2.1. The Role of Power and Violence to Construct an Identity**

##### **2.1.1. The Protagonist's Power and Violence on Others**

The purpose of this section is to depict the reflections of the power and violence of Alex on others. Significantly, most of the analyses on the concept of power and violence seek to recognize the different manifestations of them in the world of an individual in the story. Regarding the novel here, these manifestations include: first, the Narrator's power as a storyteller in the novel; second, the youth power and violence in one of the sub-cultural groups in the British environment.

The novel is about the experiences of young Alex who is only around seventeen. Alex is both the protagonist and the narrator of the story. He comes from a middle-class family and he is the only child in his family. Unlike his parents, Alex does not represent the moral values of middle-class society. However, Alex's life portrayed in the novel is obviously opposed to the norms of the society which he belongs to. At this point, it is easy to identify that there are so many attacks against the values and the norms of the middle-classes in the story.

As a great example, the language of the novel and the language of Alex is called 'nadsat' language. It consists of a variety of local slangs of the delinquents who live as one of the sub-cultural social groups in the English suburbs. With all its glorification of violence and misogyny, perversely poetic style of the language, plays an important role primarily in assessing Alex's violent acts and his ongoing anger towards the social order he belongs to.

Implicitly, Alex is the one who has the [will]power to tell the story as he wishes to its readers. In the opening line of the novel, Alex directs a question to the reader: "What's it going to be then, ey?" (Burgess,1). Clearly, this way, he positioned himself as the [author]ity from the beginning of the story. Even in the closing line of the novel, Alex with an imperative language structure urged the reader: "But you, O my brothers, remember sometimes thy little Alex that was" (Burgess, 141). Explicit within these examples, the reader has the sense of pity towards Alex. Despite his unsupported and mostly ultra-violent behavior in the story, the reader is heavily influenced by his self (fully subjected) experiences told only from his point of view with a highly intimate tone, and, thus the reader feels sorry for him. Alex's immaturity and his close communication with the reader (calling the reader as 'my brothers') impose on the reader the feeling that Alex is a real-life friend. His subjective description of the story and his very influence on the reader give him the authority and power on every subject (the story) in the novel and on every subject (the reader) in the society. Fundamental in all, Alex's use of language style and his position as a storyteller lead the reader to stay on Alex's side. Obviously, Alex has the power to control the story of the novel and its reader in a way.

At this point, it is clear to imagine that the power has a strong relation with language and its user/producer whether as a narrator, a writer or a speaker. However,

there are some questions at this point. To what extent is the reader standing at the point of truth and reality? Similarly, to what extent, the experiences of Alex both as a fictional character and a narrator are related to the real experiences and objective point of views? Is it possible to come to the point that the ones who are holding the power whether in real/ fictional world are the ones who are holding truth and reality? Discussions for these assertions are found in textual analyses of Foucault whose constant emphasis is on power and discourse relationship. Foucault's critiques here are on the 'death of the transcendental subject'<sup>10</sup> of Kantian discourse (Sarup, 1993:75).

Foucault is highly critical of those 'universal' intellectuals [...] he believes in 'specific intellectuals', those who work in particular, well-defined areas of local expertise this seems to go with his belief in the micro-politics of localized struggles and specific power relations. [...] Foucault adopts a Nietzschean or genealogical perspective which treats all truth-claims as products of the ubiquitous will-to-power within language, discourse or representation (Sarup, 1993: 75).

More overtly, Alex as the narrator of his own story has the will power to control the events and the subconscious of the reader with the help of language Nadsat which is a product of Alex that represent his violence and power over others.

Furthermore, the multiple dimensions of power and violence phenomena in *A Clockwork Orange*, there is another layer which can be framed as a youth power and violent traits among the sub-cultural groups such as gangs – droogs in society. Alex's story is generally about him and his 'droogs' Dim, Georgie, Pete and Thomas. Alex, as the "hero" of the story, represents the male dominance authority and chauvinism with his 'droogs' who have committed ultra-violent crimes and acts on the British streets. What they have is the power to act violently, what they say is an absolute rule, and thus, it is a must for others to obey. In summary, Alex and his droogs completely dominate the streets at nights. Elsewhere in the story, Alex says that "the day was so different from the night. The night belonged to me and my droogs" (Burgess, 33). On the other hand, the relationship of Alex with his droogs has a hierarchal dimension. One clear evidence for this is the term this assertion is Alex's position in the group as a leader and thus his overall control and power on his droogs. At the beginning of the story, he declared:

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<sup>10</sup> Kant calls this doctrine (or set of doctrines) "transcendental idealism", and ever since the publication of the first edition of the *Critique of Pure Reason* in 1781.

‘There has to be a leader. Discipline there has to be Right?’ none of them skattered a word or nodded even [...] ‘I’ I said, ‘have been in charge long now. We are all droogs, but somebody has to be in charge. Right? Right? They all liked nodded, wary like (Burgess, 24).

Obviously, in many ways, he is highly dominant and cruel towards his droogs. Another personality trait of Alex is his egocentric attitudes towards them. Somewhere in the story he said,

Then I saw the stairs going down to the hall and I thought to myself that I would show these fickle and worthless droogs of mine that I was worth the whole three of them and more. I would do all my oddy knocky. I would perform the ultra-violence... (Burgess, 46).

He believes that violence enables him to have power over others and so he fulfills his ego (false identity) accordingly. On the other hand, he is always aware of setting the clear boundaries and he always reminds his droogs that he is the leader and he has the power. To return to the text to exemplify, one day as Alex and his droogs were making a plan before committing a crime, Alex shared with the reader why he behaved violently towards his droogs.

I whispered [to his droogs]: ‘Right, Return to the door. Me stand on Dim’s pletchoes. Open that window and me enter, droogies. Then to shut up that old ptitsa and open up for all. No trouble.’ For I was like showing who was leader and the chellpoveck with ideas. ‘See’ I said. [...] They viddied all that, admiring perhaps I thought, and said and nodded Right right right in the dark (Burgess, 45).

What is told here is to capture the fact of powerfully determined patterns in relationships under the concept of structure. Alex and his droogs practice their acts regarding their roles in the same social structure. There is some credence to this point also highlighted in the work of Connell: *Gender in World Perspective* (2009). Connell states:

When we look at a set of gender arrangements, whether the gender regime of an institution or the gender order of a whole society, we are basically looking at a set of relations-ways that people, groups and organizations are connected and divided. [...] relations among men, or among women, may still be gender relations – such as hierarchies of masculinity among men (73).

And thus, Connell has reached the similar conclusion that of Kimmel and Messner where both claim that gender differences in friendship suggests the ideologies that reflect actual behaviors (Kimmel M. and Messner M., 2010: 303). Here, there is a

model for a gendered community where a collective set of behaviors are established to play off. From this, Connell resumes:

Social structures are brought into being by human behavior, over time; they are historically constituted. [...] structure and change are not opposed; they are indeed part of the same dynamic of our social life (Connell, 2009: 74).

Clearly, these analyses of Connell are very well manifested in the story. Alex and his droogs at the beginning emerge as a gang group rebelling against the social order and thus they have committed crimes to reflect their anger. However, ironically, they set up their own community which embodies a set of gender arrangements and order. Unfortunately, the relations among them have also similar power dynamics like the ones they rebel against. They have their own hierarchies among themselves and they also have a set of rules that all the members should obey. Otherwise, they are punished by the ones who are at the top of the hierarchical order. In order to support these claims, one significant event from the novel is Dim's punishment by Alex as he does not behave appropriately in the milk bar:

I [Alex] felt myself all of fever and like drowning in redhot blood, slooshying and viddyng Dim's vulgarity, and I said: 'Bastard. Filthy drooling manners bastard.' Then I leaned across Georgie, who was between me and horrible Dim, and fisted Dim skorry on the rot (Burgess, 22).

This significant example above provides a clear insight into the understanding of Connell's assertions about the point. It is clearly seen that to escape from historically constructed relations and power dynamics among any social group is nearly inevitable as they are regularly reproduced, recaptured and repeated the same dynamic of [our] social life.

On the other hand, the third manifestation of power is related to the youth power and violence on others. It is obvious that Alex and his droogs have an unhealthy relationship with the society that they come from. Their undesirable condition leads them to use violence as a kind of tool in order to escape from their typical middle-class life. They reject the rules and orders of the society. They question the system and its dynamics to be able to find a new way or another option to get out of the cycle. Under the dimensions of class consciousness, Alex's parents become machine-like beings similar to many others in the same social order. During the day they go out to work and earn money. When they come back from work, they spend all their time watching TV.

Unfortunately, they are under the power of capitalism. It seems that they have no will, no dreams, no questions in mind except for daily routines. Different from his parents, Alex appears as a rebellious teenager against the social condition he is in from the beginning of the story. His personal behaviors give the reader some clues that Alex has suffered from the ideology of the system (the State) that works upon citizens to (re)shape and direct how to live their lives according to the expectations of the society.

That is why Alex and his droogs love committing ultra-violent acts including knifing, robbery, rape, drug usage, torture and embodying macho traits in order to manifest power on others. In the story, “these macho behaviors manifested in expressions of violence, aggressiveness, and irresponsibility, both inside and outside the family” (Kimmel M. and Messner M., 2010: 30). Alex and his droogs are so ego-centric, arrogant and cruel that they want to do whatever they wish to others without showing any kindness or empathy. Their personality traits are perfectly pictured in the article “*Macho*”: *Contemporary Conceptions*” by Alfredo Mirandé:

Several men saw machismo as *un tipo de egoismo* (a type of selfishness) and felt that it referred to a person who always wanted things done his way- *a la mia*. It is someone who wants to impose his will on others or wants to be right, whether he is right or not (Kimmel M. and Messner M., 2010: 31).

Another similarity linked to it is that they act like bullies and try to take advantage of their physical superiority on others such as women, younger teens, old or disabled men as they are less powerful. For instance, the readers encounter with a well-captured violent scene in the first chapter. This scene gives the idea of how Alex and his droogs impose physical violence on a well-educated old man in order to teach him (and others) who the most superior and powerful man around is. Alex exclaims:

’An old man of your age, brother’, I said, and I started to rid up the book I’d got, and the others did the same with the ones they had, Dim and Pete doing a tug-of-war with *The Rhombohedral System* (Burgess, 7).

Similarly, one other ultra-violent act is imposed on a married couple assessing the significance of gender violence. It has more than one dimension that are physical, emotional and sexual violence (rape). Indeed, all these violent acts of Alex and his droogs seek to dominate others and control them for the desire of manifesting their heterosexual masculine sexual identity. From the novel:



He [Dim] filled with the author of *A Clockwork Orange*, making his litso all purple and dripping away like some very special sort of juicy fruit. [...] O my brothers, while I untrussed and got ready for the plunge. Plunging, I could slosh cries of agony and this writer bleeding veck [...] then after me it was right old Dim should have his turn [...] while I held on to her [the writer's wife] (Burgess, 20).

In fact, implicitly after reading these lines, the reader is easily drawn back to the Connell's concept of hegemonic masculinity (explained in detail in the first chapter) to identify the socially constructed personality traits of these characters in the story. As Alex and his male peer group have the idea that they have desirable masculinity traits which are culturally imposed and celebrated such as being aggressive, violent, and strong. That is why they think they have the right to commit ultra-violence in any way. In this way, they unconsciously attempt to control their environment and to nurture the power they have on others within this nature.

In summary, the manifestations of power and violence in the story are both directly and indirectly well pictured in Burgess' dystopic novel. The protagonist Alex not only has an invisible power upon the reader but also an unwelcomed power and violence on others. In this way, as a young teen who seeks to construct a proper identity hoping for finding a place in the world whether consciously and/or unconsciously Alex uses the familiar tools such as power and violence likewise some others in the society he is surrounded by. However, it is highly ironic and paradoxical why the hero prefers to act violently and searches for power even though one of his main crises is the manifestation of power and violence of the system that he (dis)obeys. Paradoxically, but not interestingly, every rebellious act against the system produces its own system by aiming to find a new way and to justify every attempt on that way. Thus, Alex rebels against the pre-defined conditions of life to find his way but keeping the familiar road with others that leads him to become unsuccessful in his self-journey.

### **2.1.2. The State Power and Violence on Society**

More elementally, the power and violence of the state in Burgess' novel is also highly critical. Here, Burgess successfully portrays the policy of the British government of the late 19<sup>th</sup> century England. Attempting to explore the total control of government over its citizens in the 1960s, the novel gives a path to the reader. Burgess, in fact, is very critical about the policy of the British government that leads to the misuse of power just to make a better society. The most paradoxical point of the government's

policy and the theory of seeking to set up a better society widely becomes unsuccessful. Evidence for these assertions is found in Burgess' textual representations of British society in the mid-60s. More specifically, the root of Burgess' analysis is that the state sacrifices individuals' will-power to their constituents for the control of its stability. To ensure the citizens' survival and its ongoing power over them, the State always seeks to suppress the citizens and their free-will. Fundamentally, the state takes its own action and control over individuals by using the prisons and the rehabilitation process (Ludovico Technique). According to the state's policy, especially the individuals who have most misused free will by doing something evil and who manifest the most misuse of power by behaving ultra-violently are needed to be controlled in some way.

The policy of the state is clearly well-pictured with the experiences of Alex in the novel. As his misuse of free-will leads him to act ultra-violence on the British streets at nights, the state punished him to experience a horrible life in prison. By this way, the first manifestation of the state power and control on its citizens have appeared in story. In prison, Alex's identity and power are taken by the police powers. There, he was simply suppressed to be transformed by the people who are holding the power of the state including police officers, guardians, priests and scientists. Alex is controlled and fitted into the state's policies by losing his freedom and power. Rather than a unique individual who has his own identity, he "had become a thing and was no more a bleeding" (Burgess, 53). However, through the power and violence of the police officers, Alex is simply suppressed to attempt any violence towards others. Now, rather than Alex, the police officers have the power over Alex. Their attempts to simply suppress Alex's violent acts and control him paradoxically include ultra-violent acts towards him. Most probably, depicting this ironical state of the power relations in the real world, Burgess seems to use the fictional world of Alex. Somewhere in the story, Alex described:

They [millicents] all had a turn, bouncing me from one to the other like some very weary bloody ball, O my brothers, and fisting me in the yarbles and the rot and the belly and dealing out kicks, and then at last I had to sick up on the floor and, like some real bezoomny veck... (Burgess, 52).

After these brutal experiences and sharing, he was sent to the laboratory to experience the Ludovico Technique aimed at clearing him from his evil will. Likewise, in prison, the treatment process is another manifestation of state power. Similarly, he

had dreadful experiences in a laboratory as if he were a scientific experiment rather than a human being. Somewhere in the story, he states that he has even no name (identity) but only given numbers to be identified from the others. Alex portrays the conditions and his dreadful experiences in these lines:

So here I was now, two years just to the day of being kicked and clanged into Staja 84F, dressed in the height of prison fashion, which was a one-piece suit of a very filthy like cal colour, and the number sewn on the groody part just above the old tick-tocker and on the back as well, so that going and coming I was 6655321 and not your little droog Alex no longer (Burgess, 57).

In both experiences, Alex faced with so many ultra-violent treatments including physical and psychological ones by the state. In fact, “being in this grahzny hellhole and human zoo for two years, being kicked and tolchoked by brutal bully wanders (Burgess, 58), Alex has experienced severe inhuman acts and violence by the people controlling power, because the state regards him a deviant that must be oppressed. The state is of the ideology that the deviants must be recovered and rehabilitated into the society in any way, but unfortunately, the state’s attempt to provide a better individual paradoxically leads Alex to lose his human behaviors such as having a free will to choose between good and evil. In the end, he becomes a powerless individual. Unlike the earlier chapters of the story in which Alex emerged as a violent and powerful individual (being analyzed in detail in the previous section), now in every aspect of his life he has no power and control. He has lost everything he has power over. It can be said that the policies of the state do not help the citizens to become a better individual/citizen but unfortunately, these become much worse than before. As the “poor victim of this horrible new technique [Ludovico Technique] (Burgess, 114) Alex questioned what it would happen to him when he was in hospital. The man responded to him:

They have turned you into something other than a human being. You have no power of choice any longer. You are committed to socially acceptable acts, a little machine capable only of good. And I see that clearly—that business about the marginal conditioning (Burgess, 115).

Explicit within these analyses, then, is the sense that power has changed hands from Alex as a criminal and a gang leader to the state officially. Obviously, Alex’s experiences give so many clues about the traditional accounts of power especially, including law and policy. To enlarge on the concept of power and to add its different interpretations and dimensions, at this point, it seems to be necessary to return to

Foucault. Power in Foucault's account is mostly not related to its traditional definitions as analyzed in detail in the first chapter. What is, mostly, recapturing here is Foucault's unease concerning the notion of power which is not enforced through traditional ways regarding the state apparatuses such as legal, policing and so on as it has been just depicted above. However, power in Foucauldian terms is a kind of structure which is enforced as an ongoing circulation and/or distribution of knowledge that is discursive in nature and enforces its norms for all individuals no matter whether good or bad and true or false. With these in mind, Foucault argues:

Compulsory schooling, public health measures, passports [...] are all very recent practices—none more than 250 years old. In each case, an institution molds behavior according to a norm, subordinates individuals to institutional demands, examines and watches over all subjects, and punish deviants (Leitch, 2010: 1618).

More overtly, the experiences of Alex as being a deviant in or out of the prison provide a useful tool that potentially exemplifies Foucault's analysis on the power dynamics of society. Even in his life outside the prison, for Alex, there are always norms to be obeyed. Without being questioned by anyone, there are always social demands to be fulfilled. Yet, unlike his family, he questions every norm and institutional requirement over him. With rather intolerable ideas in mind, he always complains about the world around him accordingly:

My glazzies were stuck together real horrorshow with sleepglue, I thought I would not go to school. I thought how I would have a malenky bit longer in the bed, an hour or two say [...] afterlunch I might perhaps, if I still felt like it, itty off to the old skolliwoll and see wgat was wareeting in that great seat of gloopy learning (Burgess, 27-28).

And he continues to reprove other social intuitions such as family and work. According to Alex, many rituals of family life embrace a great many of socially constructed roles among family members. Both man and woman share the ritual events at home or at work, which are mostly dull for young Alex. To illustrate his claims, here is his ongoing grumble about the society and its intuitions below:

'a bit of a pain in my gulliver. Leave us be and I'll try to sleep it off [...]' I'll [his mother] put your breakfast in the oven then, son. I've got to be off myself now'. Which was true, there being this law for everybody not a child nor with child nor ill to go out rabbiting. My mum worked at one of the Statemarts, as they called them, filling up the selves with tinned soup and beans and all that call (Burgess, 28).

Likewise, Alex, "such a society, for Foucault, not only needs prisons because it inevitably produces deviants but also itself prisonlike, 'carceral', from top to bottom"

(Leitch, 2010: 1618). It is of greater concern here that the notion of power and violence are hand in hand and without any limits. Yet, more unfortunately, there has been an existence excluding their relations to any social constitutions.

Indeed, there is another credence to this point, “famously, he [Foucault] writes that “power is exercised, rather than possessed”, and he insists that power is not repressive but “productive” (Leitch, 2010: 1618). Here, one standing line from the novel also links what Foucault says to the readers. In the prison, the top Millicent said to Alex that ““violence makes violence,”” (Burgess, 53). This statement is a particularly interesting one, and it is also paradoxically ironic. Indeed, the ways chosen by the state officers to transform Alex also impose ultra-violence upon him too. In sum, to suppress Alex’s individual power and violence, the state sets up policies embodying the “dual function of power: judicial and the productive” (Butler, 1990: 2) to control much of its power and legacy in a long term over his life.

Finally, the state’s power mostly through violence and legacy is a sort of evil leading Alex to become an animal and/or a thing but ironically not a better human being and/or citizen. A key paradox here is the ideology of the state in order to set up goodness in society. The question is whether such a rehabilitation process (Ludovico Technique) can really make a man a better citizen. Alex complains about it in these lines: “Goodness comes from within, 6655321. Goodness is something chosen. When a man cannot choose, he ceases to be a man” (Burgess, 63). Indeed, Alex believes that it is important to choose. He has the right to choose. If any human chooses something evil, it is also humane. If the state imposes on individuals only the capacity for good, this capacity for good may be something evil. At this point, undoubtedly, it is much worse than the desire to do evil to man’s own free will. Moreover, it is sure that being goodness and evil are part of being a human. On the contrary, as a result of the state’s oppression on Alex, he becomes the being who has no will power to choose anything good or bad.

Perhaps, not surprisingly, in the end, Alex has lost all his power including power over self (willpower), power over his droogs (leadership), and power on the streets (ultra-violent acts). In fact, in the final chapter, Alex’s old droogs are seen with their drastic changing experiences, too. Dim has become a policeman as a symbolic representation of the State power, Georgie has appeared as a good citizen not a deviant

(oppressed by the system). In a sense, it may be claimed that they have paradoxically become more powerful compared to their old selves and their old leader: Alex. However, the power here refers to fitting into the expectations of the state and under the control of the state power. To put it more simply, the state turns human beings into such machines that they cannot figure out the unseen authority and power upon themselves. At this point, it seems necessary to return again to Foucault and remember his claims that “premodern power intervened in subjects’ lives only intermittently. Unless they broke the law, most pre-modern persons lived in deep obscurity, unnoticed by various authorities” (Leitch, 2010: 1618).

Undoubtedly, the manifestations of the state’s power and violence against others in British society are well portrayed in the story by Burgess. Clearly, the novel is also a reflection of 19th British government policies. What Burgess implicitly tells the reader through his novel is the point that the individuals (portrayed as Alex and his droogs) in society who are becoming too violent teens are in a way the reflections of the state. That is to say, the policies of the state are the main reasons that lead its citizens to become unhealthy identities both for themselves and for the society which they live in. Keeping all of these in mind, it is not wrong to say that Burgess’ fictional characters mostly get their essence from the real-world individual identities who have constructed identities under the control of unseen dynamics of the state or society, not freely self-established authentic ones. However, these are the fictitious identities within the inherited discourse attempting to preserve the so-called order indeed ‘deployment of power and knowledge’ in the society. From this angle, the novel criticizes the socially constructed gendered identities and all other related issues in 20<sup>th</sup> century British society.

## **2.2. The Construction of Hegemonic Masculine Identity**

This section revolves around the construction of masculine identity and the role of power and violence from this perspective. The main axis around which these points are discussed following from social constructionist to post-structuralist perspectives as the first chapter is fully organized around them.

Indeed, here one type of masculinity coined as hegemonic masculinity (mostly referring to the works of Connell) is adapted to chart the construction of masculine identity in *A Clockwork Orange*. Because masculinity cannot be spoken as a singular

term but must be examined widely as masculinities: the ways in which different men construct different versions of masculinity (Kimmel M. and Messner M., 2010: 17). Therefore, in this part of the study, the experience of hegemonic masculinity is the focus. This section is enlarged with a discussion on the role of power and violence that boys/ men experience through a complex process of interactions within the gender roles and cultural practices. Moreover, the construction of hegemonic masculine identity with the role of power and violence that men experience through various relations with the language and the body is examined by regarding the works of Foucault.

The protagonist of the novel Alex represents a boy early around seventeen who is “being socialized into gender roles, in a top- down transmission from the adult world. As it was assumed that there are two sex roles, a male one and a female one, with boys and girls getting separately inducted into the norms and expectations of the appropriate one” (Connell, 2009: 13). Due to being in the earlier stages of life, Alex struggles with understanding and perceiving how to construct an appropriate gender role for himself in the society in order to be accepted as normal and healthy. Most of his experiences are without doubt, though, a matter of performing to a male identity. The reader observes this in novel. Throughout the story, the reader accompanies Alex’s desire to construct a stable narrative of the self in conditions of extreme violent forces and uncertainties which he constantly deals with. With a lot of questions in his mind, he complains about his final situation to the reader. One of Alex’s inner critics is:

Youth must go, ah yes. But youth is only being in a way like it might be an animal. No, it is not just like being an animal so much as being like one of these malenky toys you viddy being sold in the streets, like little chellovecks made out of tin and with a spring inside and then a winding handle on the outside and you wind it up grrr grrr grrr and off it itties, like walking, O my brothers. But it itties in a straight line and bangs straight into things bang bang and it cannot help what it is doing. Being young is like being like one of these malenky machines (Burgess, 140).

Indeed, he has so many troubles to adapt to the new situations that society forced him to fit into. His adaptation to life has two major dimensions. These basically include psychological and sociological transitional processes. Alex, as young adult, is in a time when everybody can influence his opinion to develop values and beliefs in the process of identity construction. He has got to adapt to the society with a male adult identity. Thus, it is necessary for Alex to apply the most appropriate values and beliefs that embody the expectations of the society he lives in. As the central point of constructing

an identity for young adolescents in their life is to set up adulthood values such as being honest, strong, powerful, successful and so on. Thus, to understand the psychological and sociological transition of Alex for applying the proper values and beliefs for himself, it is a must to observe his behaviors and social interaction with others. However, rather than his parents or any members from the conventional society, Alex is mostly under the influence of his droogs and focuses on his close relations with them regarding the patterns of young adult identity and its continuity, because the general importance attached to having an adult identity is “moving into and out of gender-based groupings” (Connell, 2009: 75). Alex and his droogs who have similar values and related beliefs are truly motivated by the socio-economic conditions in the society they live in. As being members of the middle-class, they oppose to its norms and values with their ultra-violent experiences. Perhaps, not surprisingly, when they reach the ending of their story, all the droogs’ lifestyles and beliefs are (re)formed by cultural values and ideology of the state. Yet, earlier experiences of these young adults have values and behaviors from the same domain of life (a journey from boyhood to manhood). Alex and his droogs’ adult life are all around so many problem behaviors comprehensively including violence, drug consumption, delinquency, school dropout, and sex. In the social matrix, they are actively fitting into a male identity which highly embodies the features of hegemonic masculinity. To underpin these assertions, one experience of Alex is as follows:

’These two young ptitsas were much alike, though not sisters. They had the same ideas or lack of, and the same color hair- alike dyed strawy. Well, they would grow up real today. Today I would make a day of it. No school this afterlunch, but education certain, Alex as teacher. Their names, they said, were Marty and Sonietta, bezoomy enough and in the height of their childish fashion, so I said: ‘Righty right, Marty and Sonietta. Time for the big spin. Come.’ (Burgess, 34).

On the other hand, Alex’s description of his experience with girls gives insight to the reader to combine the relational dimension of a hegemonic masculine identity for Alex. His attitudes and perspectives towards the opposite sex, unfortunately, are the results of a social process of gender differences. As being a boy and then being a man, Alex regards himself to have the right to behave inhumanly. Girls are being treated as sex objects by Alex while he honors himself for being actively violent and powerful over them. Here, Alex’s experiences with girls remind Kimmel and Messner’s claims on the subject in *Men’s Lives*.



The definition of one gender whether masculinity or femininity “were based on, and reproduced, relations of power. Not only do men as a group exert power over women as a group, but the definitions of masculinity and femininity reproduce power relations. Power dynamics are an essential element in both the definition and the enactments of gender (Kimmel M. and Messner M., 2010: 16).

Yet, it is an often-unacknowledged concern to understand Alex’s experiences or performances as a matter of identity construction. To explore his identity, what is required from Alex is to get into the norms and expectations of the society without questioning them. However, different from his parents and droogs Alex questions the values and roles in society during his transition from his teens to adulthood. As Alex’s social adaptation process requires physical and psychological maturity, he has undergone many changes and (re)shaping. Though there is some credence to this point, during his maturity Alex draws severely on the specified conditions or (re)shaping by the society that leads him to have painful experiences over his body physically and his mind psychologically. Unfortunately, as having a male sexual body, here Alex draws on the territory of hegemonic masculine identity where he has many struggles to set up and behave accordingly.

Clearly, all these remind Foucault and Butler’s arguments where they both strongly discuss the issue that gender identification as a social construct operates on body and language in various ways. Heavily influenced by Foucault, Butler asserts that:

On some accounts, the notion of gender is constructed suggests a certain determinism of gender meanings inscribed on anatomically differentiated bodies, where those bodies are understood as passive recipients of an inexorable cultural law. When the relevant “culture” that “constructs” gender is understood in terms of such a law or a set of laws, then it seems that gender is determined and fixed as it was under the biology-is-destiny formulation (Butler, 1990: 8).

The quotation above reveals that “in such a case, not biology, but culture, becomes destiny” for individuals (Butler, 1990: 8). Implicit within this analysis, then, is the sense that there is a culture obsessed with the body. Perhaps, there are some differences regarding the bodies of man and woman. However, the critical question here is that those differences profoundly influence the labelling of one’s gender identity as male or female. More overtly, the body has the dimension that defines one’s gendered position in society. Indeed, precisely there are only certain kinds of “gender identities”

that are male and female. For example, Alex has a male sexual body and his gender identity is fully deferred by the pre-determined cultural matrix. That is a heterosexual male identity. Thus, his so-called hegemonic masculine identity requires the production of certain practices and “institutes the production of discrete and asymmetrical oppositions between “feminine” and “masculine” (Butler, 1990: 17) in order to express the features of “male” and “female” identity. In one of his inner criticisms, Alex uses “artificial” binary oppositions between the sexes in order to define his gendered identity. In addition, Alex’s language selection as an instrument or tool is in a way clearly so hegemonic in its structure that it helps him to strengthen his masculine self.

O my brothers, I suppose really a lot of the old ultra-violence and crasting was dying out now, [...] But what was the matter with me these days was that I didn’t like care much. It was like something soft getting into me and I could not pony why. What I wanted these days I did not know. Even the music I liked to sloshy in my own malenky den was what I would have smecked at before, brothers. I was slooshying more like malenky romantic songs, what they call Lieder, just a goloss and a piano, very quiet and like yearny, different from when it had been all bolschy orchestras and me lying on the bed between violins and trombones and kettledrums. These was something inside me, and I wondered if it was like some disease or if it was what they had done to me that time upsetting my gulliver and perhaps going to make me real bezoommy (Burgess, 137).

The quotation also reveals the anxieties and contradictions of Alex’s masculine performance as “gender proves to be performative” (Butler, 1990: 25). Unfortunately, now Alex could not embody the identity it is purported to be soon after the painful experiences and rehabilitation experiment. He compares his life performances before and after the Ludovico Technique in an agony by using two different tones. As he remembers his earlier memories and practices, he projects the hegemonic masculine identity traits. However, soon after the painful experiences and experiments, behind the expressions of his changing practices and the language selection to define them clearly represent the feminine identity traits. It must be noticed that when he remembers his earlier experiences, many of the words refer to being masculine whereas the new ones refer to being gay or feminine. More overtly, he has repeatedly illustrated the unresolved relations with his gender identity and so often frustrated whether he has some ‘disease’ or not. In this sense, this side of the coin shows that Alex has no well-established gender identity even behind his hegemonic masculine identity expressions.

Paradoxically, on the other side of the coin, as discussed in the earlier parts of this section, Alex has a horror of dependence; particularly dependence on being a boy/

man in the matrix of the society he lives in. T[he]y is not passively ‘socialized’ into a sex role. T[he]y learns things from the adult world around them: lessons about hatred. Yet t[he]y does this actively, and on their[his] own terms (Connell, 2009: 16). Even though he seems to have the power and freedom, there is a deep and tragic paradox about his power and freedom. That is, boys/ men put their self-actualization in the hands of violence and power. By being sexually active, by being psychically powerful and by being highly ultra-violent are the circles that boys/men are entrapped in the process of constructing a mostly dominant identity as required from them. That is a hegemonic masculine identity. What needs to be told finally is that, at this point, another challenge to men come from the risk of being a deviant when they cannot fully fit into the traits of the hegemonic definition of masculinity.

Ironically but not surprisingly, most of the analyses on the artificial construction of gender identity here draw heavily on the territory of identity crisis which alludes to the following part of this section under the headline of *The Crisis of Masculine Identity*.

### **2.3. The Crisis of Masculine Identity**

In this section, the focus is on exploring some of the manifestations of masculine identity crisis and the transformation of transitions that have resulted in the violent experiences of young Alex as well as focusing closely on the structural predictors of transitional process such as social class, gender, and age that all (re)shape the process of his identity formation. Even though there have been numerous reasons for it and many findings that promote the crisis of his identity, first returning to the territory of cultural and structural influences enable to recapture the point specifically. Then, these will assist in analyzing the experiences of young Alex.

In the earlier stages of his life, Alex easily confronts his parents’ values or ideas and develops beliefs which match with adult identities. However, what is required from Alex as “a young man from a working-class family moving into a manual occupation” (Furlong, 2009: 373) is to have had a long-standing anticipation of predictable transformations related to the social expectations and so his identity would have been shaped within the context of these expectations which have been shared with family and friends. However, Alex’s subjective comprehension and projection of his own position and experiences offer vital insights into the nature of his destructive self which manifest

itself in many ways through his ultra-violent acts or behaviors and offer a clear view of the identity crisis on his transitional process from youth to an adult world.

Young Alex has the desire to construct a stable narrative of the self in conditions of ultra-violent acts and behaviors with his droogs because “from a very early age, boys are told to ‘Act Like a Man’. Even though they have all the normal human feelings of love, excitement, sadness, confusion, anger, curiosity, pain [...] they are told to be aggressive, not to back down, not to make mistakes, and to take charge, have lots of sex, make lots of money, and be responsible. Most of all, they are told not to cry” (Kimmel M. and Messner M., 2010: 83). Paul Kivel calls “this rigid set of expectations the “Act-Like-a-Man” box because it feels like a box, a 24-hour-a-day, seven-day-a-week box that society tells the boys they must fit themselves into”. That is one of the reasons why Alex chooses violence. He must prove his power and strength to be able to fit into the box and stay there which might give him a sense of masculine identity and security. On the other hand, because of the often-profound limits too much of the life process of Alex, he has suffered from anxieties, fears and the threats of emotional or psychological violence from the world. Indeed, there is another reason why he uses violence in his earlier experiences towards others. By doing so, much too often he runs away from his fears and troubles by attacking others. More overtly, his fear feeds his violence. It is obviously seen in his prison-day memories below:

Where do you want it taking from, you cally vonning animals? From my last corrective? Horrorshow, horrorshow, here it is, then.’ So I gave it to them, and I had this shorthand Millicent, a very quiet and scared type chelloveck, no real rozz at all, covering page after page after page. I gave them them the ultra-violence, the crasting, the dratsing, the old in-out-in-out, the lot, right up to this night’s veshch with the bugatty starry ptitsa with the mewing kots and koshkas. And I made sure my so-called droogs were in it, right up to the shiyah. When I’d got through the lot the shorthand millicent looked a bit faint, poor old veck (Burgess, 54).

The other side of the coin indicates that “every time a boy [he] tries to step out he’s pushed back in with names like a wimp, sissy, mama’s boy, girl, fag, nerd, punk, mark, bitch and others even more graphic. Behind those names is the threat of violence” (Kimmel M. and Messner M., 2010: 83). Of society’s greater concern still is mostly to construct a masculine identity including a variety of masculine traits and social expectations, and then, fit into them. Thus, when it is required, almost every boy and man must admit that they must prove their maleness and fight for it without any exception. As seen in Paul Kivel’s words:

To being gay or feminine feeds into two things we are taught to fear: (1) we are not enough and (2) that we might be gay. Homophobia, the fear of gays or of being taken for gay, is an incredibly strong fear we learn as boys and carry with us throughout our lives. Much too often we try to relieve our fears of being gay or effeminate by attacking others (Kimmel M. and Messner M., 2010: 83).

All these mean that certain kinds of identities cannot “exist- that is, those in which gender does not follow from sex and those in which the practices of desire do not “follow” from either sex or gender” (Butler, 1990: 17). Thus, for example; the lifestyle of Alex in his own room (inside world) ironically is more different from his outside life. A very different experience and taste of life are surrounded around him in his room. They are in many ways romantic, innocent and timid. Despite his masculine traits and behaviors on streets for “doing heterosexuality as an ongoing practice through which he sought to do for two things. To avoid stigma, embarrassment, ostracism, or being gay and link himself into systems of power, status and privilege that appear to be the birthright of real men” (Kimmel M. and Messner M., 2010: 375). It seems that the discrepancy his concerns, desires and musical times in his inner world appear as being gay or feminine. One of his daily experiences in his room:

Here was my bed and my stereo, pride of my jeezny, and my discs in their cupboard, and banners and flags on the wall, these being like remembrances of my collective school life since I was eleven, O my brothers, each one shining and blazoned with name or number: SOUTH 4; METRO CORSKOL BLUE DIVISION; THE BOYS OF ALPHA (Burgess, 26).

Then, he added his worries about concerning the experiences of gay men in a heterosexual privileged world. To allude to this experience more, briefly it can be looked at Kimmel’s discussion on the subject. He shared the findings of Kinsey’s research which shows that “large numbers of adult heterosexual men had previously, as adolescents and young adults, experienced sexual desire for males” (Kimmel M. and Messner M., 2010:373). Alex continues:

Then, brothers, it came. Oh, bliss, bliss and heaven. I lay all nagoy to the ceiling, my gulliver on my rookers on the pillow, glazzies closed, rot open in bliss, sloshing the sluice of lovely sounds. [...] And then, a bird of like rarest spun heavenmatal, or like silvery wine flowing in a spaceship, gravity all nonsense now came the violin solo above all the other strings, and those strings were like a cage of silk round my bed (Burgess, 26).

From all these expressions, such effeminate practices of young Alex can be considered as the so-called masculine identity crisis. At this point, it seems crucial to

understand the paradoxical nature of Alex's identity formation in his duplicate personal behaviors and experiences. In summary, findings suggest that the complex (re)production of masculine identity and especially here, hegemonic masculinity in Alex's story are largely (re)constructed by the society and its cultural dynamics which are based on fictional realities. But painfully, these are all too real a struggle for any boys or men in the story.

## CHAPTER III

### TRAINSPOTTING

The major focus of this chapter is to identify the novel *Trainspotting* (1993) written by Irvine Welsh traits in relation to hegemonic identity formation. The claim is that hegemonic masculine identity is only one of the socially constructed identities in which most of the scholars quoted in the previous chapters interpreted. In this chapter, returning to their claims as they give an insight to delineate the characters' quest for a constructed identity generally by getting a powerful position in the symbolic hierarchy of British society in the 1980s. Firstly, the reflections of the subculture youth ideology on male characters in the story are discussed as it is a mere potential for the male characters is to create violence and to hold the reins of power in their life journey. These analyses lead to the next section to focus on the concepts of power and violent relations to the state and dominant cultural ideology. In this way, these two major concepts and their direct connections to the dominant and subcultural societies and ideologies make a possible step towards their manifestations on male individuals' performances to construct a stable identity. That is the hegemonic masculine identity. But such a construction can be obtained by any means, is not more than an unstable and illusionary one. This means that it causes an identity crisis which is the final discussion topic in this chapter. However, the nature of the identity, as it has already been seen, is essentially itself illusionary and fluctuating. For this reason, the claim of identity crisis embodies problematic discussions whether there is a real crisis or not as it is seen in some specific discussions in the first chapter. There are always ongoing questions, always something more and deep in it that the entire subject is not fully captured yet. On the other hand, as the subject, masculinity, is just a brief account of a vast subject, much more researches and analyses need to be done in the following years. Why this is so significant is that it is all related with any human being in a world of relationships.

### **3.1. The Role of Power and Violence to Construct an Identity**

#### **3.1.1. The Male Characters' Power and Violence Quest for an Identity Construction**

The critical perspective of this section is to answer the following questions related with the concepts: power and violence. First, briefly focusing on the connection between the language and power dynamics. What is the role of language and its narrators' role for the manifestations of violence and power? Do the multiple narrators' storytelling serve for any other purposes? Or the narrators' different accents have any functions on their Self-identification? With these questions in mind, first having the intention to show how the multiple narrators structure the story. The reader of the book encounters the subcultural groups' social experiences and collectively constructed lifestyles mainly in their leisure time from their own perspectives. They all have the chance or power to tell their own life course experiences to the reader. The language they all use is the Scottish dialect which has multiple layers depending on its users. In this way, the sub-cultural groups mostly identified by young adults as "gangs" easily captured the reader's attention. The regular usage of some words such as "cunt", "bastard", "junky", "fucking", "cat boy" manifest the users' violent emotions and attitudes towards others, towards the world they have got to live in and towards their fractured selves. It seems that not only the tone of the language mirrors their psyche but ironically, it provides them with power in the outside world. Secondly, putting Connell's theory of social arrangements and Judith Butler's theory of gender performances as both perspectives enable analysis of the dynamics of youth sub-culture, these questions are attempted to be answered. How are social groups formed and survived? What are the inner dimensions to construct a new small community? How does the body serve for setting up a group identity? What are the cultural bodily performances and their roles for an identity construction? Initially, how are all these points related with the power dynamics?

*Trainspotting* is about the spontaneous lives of a group of friends. The hero of the story is Mark Renton. Appearing as the protagonist in the novel, he is a heroin addict/junkie likewise most of his group of friends: Simon Williamson (Sick Boy), Francis Begbie (Franco), Tommy Laurance (Tom), Davie Mitchell (Davie) and Daniel



Murphy (Spud). All these male characters come from a middle-class family in the poor neighborhood of Edinburgh. They have so many common and problematic features that as a small community, they develop a sense of self and independence unlike the dominant cultural lifestyles. From one side, they want to escape from the values and traditions of this dominant cultural life, a life where its individuals are well adjusted to the dominant ideology. On the other hand, they are drawn to a sub-cultural youth community which requires them to construct another collective identity in order to survive. The paradox here again reminds us that Connell's formation of the gender arrangements. Even if the characters have the quest for escaping from the power of the dominant social arrangements of middle-class society, "they are indeed part of the same dynamics of social life" (Connell, 2009: 74). They are bonded together in a group identity and its requirements such as being marginal in acts and speeches. They all have shared similar patterns. When they feel like leaving of these patterns, they have got to deal with loneliness, selflessness as a result of leaving the collective identity. They take part in a variety of anti-social and illegal activities including fighting with the police, vandalism, robbery etc. or popular leisure activities such as home parties, hanging out with friends, leisure brings boredom as well as the need for excitement and 'fun' (Furlong, 2009: 245).

Moreover, when putting this young junkie group's image of lifestyle into Judith Butler's theory of gender performance, it can be reached at a point likewise Connell's. The male characters have violent, hedonist, rebellious performances that manifest all these patterns with the help of one single material - their body. They use their own body to destruct themselves with heroin, to have violent sexual intercourse, to be addicted to abusive behaviors, excessive alcohol consumption, unfamiliar and marginal clothing style and so on. These are the components which provide the characters with an individual or a collective group identity. An identity to serve for a sense of power in self and in society. Sometimes being part of that society but most of the time for the young male being apart from it with a sense of violence and anger towards it. At this point, their use of public and private places has some meanings for them. Adding to their need to develop a private place to relax and be themselves, they mostly prefer the need of privacy, a space away from the surveillance of parents and any other dominant cultural figures (Furlong, 2009: 246). To clarify the claims, some examples can be given from

the novel. By doing this, the concept of youth culture of marginal groups as opposed to the state power can be understood in detail.

Returning to the novel, Renton's visit to Dianne's family produces inner critics in the mind of Renton because it causes him conflicts between his youth culture lifestyle and old cultural patterns of Dianne. From the novel:

Renton thought that they looked about his age, perhaps a bit older, but he was hopeless with ages. [...] he had noted that with older people. They often try to control younger, more popular and vivacious people; usually due to the fact that they are jealous of the qualities the younger people have and they lack. These inadequacies are disguised with a benign, protective attitude. He could sense this in them and felt a growing hostility towards them (Welsh, 184).

This is only one experience of the young Renton where his inner voice trapped him into a conflict about the dominant culture which has both hegemonic educational and social control and norms in society. Some basic distinctions between youth sub-cultures and the parental cultures as such, that night life consumption predominantly based on excessive alcohol, drug and sex addiction seen as a part of the process of marginalized independent groupings. Their way of lifestyle can be seen as part of the social exclusion and mostly associated with the desire for alternative identities and cultures, different from the dominant one. So, the conditions of Renton along the Gramscian concept of hegemony can be read as was pointed out earlier. According to the Gramscian model of hegemony, one central point is: "subcultures are seen as protest rituals 'represented' by young people in the 'theatre of hegemony' (Feixa C. and Nofre J., 2012: 6). To support the assumptions here, one other example is:

'Ah just nod and smile. Ma's life and mines shot off on different targets years ago. The point of contact is strong but obscure. Ah could say: Ah bought a nice wee bit ay skag oafay Seeker's mate, the buck-tooth cunt whaes name escapes me. That's it: Ma buys dresses fir people ah don't know, ah buy skag fae people she disnae know. Faither's growing a moustache. With his closed-cropped hair he will look like a liberated homosexual, a clone. Freddie Mercury. He disnae understand the culture. Ah explain it tae him and he's dismissive (Welsh, 256).

For the youth especially, from the point of view of the junkies, "youth styles are considered as symbolic trials made by inferior classes of young people for dealing with the unsolved contradictions in the parental culture, as well as forms of 'ritual resistance' versus the systems of cultural control imposed by the power" (Feixa C. and Nofre J., 2012: 6). On one hand, they are neglecting the dominant culture surrounding them, on

the other hand, they willfully participate in threatening it by designing a new one which embodies degrees of violence, public disapproval and improper conduct for the order of the society. And one more good dialogue between Renton and Dr. Forbes in the therapy room will fuel my discussions on the subject that the male characters' "self-destructive behavior that behavior manifesting itself in use of hard drugs" (Welsh, 229) are just one violent way for them aiming at forming something new- a new lifestyle, culture or an identity that bear no resemblance to the old one. Renton's constant inner critic after the therapy with Dr. Forbes is below:

I have oedipal feelings towards ma mother and an attendant unresolved jealousy towards ma faither. Ma junk behaviour is anal in concept, attention-seeking, yes, but instead of withholding the faeces tae rebel against parental authority, ah'm pittin smack intae ma body tae claim power over it vis-a-vis society in general. Radge, eh?

Aw this might or might no be true. Ah've pondered ower a loat ay it, and ah'm willin tae explore it; ah don't feel defensive aboot any ay it. However, ah feel that it's at best peripheral tae the issue ay ma addiction. Certainly, talking about it extensively has done fuck all good. Ah think Forbes is as scoobied as ah am (Welsh, 233-234).

Butler's theory of gender performativity overlaps here with that of Foucault, according to whom "cultural values emerge as the result of an inscription on the body, understood as a medium, indeed, a blank page; in order for this inscription to signify, however, that medium must itself be destroyed that is, fully trans-valuated into a sublimated domain of values. Within the metaphor of this notion of cultural values is the figure of history as a relentless writing instrument, and the body as the medium which must be destroyed and transfigured for "culture" to emerge (Butler, 1990: 130). In a sense, for Foucault "the body is the inscribed surface and the scene of cultural inscription: "the body is the inscribed surface of events" and the term "history" -clearly here understood on the model of Freud's "civilization"-as the "destruction of the body" (129-130).

From all these sayings, it is possible to connect Renton's perspective to that of the Foucault and Butler. It can easily pin down why Renton chooses to destruct his body by using high doses of heroin. Instead of rebelling against the parental authority as he stated above, he turns it into his body which provides him the ultimate power. As Renton seems to discover that the surface of the body to disrupt the regulating practices and values of cultural coherence imposed upon that body by a power regime, he might well understand the fact that body itself is the most powerful material source to refuse

what is culturally inscribed on it. What can be added to all these discussions is that Renton seemingly understands another significant point. It is the relationship that social taboos institute and maintain the boundaries of the body as “the boundaries of the body as the limits of the socially hegemonic” (Welsh, 131). To clarify further how to come to this conclusion about Renton, it is better to return one of his inner speech at the library:

Ah went tae the Central Library and read Carl Rogers’s *On Becoming A Person*. Ah thought that the book wis shite, but ah huv tae admit that Tom [the counsellor for the drugs agency] seemed tae get us closer tae what ah believe the truth might be.

Ah despised masel and the world because ah failed tae face up tae ma ain, and life’s, limitations. The acceptance ay self-defeating limitations seemed then tae mental health, or non-deviant behavior (Welsh,234).

The paradoxical conclusion of all these investigations are that in the struggle between the self and the state -any institutions, values, and cultural constructions to de/construct an identity whether individual or collective is on the side of the power regimes and in whatever form, permanently problematic.

### **3.1.2. The State Power and Violence on Individuals**

Akin to the Anthony Burgess’ novel *A Clockwork Orange*, the power and violence is highly critical in the work of Irvine Welsh’s *Trainspotting*. Thus, in this section a similar reading to the novel *A Clockwork Orange* is pursued. Having discussed in the second chapter, searching for the manifestations of the state’s power on its individuals, in this section Foucault and Butler’s perspectives about the construction of gender identity are applied by focusing on their key concepts: power and body in the work of *Trainspotting*. What is at stake here is how in Foucauldian concept, the modern power can operate on the human subject acts to produce themselves appropriate for the ideology of the dominant culture. At this point, Foucault proposes that such power produces the very categories, desires and actions it strives to regulate (Leitch, 2010: 1619). These are the sexual (and other) categories and predominantly labelled desires and actions which are all serving for the dominant ideology in order to construct a certain way of life. It is a life that is not much more than a project which has never enabled any response to other possible alternative categories, desires or actions. How then, can the modern power operate on human to become a subject? Along with producing subjects, the dominant material is the human body that structures beings in certain ways. In keeping with his argument that the “modern power can operate

physically on bodies, but discursively it carves up the world” (Leith, 2010: 1619), firstly, how the production of the modern power manifests itself on bodily experiences, practices and clothes are shown in detail. To enlarge on the discussion, Butler’s idea about the performance of bodies is applied. After that, further analysis is done adding to how the consumer culture ideology is imposed upon human beings as another tool for the manifestation of modern power. To produce goods, products, any objects or materials along with advertisements, TVs, radios, newspaper or daily sharing, the well-structured consumer culture becomes a way of lifestyle which serves for the dominant ideology of the state. Thus, in modern society every operation on the human body and every hand-made production constructs a certain culture and they are all dominated by means of the modern power of the state through medical, legal, institutional or any other kind of state interventions. What then is the modern power operating on characters in *Trainspotting*? For example, Renton argues how social practices and experiences act to produce themselves the way it wishes. As doing so, his tone is extremely critical.

Society invents a spurious convoluted logic tae absorb and change people whae's behaviour is outside its mainstream. Suppose that ah ken aw the pros and cons, know that ah'm gaunnae huv a short life, am ay sound mind etcetera, etcetera, but still want tae use smack? They won't let ye dae it. They won't let ye dae it, because it's seen as a sign ay thir am failure. The fact that ye jist simply choose tae reject whit they huv tae offer. Choose us. Choose life. Choose mortgage payments; choose washing machines; choose cars; choose sitting oan a couch watching mind–numbing and spirit–crushing game shows, stuffing fuckin junk food intae yir mooth. Choose rotting away, pishing and shiteing yersel in a home, a total fuckin embarrassment tae the selfish, fucked–up brats ye've produced. Choose life. Well, ah choose no tae choose life. If the cunts cannae handle that, it's thair fuckin problem (Welsh, 237).

Simply, the symbolic seek for power through the body,” in Foucault’s account does not belong to anyone, nor does it all emanate from one specific location, such as the state. Rather, [here] power is diffused throughout social institutions [...] It operates through the daily disciplines and routines to which bodies are subjected” (Leith, 2010: 1618). Thus, Renton refuses any kind of predetermined attitudes or rituals applied by any of the institutions (family, school, army etc.) different from most of the individuals in his environment; Renton is of the idea that it is so ridiculous to lose one’s life at war

just because of the ideology of the state which is too illusory and pointless. Renton committed an aggravated assault when he was at his brother's funeral ceremony.

He died a hero they said. Ah remember that song: 'Billy Don't be a Hero'. In fact, he died a spare prick in a uniform, walking along a country road with a rifle in his hand. He died an ignorant victim of imperialism, understanding fuck all about the myriad circumstances which led to his death. That was the biggest crime, he understood fuck all about it. As he had to guide us through this great adventure in Ireland, which led to his death, was a few vaguely formed sectarian sentiments. The cunt died as he lived: completely fucking scoobied (Welsh, 266).

The modern power is clearly seen in the life of Renton and all the others. He is so rebellious against the dominant ideology in his life that he is in despair as he is trapped by it and even an alternative way for the self to attempt action is taken as evidence of a threat against the state ideology. However, Renton and his friends struggle with the situation they have, and they try to attempt so many obscure and sometimes life-threatening experiences and practices for the sake of a new way of life which is far different from their parental ones. To illustrate this more precisely, the characters' drug addiction can be taken as a clue of a life-threatening practice on human bodies which might signify two major symbolic meanings. One is an act of rejection to any kind of dependency on the modern power in society. The other is producing the self-power ironically through their own bodies to operate power no matter even if it is a life-threatening practice. Drug addiction is the male characters' act to produce power and independence from others. Renton clearly confesses it as follows:

Once ye accept that they huv that right, ye'll join them in the search for this holy grail, this thing that makes ye tick. Ye'll then defer to them, allowin yersel to be conned into believin any biscuit-arsed theory of behaviour they choose to attach to ye. Then yir theirs, no yir ain; the dependency shifts from the drug to them (Welsh, 236).

Alongside Renton's symbolic seek of power through the destruction of body, Renton's symbolic identification of heterosexual masculinity, is seen as a fluid, unstable self as Butler puts it. She states that "if the inner truth of gender is a fabrication and if a true gender is a fantasy instituted and inscribed on the surface of bodies, then it seems that genders can be neither true nor false but are only produced as the truth effects of a discourse of primary and stable identity. In other words, for Butler, "gendered subjectivity as a fluid identity [...] that is, gendered subjectivity is not something 'fixed' or 'essential' but a sustained act, a repetition and a ritual. Consequently, Butler seeks to explain "the practice by which gendering occurs" (1990: 372). Therefore, for Butler

man and woman become subjects through the performances in life course (gender performativity-Butler). As it is understood sex is an artificial classification within the social discourse and 'gender performances' are tied to the relations of power in Foucauldian terminology. The quotation below exemplifies all these saying above:

Tom feels that ma concept ay success and failure only operates on an individual rather than an individual and societal level. Due tae this failure tae recognise societal reward, success (and failure) can only ever be fleeting experiences for me, as that experience cannae be sustained by the socially supported condoning of wealth, power, status, etc., nor, in the case ay failure, by stigma or reproach. So, according tae Tom, it's nae good tellin us that ah've done well in ma exams, or got a good job, or got off wi a nice burd; that kind ay acclaim means nowt tae us. Of course, ah enjoy these things at the time, or for themselves, but their value cannae be sustained because there's nae recognition ay the society which values them (Welsh, 235).

Constructed gender roles on the other hand, only accept certain arbitrary biological differences and their related salient sexual practices that function in men and women differently. In a sense, these practices and activities become categorized regarding the sexual codes of individuals which projects the "interaction to shape the ideas of what is normative and what is deviant at any particular moment, and which then result in categories as to 'natural', 'essential', 'biological', or 'god-given' (Welsh, 373) The inner dialogue by Renton below describes how the heterosexual matrix operates on bodies as a norm only ideal "men" and "women" are identified as normal, socially acceptable and healthy. In terms of these gendered classifications, the case of Renton indicates that he is struggling with the discrimination against homosexuality by a norm that materializes a body regarding to biological differences and gender-based performances.

I decided not to mention my HIV. My parents don't have very progressive views on such things. Or maybe they do. Who knows? At any rate, it just did not feel right. Tom always tells us to keep in tune with our feelings. My feelings were that my parents married at eighteen and had produced four screaming brats by the time they were my age. They think I'm 'queer' already. Bringing AIDS into the picture will only serve to confirm this suspicion (Welsh, 315).

As discussed further in Chapter 1, Foucault tend to eschew that the "judicial system of power produces the subjects they subsequently come to represent [...] thorough the limitation, prohibition, regulation, control, and even "protection" of individuals related to that political structure [...] but the subjects regulated by such structures are, by virtue of being subjected to them, formed, defined, and reproduced in

accordance with the requirements of those structures” (376). Regarding to this analysis, then, Renton has got to represent a man as the subject of masculinity which is itself in Foucault’s terminology discursive formation resulting from a manifestation of representational politics. However, Renton’s sexual preference becomes politically problematic for the system which has a heterosexual matrix of domination and produces its subjects accordingly.

Finally, one other prevailing conception of modern power operating on beings is the consumer ideology of society. Thus, it has seemed necessary to consider the consumer cultural domination in which every subject is structured and regulated by it. For consumer ideology, to construct the subjects, to make them political representations within a political process and to provide the ongoing visibility are the aims and goals within the discourse. The ones who can stay in this matrix are the ones who are designated as successful otherwise they are coined as being a failure in every aspect of life. This prevailing conception of success and failure are greatly based on martialized sense of living that constitutes desire, satisfaction and joyfulness. Unlike the dominant ideology and its believers/ supporters, Renton is of the opposing belief that becomes one other reason for his dissatisfaction in his surroundings. He states:

Success and failure simply mean the satisfaction and frustration ay desire. Desire can either be predominantly intrinsic, based oan oor individual drives, or extrinsic, primarily stimulated by advertising, or societal role models as presented through the media and popular culture (Welsh, 315).

Thus, the undergirding emphasis in all these analyses is that the human subjects are turned into political subjects that have structured functions for the dominant ideology that seeks to extend its legitimacy within the judicial notions of power. Such a power appears in human beings’ life purely invisible most of the time. Therefore, the very subject of beings does not become much more than an arbitrary and limited representation of the selves. There is a great deal of materialized sense of operation on subjects only self-materials. That is their body. And this is precisely what opens a new door for the analysts to put their frameworks thorough the concept of body including bodily practices, behaviors, rituals and historical or/and political backgrounds. In *Trainspotting*, all the characters come to terms with the ideology of the state whether they support it or not. However, at the same time, their stance on the dominant ideology



of the state define their way of life. In the final pages, Irvine Welsh gives the reader some clues about where the hero, Renton finally stands in his future life as follows:

He had done what he wanted to do. He could now never go back to Leith, to Edinburgh, even to Scotland, ever again. There, he could not be anything other than he was. Now, free from all them, for good, he could be what he wanted to be. He'd stand or fall alone. This thought both terrified and excited him as he contemplated life in Amsterdam (Welsh, 430).

### **3.2. The Construction of Hegemonic Masculine Identity**

In this section what it is argued is that *Trainspotting* is a story of the men getting stuck in the predetermined models of lifestyles in the exact same way. For the male characters, there is nothing but imaginary identification traps in which the place of the subjects is fully predefined by mostly invisible power politics in Foucault's terminology. In this part, hegemonic masculine identity as a part of socially and politically constructed identity through socially predetermined practices and performances of constructing gender are reevaluated. Significantly, individuals' contact with gender-specific roles and acts in most of the contexts of everyday life for the sake of identity must be that of the meaning of being a man and being a woman, itself have got to match with the expectations of society. To explore the dynamics of gender and related gender roles in the whole social life of the subjects, it is a necessary to entangle with every acts and performances of the subjects, whose practices change with time, context, ideology etc. Thus, what are interpreted here, are only a limited number of them that construe a part of the whole. Accordingly, the male character's journey towards being a man and remaining powerful in their life are examined. Raewyn Connell's definition of 'hegemonic masculinity' – as defined earlier – and Michel Kimmel's interpretations on the contemporary ideologies about men's practices to become a man are highly articulated. Kimmel's studies for conceptualizing the complex relations between so called manly practices -alcohol, sex, drug addiction, football, violence, adventure etc. and masculinity helped my interpretation of the male characters' experience in the context of hegemonic male identity construction. It is important to note that from all these findings, it is giving credit to Foucault's argument on the power and knowledge matrix and Butler's argument on gender performance. The examples and interpretations from the novel are good indications of this fact. Now, the extracts from the novel with the application of Foucault and Butler's theories of the

sexuality are indicated in order to support the idea that masculinity is a socially constructed identity.

One theme that men are honored for is their relationship with alcohol and drug consumption. This is one prominent theme in *Trainspotting*. All male characters are addicted to alcohol and drug consumption. Indeed, in their heterosexual environment excessive alcohol consumption is a host of masculinity- building practices. Unfortunately, it is not wrong to infer that they seem to feel better by doing so.

One side they wanted to prove something – their maleness on the other hand they wanted to be rescued from something- to be the self. To illustrate this more precisely, here is a great example:

Smack's an honest drug, because it strips away these delusions. Wi smack, whin ye feel good, ye feel immortal. Whin ye feel bad, it intensifies the shite that's already thair. It's the only really honest drug. It doesnae alter yir consciousness. It just gies ye a hit and a sense ay well-being. Eftir that, ye see the misery ay the world as it is, and ye cannae anaesthetise yirsel against it (Welsh, 116).

It seems that they take advantage of excessive usage of drugs. For them rather than a poison that threatens their own life, drugs are the only real friends that satisfy the desire of their fulfillment in life. A version of imaginary fulfillment and a short-time anesthetic function for their pain and suffering. In addition, to be sociable and proving their maleness, it is likely that they take drugs for power. Thus, can be reached the similar conclusion to that of Kimmel who states that alcohol and drug experiences of men are related to “men’s power and men’s powerlessness (Kimmel M. and Messner M., 2010: 157). Here, the various evidences claim that the characters’ drug addiction is for self-preservation from the outside world. Or, more clearly escapism from self-destruction. When it is deeply analyzed on the subjects’ emotional statement, their bad habits do not work towards pleasure for them. The subjects first and foremost need salvation, a desire of freedom from pain and suffering that fully capture their mind and body. According to them, drugs are emotional maintenance. The junkies one night-life experience below portrays their emotional states so obviously.

Iggy Pop looks right at me as he sings the line: 'America takes drugs in psychic defence'; only he changes 'America' for 'Scatlin', and defines us mair accurately in a single sentence than all the others have ever done. Ah cease my St Vitus dance and stand looking him in stunned awe. His eyes are on someone else (Welsh, 96).

One other theme that men are honored for is their relationship with women and sex. It is a must to underline the role of women in relation to sexual objects and desire for the fulfillment of men. Traditional gender roles and expectations show themselves in the daily life of the characters. Reflecting upon the predetermined nature of the male and female role in intimate relationships, as follows: women are the sexual objects and fulfillment of the men's desire for sex and pleasure. Their correlation reveals the socially constructed nature of gender roles. The situation of traditional male attitudes towards the female are clearly seen in the story in many aspects. One example is:

Ah wis only interested in sex, rather than a relationship. Ah didnae really huv the motivation tae disguise that fact. Ah saw these women purely as a means ay satisfying ma sexual urge (Welsh, 231).

It is easy to catch Renton's not choosing a relationship but sex. It is possible to connect Renton's view with that of scholars who study gender. According to their "growing field of scholarship on male sexual bodies suggests that sexuality is a proving ground for masculinity. Thus, gender and sexuality may be difficult to separate out. Masculinity requires sexuality and vice versa" (Kimmel M. and Messner M., 2010: 283). In this image, 'sexuality', or 'erectile health', is compulsory for men; integral to achieving manhood. If gender is "accomplished in daily life, then the accomplishment of masculinity is situated, to some extent, in erectile environment" (Kimmel M. and Messner M., 2010: 283). Their being as more masculine is determined through the size and function of the penis. From this illusory role of the penis is such a profound effect on the man's psyche that "if the penis is in trouble, so is the man" (Kimmel M. and Messner M., 2010: 283). The catchy experiences of Renton with his friend Sick Boy portrays the image of penis in his psyche so well. After they show their penis to each other, Renton unwillingly admits the fact that: "Thir isnae much ah kin say tae Sick Boy on the subject ay cock size. He is bigger, no doubt about it. Conscious ay the fact thit Sick Boy wis bigger, ah'd put ma dick as far up tae the camera lens ah could" (Welsh: 252). Indeed, he compares his manhood with his friend, and he knows that Sick Boy is a real, healthy man. The symbolic identification of healthy manhood with the body or more specifically with the size and function of the penis lead to return the view of Foucault. Consider Foucault comments in *volume 1 of The History of Sexuality*:

Imbedded in bodies, becoming deeply characteristic of individuals, the oddities of sex relied on a technology of health and pathology. And conversely, since sexuality was a medical and medicalizable object, one had to try and detect it- as a lesion, a dysfunction,

or a symptom- in the depths of the organism, or on the surface of the skin, or among all the signs of behavior. The power which thus took charge of sexuality set about contacting bodies, caressing them with its eyes, intensifying areas, electrifying surfaces, dramatizing troubled moments (trans. Hurley, 1978: 1664).

Therefore, the reader becomes a witness to Renton's increased troubles and worries about his body and about his sexual organ. Indeed, the point of Kimmel's perspectives on the correlation between masculine power and the body partially overlaps with that of Foucault. For both, the natural body is turned into the materialized body that power operates upon it. However, paradoxically it causes the subject (identity) crisis, or gender trouble more metaphorically. That is why Judith Butler titled her well-known study as *Gender Trouble* (1990) and in the final chapter, she considers "the very notion body and the notion of gender that support masculine hegemony and heterosexist power, to make gender trouble [...] to keep gender in its place by posturing as the foundational, illusions of identity" (1990: 34). In the situation of Renton, it can also be observed that his gendered identity, heterosexual masculine identity, is in trouble in all aspects.

Another example to illustrate the conceptual thinking of men's connection to become a man is his emotional relation with a woman. It is an old myth that man has a lack of emotional intimate tendency with the opposite sex. In this image, there are a variety of cultural codes such as the fear of seeming weak, the fear of being taken for a woman and so on. From a very early age, boys are told not to be emotional as being a man is to hide your feelings, to cover your troubles and try to act-like-a-man. The quotation below provides us with a useful series of interlocking positions that locate constructed gender roles.

Since I helped Al on his way to the great gig in the sky, life has been pretty good. Frances and I have gone our separate ways. We were never really compatible. She only really saw me as a babysitter and a wallet. For me, obviously, the relationship became largely superfluous after Venters's death. I miss Kev more. It makes me wish that I had a kid. Now that'll never be. One thing that Fran did say was that I had revived her faith in men after Venters. Ironically, it seems as if I found my role in life – cleaning up that prick's emotional garbage (Welsh, 326).

One significant issue about the experience of Renton above is the possible negative consequences on his psychological mood and inner conflicts about how the opposite sex situates the other in the constraints of being a man and woman. It seems that Renton, as he could not manage to fulfill his role as a man in his intimate relations

ironically, he finds a way. That is to escape from any emotional attachment with any woman. For man's attachment to an object is the reflection of weakness and emotional turmoil too. Similarly, Renton is of the belief that "people got too het up about things though. They invested too much emotion in objects" (Welsh, 429). Thus, he criticizes that the social ideology turns all relations of human beings into the subject-object relations that cause 'materialism and commodity fetishism' (Welsh, 429), 'emotional garbage' (Welsh, 326), and finally "a void [that] grows within ye" (Welsh, 295).

From all these sayings, in a wide sense, the construction of hegemonic masculine identity refers to the road in which a man's both personal and social experiences, practices or attitudes are manifested in daily life relations in institutional life. In a more restricted sense, his identity formation is structured and operated in which are perpetual spirals of the modern power in Foucauldian terminology.

### **3.3. The Crisis of Masculine Identity**

In this section, the major aim is to focus on the topic: the crisis of masculinity from within and without. Here, a more historical perspective is revealed. That is "masculinity is often in crisis or, perhaps more accurately, it is in crisis or at least contains crisis tendencies (Edwards, 2005: 3). While deconstructing the story of *Trainspotting*, mainly the hero, Renton and a series of troubles in his life are applied to the claims. Hoping to find out the answer how Renton experience the identity crisis in his inward and outward life such a question should be asked: What are his inner conflicts that lead him to behave angrily and violently especially towards himself? It seems that Renton is entrapped within his body and mind so extremely that he is driven by them unconsciously. In the image of life in his mind and the real-life experiences has caused him the confusion in life situations. However, it not true to say that his confusion towards the self and the other's only because of his personal lack or inability. To draw a wide picture, it is a must to return to territory of cultural and structural dynamics in society. Thus, the analysis of masculine identity crisis reflects the personal and social influences on the human subject. That is why in this section, personal factors of the identity crisis related to the psychological and physiological predictors of the transforming identities are discussed. Furthermore, much of the attention is focused closely on the social predictors such as gender, class, ideology, and culture. Indeed, the initial intention is to take a selection of themes connected to these topics in relation to

masculine identity crisis on personal and social level in the late modern period mostly among the working-class community.

One major dimension why modern men have struggled with identity formation is the big gap between old and young cultures as a result of ongoing changing values and beliefs. For example, Renton and his junkie friends are born in a different generation from their parents. As being young, their focus on the development of a stable identity requires some new orientations as well as reflecting upon the old structural ones. The values and beliefs that they develop in their small junkie community are structured differently from the parental ones in many ways. The clash between their new values and their families' old ones is one of the most influential dimensions of identity crisis for young generations. The experiences of the male characters offer clues about how their values and beliefs differ from the parental ones. Given this context, it can be better to share the visiting scene of Renton to Dianne's family. This visit helps us to identify the changing or different values and expectations between parents and youth generations from life.

-You're a fascist. It's all to do with inadequate penis size, I told him cheerfully. Coronation Street's vice-like grip on my Ma's psyche was broken briefly as she turned to us with a knowing smirk.

-Dinnae talk bloody nonsense. Ah've proved ma manhood son, he belligerently replied, digging at the fact I'd managed to reach the age of twenty-five without obtaining a wife or producing children. For a second, I even thought that he was going to pull out his cock to try and prove me wrong. Instead he shrugged off my remark and returned to his chosen theme (Welsh, 314).

According to the parental traditions, to become a man means to meet some of the predetermined social roles such as getting married, being a father and so on. The conventional idea about become a man is to be the breadwinner of the family. In this image, however, unlike his fellows Renton has not proved his manhood yet. Renton and his friends are highly dependent on the peer culture, and especially have trouble to prove their manhood in the eyes of the parental culture. The well-structured life project which meets the social and cultural values that operate on the human subjects are the crisis for the men when it comes to not having the capacity for them. These indicators are a must to be followed by every individual otherwise they become a deviant. The premodern power on a human subject is produced by this way and the discourse of masculine identity is one of the tools for power operation. Power, here, in Foucault's

account operates through the daily disciplines and routines to which human bodies are subjected. Furthermore, it seems that unlike the traditional perception of power seen as repressive, here the “power is productive” (Leith, 2010: 1619). This means that productive acts such as having a heterosexual relationship to multiply and have an ideal penis size that is always on call are assigned to the subjects to prove their identity and place in life. Unfortunately, our hero Renton in this case illustrates the desires and behaviors that are not applicable to that modern power. That is why he struggles for putting himself in a stable narrative of the self on a personal and social level.

On the other hand, another dimension of modern young men’s men crisis has been the socially accepted value about the focus of having a job and career. The desire to fit in on a cultural level or maintain identities that are grounded in occupation and attending to the capital ideology are all linked to the point about the modern power and production dynamics highlighted above. Shortly, the subjects have got to require the labor market demands if they want to have a more positive image, higher self-esteem, good life conditions and less anger, depression or anxiety. In other words, these help them to feel fewer impacts of identity crisis in the modern community. However, Renton does not embrace the parental culture and capitalist ideology. He has either overlooked or is opposed to the patterns and occupational world. This is the other reason why Renton and most of his other junkie friends have trouble with an unstable identity. The more they reject the dominant culture and ideology, the more they are being kicked out from the modern power angle paradoxically. They become powerless even though the same power dynamics operate on them to control, to define or to form them accordingly. The quotation below, Renton argues the values of the dominant ideology and culture. His tone is full of despair, anger and hopeless from the future.

– Ah don't really know, Tam, ah jist dinnae. It kinday makes things seem mair real tae us. Life's boring and futile. We start oaf wi high hopes, then we bottle it. We realise that we're aw gaunnae die, withoot really findin oot the big answers. We develop aw they long-winded ideas which jist interpret the reality ay oor lives in different weys, withoot really extending oor body ay worthwhile knowledge, about the big things, the real things. Basically, we live a short, disappointing life; and then we die. We fill up oor lives Wi shite, things like careers and relationships tae delude oorsels that it isnae aw totally pointless (Welsh, 116).

The other potential reason of the male identity crisis is the gender role conflict. Gender role conflict is a “psychological state in which gender roles have negative consequences on the individual or others” through the restriction, devaluation, or

violation of oneself or others” (Kimmel M. and Messner M., 2010: 159). This means that different genders have been urged to embody the predetermined roles regarding their genders based on the sexual differences (discussed in Chapter 1 in details). Otherwise the male or the female individual have experienced common psychological or emotional problems that are called as gender role strain by Kimmel. He states that: gender- role strain is a “physical or psychological tension experienced as an outcome of gender role conflict. At the bottom of gender-role strain is a discrepancy between the real self and the gender role” (Kimmel M. and Messner M., 2010: 159). Reading this description, we can spot Renton’s trouble with his fragmented self and fragile sexual identity. To clarify further, let’s look at the lines below:

He worried about her, however; thinking that anyone who would sleep with him would sleep with anybody. Her intention to banish him had already shattered his fragile sexual ego, turning him from cool stud back into trembling inadequate in a depressingly short time. He thought that it would just be his luck to get HIV from one shag after sharing needles, although never the large communal syringes favoured in the galleries, over a period of years (Welsh, 180).

Seemingly, the despair and suffering they embodied have multiple dimensions. Their experiences and outlooks reveal that the conditions of social and political life of the period they live in are too painfully reflecting upon them. In this environment, inevitably the subject’s search for a stable place in the world become so difficult that they suffer from depression, anxiety and lack of courage. A lack of fullness that prevents them to have a healthy and well-being life. They seem extremely hopeless and dreamless that their inner conflicts manifest itself by physical and emotional reflections. Below is Renton’s inner speech with Tom that gives a credit to support the comments above:

What Tom's trying tae say, ah suppose, is that ah dinnae gie a fuck. Why? So it goes back tae ma alienation from society. The problem is that Tom refuses tae accept ma view that society cannae be changed tae make it significantly better, or that ah cannae change tae accommodate it. Such a state ay affairs induces depression on ma part, aw the anger gets turned in. That's what depression is, they say. However, depression also results in demotivation. A void grows within ye. Junk fills the void, and also helps us tae satisfy ma need tae destroy masel, the anger turned in bit again (Welsh, 235).

In a wider sense, the young men’s life experiences and difficulties they have faced with are both expressed personally and collectively. In a more restricted sense, they have to fight with personal and social troubles in the community they belong to. They run away from the macro-societies with a hope for independence and quest for the



inner self. Within their micro-societies, or more specifically, adult institutions they create their own culture that provide them freedom and space for being themselves. However, unfortunately they could not manage to escape from the powerfully formed structural-materialist notion of the modern society.

To sum, the human subject as being the materialized bodies that power operates on them, are mostly becoming unsuccessful beings who are unable to become a man or woman in the construction of masculinity or femininity. Moreover, the notion of multiple relations in gender identity including race, ethnicity, social class etc. and unavoidable changes in the conditions of the developing world are other reasons of the masculine identity crisis problem of men. Clearly, for example a man from a working-class family background will most probably experience the possible outcomes of the process much more differently from a man who is coming from other social classes. Or, a man from the modern era and the expectations from him within the contexts of work, sexuality, race and religion might not like the previous ones. In other words, his adaptations, his desires or the social expectations from him will mostly link him to the process of change in social arenas. Indeed, the changes and developments have always been and always will be, thus, the identity crisis seems that it is an unending confusion of men and masculinities.

## CHAPTER IV

### THE SIMILARITIES AND DISSIMILARITIES BETWEEN A CLOCKWORK ORANGE AND TRAINSPOTTING

The purpose of this chapter is to highlight the similarities and dissimilarities of each novel in many of their aspects. These consist of writing styles, the theme of youth cultures, the issue of identity construction and crisis manifested through the act of power and violence in both novels.

The novels bear many similarities to one another. Burgess and Welsh's representation of the heroes is based on certain culturally constructed imaginary conventions including the similar codes and masks that each hero shares. The heroes' life journey in many ways, thus, goes in a similar direction, but also it makes sense to differentiate between these two life-stories directing the focus on Burgess and Welsh's presentation.

Regarding the first aspect, writing style, both novels have some similarities and differences. The novels retain unique languages. *A Clockwork Orange* is written in a slang language called Nadsat that is fully made up by Anthony Burgess himself. On the other hand, *Trainspotting* is written entirely in Scottish dialect. Thus, the novels require the reader to learn the language for reading. *A Clockwork Orange* is written in a satirical black comedy style and considered as a dystopian science fiction tale whereas *Trainspotting* is considered as an intensely realistic novel that accurately portrayed the state of the punk rock generation in Great Britain.<sup>11</sup>

Moreover, the title '*A Clockwork Orange*' is a metaphor. It is taken from the Cockney expression "queer as *a clockwork orange*," which denotes something truly bizarre. Additionally, orange is Malay for "man," so "*a clockwork orange*" literally may signify a clockwork, or mechanized, human being. In an interview with the writer, Burgess argues that the image of *a clockwork orange* is "the application of a mechanistic morality to a living organism oozing with juice and sweetness";<sup>12</sup> in other

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<sup>11</sup> <http://www.thenewcanon.com/trainspotting.html>

<sup>12</sup> <http://www.anthonyburgess.org/a-clockwork-orange>.

words, the changing of a being who is capable of choice into an unthinking, mechanical entity by the removal of its free will. From all these, the experiences of Alex in prison and in the laboratory are the perfect representation in all respects. Without his self-determination, Alex becomes an object (rather than a human subject) for the state like the clockwork orange that seems natural but, in its essence, he turns into a kind of a machine having no soul or heart to do something good or bad.<sup>13</sup>

Like *A Clockwork Orange*, the title, '*Trainspotting*' is a metaphor, too. The "trainspotters" are people who play a type of game. That is to watch the trains go all day and memorize their numbers. This game is synonymous with boredom and from all forms of addictive or compulsive activity. At this point, the game may symbolize Renton and his friends' frequent act of drug taking, which is indeed addictive, compulsive and boring, too.<sup>14</sup>

Finally, the novel *A Clockwork Orange* is written in three parts including six short story sections. *Trainspotting* takes a various kind of short stories narrated by different characters. However, the former is narrated by a single storyteller, Alex, the hero. Alex is a young junkie from the middle-class society and addicted to violence and rape. The latter part of the novel, on the other hand, is the story of Renton who is a young Scottish boy from a middle-class family and addicted to drugs and sex. In both stories, the heroes move around some troubles and have experiences full of suffering in their lives. *A Clockwork Orange* starts with the opening question of Alex to the reader whereas in *Trainspotting* the story ends with Renton's sharing of his beliefs and plans to the reader. In both stories, the heroes seem to be sure about what will happen in their future life, but, it does not seem so. Thus, it is not relevant to say that the novels are open ended.

The second aspect is the theme of youth culture represented in both fictional texts. The characters in *A Clockwork Orange* and *Trainspotting* are the young adults who noticeably built youth-based subcultures in their own way which are different from their parents. "A Clockwork Orange presents the Mod subculture originated in London in the late 1950s" (Ahmed and Rahman, 2010: 64). *Trainspotting* presents the drug culture as a subcultural form among young people living in the early 1990s Edinburgh.

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<sup>13</sup> <http://www.anthonyburgess.org/a-clockwork-orange>.

<sup>14</sup> <https://www.the-philosophy.com/trainspotting-analysis>

The common ground on which the heroes meet is their working-class background and their habits.

However, considering the characterization of these young people with different traits and experiences it may even be possible to argue that each hero personifies one of the social problems that are presented in the novels. Accordingly, Alex is addicted to violence and abuse while Renton is the arch drug addict. The abusive behaviors are life practices for both characters. In their attempts, they find solutions to their problems of unemployment, low income, identity crisis, hopelessness and so on. In other words, the function of addiction to violence, sexual abuse and drugs are used as subcultural reactions to the dominant socio-cultural, political and economic environments they belong to. "In the light of all these, one may argue that the novels perfectly present the social reality that the sub-cultural groups are the reaction of the British youth to "the context of dominant culture of the dominant class and manifest itself with the emergence of different subcultural groups in different time periods".<sup>15</sup> Even though the ways in which these subcultural movements react to the dominant social structures are significantly different from each other in terms of style, as represented in both novels differently,<sup>16</sup> the problems to which they reacted are basically the same.

The final aspect is the issue of heterosexual masculine identity construction and crisis which spread almost throughout the novels. Indeed, the manifestation of power and violence in order to solve the issue of identity formation and crisis of identity play key roles as it is highlighted:

Identity formation has a lot to do with the youth growth, on the other hand, crisis of identity of the new generation seems inevitable as youth styles are considered as symbolic trials made by subaltern classes of young people for dealing with unresolved contradictions in the parental culture, as well as forms of 'ritual resistance' versus the systems of cultural control imposed by the power (Nofre and Feixa, 2012: 6).

Therefore, this social reality is manifested itself in the everyday expressions of Alex and Renton. In the case of Alex and Renton, along with their friends, they

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<sup>15</sup> Accordingly, in the late 1950s there were the Teddy Boys, in the 1960s Mods and Rockers emerged and the 1970s and 80s were dominated by the Skinheads and the Punks (Brake 72-78).

<sup>16</sup> Mod culture in the 1960s presented in *A Clockwork Orange* whereas the underground drug culture presented in *Trainspotting* with all characteristics including costumes, music, fashion etc.

experience this unresolved opposition towards the traditional culture leading them to gender troubles and so-called identity crisis.

At this point, the main characters and the anti-heroes, Alex and Renton share the same problems, but they experience it a bit differently. As young adults, Alex and Renton have not achieved the full sense of self, they both fit the description of the sites of identity crisis highlighted above. Thus, they search for power and fulfillment through violence and addictions so as not to feel powerless, selfless and alone. Alex and Renton's feeling of fear manifest itself in a form of sadistic acts and behaviors on others or on themselves. Mostly, Alex is so cruel towards others whereas Renton mostly shows his sadism over his own body in which he has the ultimate power over. Both characters wear masks in their lives in order to hide their weaknesses and shattered identities while committing violent acts. On the one side, Alex and Renton are against the state power. On the other side, by performing within the confinements of their violent behaviors and acts, they hold the same power in their hands to some extent. In this way, they become outsiders or deviants that are inappropriate for the state demands. For this reason, in the case of *A Clockwork Orange*, Alex, with his ultra-violent acts and behaviors, creates a threat for the state power. Finally, he was sent to prison and laboratory by the state hoping that Alex becomes a good natured, benign, and docile citizen for them. Unlike Alex, Renton's usual attack against the state ideology and power is frequently through verbal violence, and by performing violent acts on his body. In other words, Alex mirrors the anger and power he has towards the others whereas Renton directs them on his own mind and body.

Similarly, to feel powerful, Alex and Renton also impose their belief system upon the members of their group of friends. Reflecting the government's representative force, they take control<sup>17</sup> over them in showing what they should do or criticizing<sup>18</sup> them about what they are doing. They are the voice of reason, not the voice of state among their group of friends, many of whom they cannot stand. They fight for being the self against the big machine.<sup>19</sup>

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<sup>17</sup> "I" I said, 'have been in charge long now. We are all droogs, but somebody has to be in charge.'" - Alex in *A Clockwork Orange*

<sup>18</sup> I have. [...] these punters spell L-I-M-I-T-E-D. [...] I am a dynamic young man,"- Renton in *Trainspotting*

<sup>19</sup> "the government and the judges and the schools [...] cannot allow the self. [...] fighting these big machines?" - Alex in *A Clockwork Orange*.

From all these analyses, *Trainspotting* and *A Clockwork Orange* share so many similarities as well as some dissimilarity, too. What remains with the reader is that Burgess and Welsh represent the similar real-world issues through the experiences of their fictional characters: Alex and Renton. Even both novels open with pessimistic tones and continue accordingly, they end seemingly optimistic and hopeful for Alex and Renton. In the case of Alex, he seems to become adult and come off violence and he starts planning to get married. In the same way, Renton seems to abandon his past life behind and he decides to move to Amsterdam to start a new life there. Paradoxically, the heroes, Alex and Renton choose a life, a normal life like the other members of society even though at the beginning they both harshly disapproved and attacked that way of life.

However, by attacking the parental culture and the dominant ideology of the state with their imaginary solutions (subcultural reactions, addictions and violence), they become unsuccessful in living their lives freely and happily. As they have no other alternatives, they have to turn their face to the well-known, dominant one.

In the light of all these views, one may argue that, Burgess and Welsh's novels are in fact deeply optimistic with definite endings. However, it may also be comprehended opposingly. I am not of the belief that Alex and Renton will have a new life that they feel happiness, freedom and a sense of being fully themselves. Burgess and Welsh also do not seem to draw a clear future for their characters accordingly. The writers show the alternatives to the heroes regarding the realities of the characters' fictional world without giving any personal solution. At this point, they are both impartial. Even though both novels seem to close with definite endings, it is not wrong to claim that to some extent they close with open endings. In this way, Burgess and Welsh leave the reader alone to think or imagine any possible endings and multiple solutions without any orientation.

## CONCLUSION

The aim of this study is to analyze the crisis of masculinity and masculine violence in detail in two British contemporary fictional works. They are Antony Burgess's novel *A Clockwork Orange* and Irvine Welsh's novel *Trainspotting*.

For this purpose, first, the construction of masculinity, especially the hegemonic masculine identity is discussed as a socially constructed formation in history from past to present. After sharing theoretical perspectives and viewpoints of various analysts in the first half of chapter one, in the second half, the contemporary crisis of masculinity and men's responses to the crisis are analyzed. In this section, the full attention is on the question of the so-called masculine identity crisis with its possible reasons and results on the human subject. Then, directing the focus on the concept of violence and power in the process of masculine identity (re)construction. Adding to the traditional meanings of the power and violence concepts, the crucial interest here is how the paradigm of masculinity is also connected to modern power and violence in the lights of Michel Foucault's power knowledge discourse.

Later, in the second and third chapter the two novels are deconstructed in detail with some concrete quotations from the novels and from the analysts' lookouts including Raewyn Connell, Michael Kimmel, Michel Foucault and Judith Butler.

Through the analyses of hegemonic masculine identity in Burgess's and Welsh's texts, especially with Michael Kimmel and Michel Foucault how the power and violence is manifested in the lives of male heroes, Alex and Renton is presented. In Foucauldian terminology, this is the power enforced as a circulation or a distribution of knowledge, which is discursive in nature, and which enforces its norms for everyone for better or for worse. Foucault's understanding is that the constituted character of identity can only express itself in certain ways. That means, masculine identities are trapped in a way that they can only (re)present themselves through masculine violence which is the easiest and the most common way for them to gain power around. Adding Foucault's power and knowledge discourse to the traditional forms of power and violence, it is shown how heterosexual masculine identity is created and expressed in certain ways in the story of Alex and Renton. As a logical consequence, it can also be claimed that

identity can be performed by repeating, by imitating and by parodying during a life course. By emphasizing the performative theory of Butler, it is argued that gender performance cannot be fully performed in its nature. That is why Alex and Renton have experienced and enforced so many struggles and troubles in search for identity. They choose ultra-violent acts and behaviors, become addictive in drugs, take excessive alcohol and have sex. Even though all these acts and behaviors are within the discourse of circulated power and knowledge, these are their own choice. The state and its ideological apparatuses do not tell them to do so. In the novels, the free-will of the male heroes in the journey of identity formation appear as a healing process, however, it is not good for them. Alex and Renton misuse the free will they have so the state punishes them with violence and suppression. On the other hand, the second but the last option for their healing is the state, itself. Thus, after having been troubled, in the end, both heroes choose the solution of a state for them to have a better life. This is the final presentation of Burgess' and Welsh's fictional world.

Furthermore, the fourth chapter in this study presents the similarities and dissimilarities between these two contemporary British novels as both embody some similar characteristics in terms of literary genre, structure, and style. Thus, both novels complement each other very successfully.

Indeed, borrowing Michel Foucault's power and knowledge concepts, it possible to conclude that the final choice of the male heroes for their lives seems another illusion rather than a true choice, because the state always seeks to suppress and control individuals and their choices in favor of its stability to survive. That is to say, the state sacrifices the individual willingness and goodness to its constituents for stability. Here, it is seen the properly dialectical paradox of the state ideology and human condition within the inherited discourse which aims to preserve the order or in Foucauldian terminology the deployment of power and knowledge in society.



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