

## CHAPTER 1

### INTRODUCTION

#### 1.1 The Background of the Research

Many people still do not understand the difference between sex and gender. They often describe gender as how society perceives men and women and the social norms attached to that. On the other hand, sex is a biological classification of male and female. Hence the reason why most people refer to gender with sex because of the thought that if it is a male, then he is associated with masculinity, and if it is a female, she is associated with femininity.

With this thought, it is impossible to avoid the stereotypes that come from it. The range for this stereotype can be varied. For example, people always identify men as someone who has a stable emotion or someone aggressive while women identify as someone emotional or passive. The media, in general, seems to support the continuing depiction that reality is a male domain area. Therefore this stereotyping strengthens the traditional gender stereotypes.

We see traditional stereotypes in our everyday life, and it is imprinted in our minds that it was a natural condition and shaped our minds into certain gender roles. This stereotyping also appears in literary works because most authors reflect on what happened in real life and put it in their book. Thus, the characters in literary works divide into their sex and gender role based on the socially accepted norm.

One of the literary works that give a typical stereotype for men is *Moby Dick* by Herman Melville (1851). This legendary American classic talks about the adventure of a boy in the sea. Ishmael, the narrator of the book's dream, is to set out to sea and conquer it. In which the sea associates with manhood. The novel seems to portray how a man should be adventurous and brave, no matter the cost.

On the other hand, we also see literature works where the author describes the stereotyping of a woman. *Pride and Prejudice* (1813) by Jane Austen is a romantic novel in which Elizabeth is the narrator. This novel tells a story about the struggle of a woman in the nineteenth century. Being a woman who is expected to be married at an early age because society told so drive Elizabeth to have a prejudice towards man. Hence, it creates a stereotype or perception that a woman cannot be free to choose her life, and they should be the typical damsel in distress.

Even though we can understand the world and what happens in life through reading, yet this type of stereotyping does not fully embrace of what gender and gender roles mean. These days people are aware that they can choose whether they want to be a man or a woman; this is what we call gender role. The characteristics of gender may vary in societies. For example, in some cultures, it is considered feminine to wear a skirt or a dress. This kind of thought depends on whether the culture itself considers gender fluid or not. For example, in Indonesia, we acknowledge that there are five genders in Bugis. There are women, men, calalai, calabai, and bissu. Calalai is a female that took the role of being a man, calabai is a male that took the role of being a woman, then the last one is bissu. Bissu is the combination of being a man and a woman and is believed to be the spiritual person

who can bridge man and god's interaction (Graham, "Sulawesi's fifth gender" 2007). It confirms that gender is linked to culture and differs in time and place.

*Disgrace* is written by J.M Coetzee and published in 1999. The novel focuses on the story's main character, David Lurie, a twice-divorced 52 years old lecturer who teaches Romantic poets. Coetzee introduces David Lurie's character to us as flamboyant, reckless, self-centered, and a man of impulse (50).

He represents a white South African with a good education. Even though he failed twice in his marriage, he does not seem to have a problem getting a woman to fulfill his sexual pleasure. No longer has his looks and youth; he chooses to attract them with words and flattery. Nevertheless, he never thinks about marrying any one of them.

Other than David Lurie, Petrus is another male character in the story. He displays a different trait of masculinity in this novel. Petrus shows the capability to take care of a farm, a marriage and has a strong physique. He possesses characteristics that are commonly associated with masculinity and what to expect from a man.

This research is conducted because the traits that we see in Lurie and Petrus are different and opposite to each other. However, both characters seem to compete against one another to show the masculine side of them. It ignites the curiosity to explore more about masculinity that Lurie and Petrus have.

Generally, masculinity could become a problem if the men themselves admit the power they have toward the woman. The problem usually happens

because men recognize women's interference in the public sphere and their increasing power. The power that women gain could lead to a crisis in masculinity. On the other hand, this crisis arose not only because of the increased power of women but also because there was a shift of power within particular groups (Brittan 1989:180).

Coetzee wrote this novel in South Africa. Even though South Africa gained independence in 1910, the apartheid started to end in the early 1990. Since then, there have been many studies regarding men and masculinities (Levon 2017:516). The role of their President until South Africa's media have a significant role in shaping a representation of men and the type of masculinity. Because of this, the writer feels challenged to analyze the masculinity in J.M Coetzee's *Disgrace*. Thus, the writer entitles the research **Masculinity Crisis in J.M Coetzee's Novel *Disgrace***

## **1.2 The Identification of Problem**

In this novel, it seems that Coetzee presents different kinds of masculinity through David Lurie and Petrus. Coetzee puts male characters with different background cultures, which is David Lurie as a white middle-class man and Petrus as a black working-class man. At first, the main character, David Lurie, never bothered about the masculinity he has until the series of events that involves him and Petrus. The privilege and masculinity he has are being challenged and tested

repeatedly until he implicitly admits that he lost to Petrus and drives him into having a crisis.

### **1.3 The Scope of the Research**

The writer limits this research to describe the male characters only, which are David Lurie and Petrus. The writer chooses these two characters because the writer believes that J.M Coetzee presents them with different cultures, such as white middle-class man and black working-class man, and put it into masculinity in the South Africa context. Therefore this research will be analyzing both intrinsic and extrinsic of this novel. Another thing that needs attention is the crisis of masculinity as a consequence of various types of masculinity due to a shift in power in Lurie's environment.

### **1.4 The Research Question**

This research answers the following questions:

1. How does Coetzee depict masculinity in South Africa culture in this novel through David Lurie and Petrus?
2. How does Coetzee describe Lurie's problem of masculinity crisis? (What are the causes and the result of the crisis to his life?)

### **1.5 The Objective of the Research**

The general objective of this research is aimed to describe what kind of masculinity that J.M Coetzee uses in the novel using the South African context. The significant contrast between the white middle-class and black working-class

affected how the characters think and behave. Meanwhile, the specific objective is to describe the masculinity crisis experienced by the main character by analyzing the cause and effect.

### **1.6 Review of the Related Literature**

The first related study is an article from the Journal of Literary Criticism, Comparative Linguistics and Literary Studies Vol. 27, No. 2, entitled "Male-male relationship in J.M Coetzee's *Disgrace*" by Marius Crous in 2006. This article discussed the main character David Lurie's relationship with the male characters in the novel. This research shows that Lurie never had an in-depth relationship with another male character. This research also examines if the relationship between Lurie and another male figure shows masculinity in the context of South African literary studies. The research concluded that a new South Africa man or a post-apartheid man in the novel is portrayed as someone that selfish and has little regard for the bodies of women and white women in particular.

The writer uses this article to be the primary guidance for the research later on. However, it can be seen that the article is focusing more on the 'friendship' relationship. Meanwhile, the writer tries to seek the masculinity that emerges from the male-male relationship in the novel.

The second related study is an article from Procedia - Social and Behavioral Sciences entitled "Masculinity and Violence: Sex Roles and Violence Endorsement among University Students" by Veysek Bozkurt, Safak Tartanoglu, and Glenn Dawes in 2005. In this research, the author examines the relationship between

masculinity and violence by applying the concept of gender roles by sociologist Talcott Parsons. The study reveals that men are exposed to violence because it already started from adolescence. The researchers use quantitative methods to make this article, whereas they give samples to students at Turkish University. The results of this study are that girls are likely choosing boys that can fight if they feel threatened. The students defined males as a character that reliable, dominant, and strong. These characteristics that made the relation between sex, masculinity, and violence are closely related. The researchers explain the hypotheses clearly, yet the reader might have slight confusion towards the data table that they provide because it does not have the explanation.

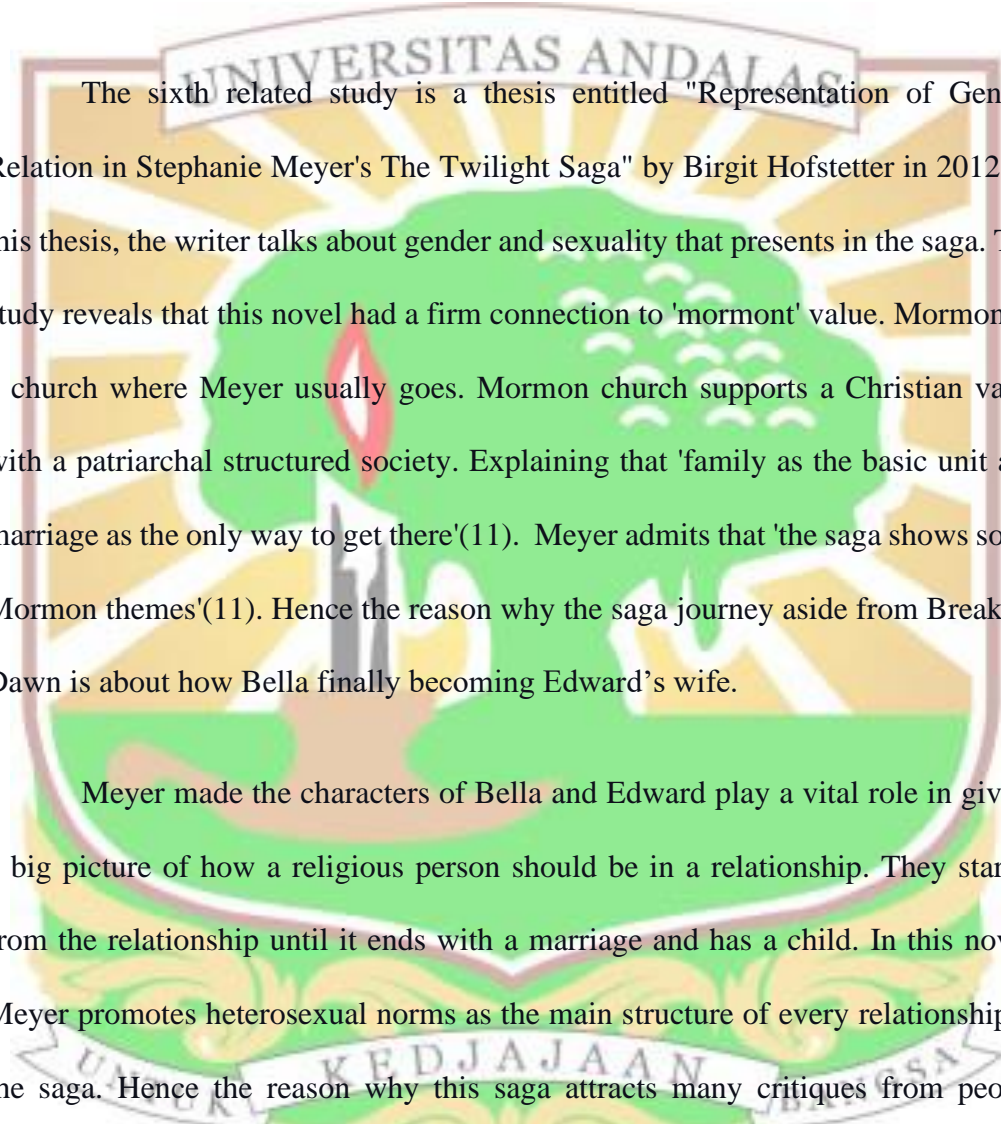
The third related study is an article from Critical Discourse Studies entitled "The Topography of Masculine Normativities in South Africa" by Erez Levon, Tommaso M. Milani, and E. Dimitri Kitis in 2017. This article aims to examine the representation of masculinity in English language print media using a corpus. This study reveals that in the printed media, the term masculinity is often associated with negative terms. The researchers explain the impossibility of examining the hegemony-subordination axis without thinking about the authorization-marginalization axis because racialization of masculinity is implicitly happening in South Africa. This article gives its reader a vivid understanding of what is happening towards the study of man and masculinity. However, this data only includes English language print media. Therefore there is no explanation in isiXhosa and isiZulu language, which are the main language in South Africa.

The fourth related study is an article entitled “Deciphering Sexual Politics in J.M Coetzee’s *Disgrace*” by Dip Das in 2018. This research aimed to provide insight into the sexual politics of the patriarchal society in *Disgrace*. The researcher applies sexual politics theory by Kate Millett and explains that “everything between male and female is political relation”(30). This study reveals that throughout the story, Lucy, David Lurie’s daughter, is being used for the sake of power by David and Petrus. The researcher focused solely on sexual politics and how Lucy's role in the novel was exploited, such as her independence and superiority. Even though the setting is clearly in South Africa, the researcher did not include the colonial aspect when explaining the rape that Lucy experienced. Meanwhile, the colonial aspect is a strong consideration when explaining the rape that Lucy experienced.

The fifth related study is an article entitled "From Hegemonic Masculinity to Masculinity Crisis: The Exploration of the Failure of Idealized Masculinity on the White Screen" by Neşe Şenel in 2017. This research aimed to explain what is hegemonic masculinity and how it can turn into a masculinity crisis. The researcher applies Connell's theory of masculinity to two films, *The game* (1997) and *Mustafa Hakkında Her Şey (Everything About Mustafa)* (2004). This study reveals that the two protagonists experience a transformation from their idealized hegemonic masculinity into a masculinity crisis because of the accident that happens in their life. The masculinity crisis starts “when an ideal male cannot accomplish the expectations or requirements of the hegemonic masculinity” (27). The researcher suspected that despite their cultural background differences, they both undergo the same crisis because of the childhood trauma that causes them to be obsessed with



having power. Eventually, Nicholas and Mustafa revive new tension-free masculinity where they confront their weakness and their trauma. This article provides useful information about how this research later on because it discusses masculinity even when it discusses masculinity in Turkish culture.



The sixth related study is a thesis entitled "Representation of Gender Relation in Stephanie Meyer's The Twilight Saga" by Birgit Hofstetter in 2012. In this thesis, the writer talks about gender and sexuality that presents in the saga. The study reveals that this novel had a firm connection to 'mormont' value. Mormont is a church where Meyer usually goes. Mormon church supports a Christian value with a patriarchal structured society. Explaining that 'family as the basic unit and marriage as the only way to get there'(11). Meyer admits that 'the saga shows some Mormon themes'(11). Hence the reason why the saga journey aside from Breaking Dawn is about how Bella finally becoming Edward's wife.

Meyer made the characters of Bella and Edward play a vital role in giving a big picture of how a religious person should be in a relationship. They started from the relationship until it ends with a marriage and has a child. In this novel, Meyer promotes heterosexual norms as the main structure of every relationship in the saga. Hence the reason why this saga attracts many critiques from people because it does not give a diversity value for the reader/watcher. The thesis is written in a comprehensible way for the reader, and the researcher explains about gender and gender relation clearly.

## 1.7 Theoretical Framework

Wilfred Guerin, in his book *A Handbook of Critical Approaches to Literature* (2005), explains that literary work is essential for gender studies to spread knowledge about the gender issue. The reason is that gender studies itself wanted to emphasize the importance of understanding that gender is determined by its culture rather than nature (236). The perception of gender is not the same in every country, especially in South Africa. We have to keep this in mind because the characters in the novel do not have the same culture and age.

Simone de Beauvoir claims, “one is not born, but rather than becomes a woman” (Butler 1988:519). From the statement, we can conclude that gender and sex are two different things. We associate sex with physical differences between females and males, whereas gender is some term that constructs by the society to divide human beings into two binary opposition forms, not as 'performative fluidity' but rather as a classification (Butler 1988:528). Whether it is biologically or socially constructed, it is an ideology (Easthope 1991:130).

While a woman is associated with femininity, a man is associated with masculinity. The concept of masculinity cannot present without our acknowledgment of what femininity is. The idea itself is socially constructed because the classification of how a person considers themselves having masculinity or femininity trait is different in each society where we lived. The concept itself is fluid because gender is not something natural; it is something that is taught and learned (Tyson 2006:92).

R.W Connell, in her book *Masculinities* (2005), first elaborates about masculinity through the psychoanalysis view by Freud. She explains that the concept of masculinity itself has been introduced by Freud in the Oedipus complex. He develops the 'Oedipus Complex' as the childhood desire for one parent and resentment towards another. There is this rivalry with the father and the 'terror of castration' (9). It is implying that masculinity is something that complicated and, in some ways, constructed.

Generally, what we have in mind about the whole conception of masculinity is based on the thinking about superiority and how they can dominate in real life. This idea of masculinity is supported by Adler's discussion towards the issue of male domination, and it seems that this 'male domination is not a natural event'; it is more into a 'process which also implied women's subjugation' (Sánchez-Valdepeñas 2019:4).

Connell tried to define masculinity in many forms. Starting from essentialist, normative, until the semiotic approach. It concludes that masculinity is not specifically speaking about men. It concerns 'a place in gender relation', or in a simple way we are thinking about men's position in gender. How the practice itself will affect 'bodily experiences, personality and culture' (71).

In recognizing types of masculinity, we need to keep in mind that there will be a lot of different kinds of masculinity; black as well as white, the working class as well as middle-class due to gender will always be related to race and class. We need to see the relation between them to understand. From this, Connell introduces the term hegemonic masculinity.

Connell introduced hegemonic masculinity in her theoretical work. The concept of 'hegemony' deriving from Gramsci's analysis about class and how some groups can lead other groups because they held absolute power in the area (77). Hegemonic masculinity is not something that is fixed. It can always change because it is related to gender and an 'accepted strategy' (77). This type of masculinity is vulnerable to challenge if a new group arises and creates a new hegemony.

Hegemonic masculinity or the dominant masculinity typically focuses on the western communities type—a strong, dominant, heterosexual, and wealthy. One who possesses this type usually dominates over the woman or subordinate group that exists in society. Nevertheless, hegemony is likely to be established if the culture is ideal and supported by institutional (77).

The second one is subordination. In this type of masculinity, Connell explains the oppressed position of some group of men. In Western society, the one who held power is heterosexual men. Therefore gay men are the subordination of this group. "Gayness, in patriarchal ideology, is the repository of whatever is symbolically expelled from hegemonic masculinity" (78). Nonetheless, heterosexual men could also include in this type of masculinities by the word assimilated with it, for example, 'wimp, sissy, mother's boy' (79).

The third one is complicity. So far, we already encounter two types of masculinity—the dominant and the oppressed. The dominant or the hegemonic masculinity often set the standard for most men to live. However, not every man could manage the expectation. Therefore, this category provides another term to

include a group of men that do not perform the hegemonic masculinity but has the benefit of being men (79). This type of masculinity is the one who is not violent and cares about domestic work. They respect their wives and mother. This category adapted that even though they realize that they are men, they do not want to be the 'front line troops of patriarchy' (79).

The last one is marginalization. If the three types above are dealing with gender, this type of masculinity deals with race and class. It means that there is a group of people that cannot take the benefit of being masculine because of their race and class. This category always relates to the hegemonic masculinity in the dominant group. "in a white-supremacist context; black masculinities play symbolic roles for white gender construction" (80). In other words, because of the framing in white masculinities context, the definition of black masculinities changes.

With Connell's theory, Morrel, later on, uses hegemonic masculinity to explain the behavior, form, and power of male power in South Africa. "South Africa has a very specific history and politics that have influence hegemonic masculinity" (Morrel 2012:25). South Africa's society is highly patriarchal, lean more into gender inequality and the power that man has. The reason why there are different kinds of masculinity is that masculinity is something that we cannot merge into one thing. There are several conditions that we should consider. One of the conditions is that the race and the region where it takes place.

Based on Robert Morrel's paper entitled "Of Boys and Men: Masculinity and Gender in Southern African Studies" (1998), there are three types of

hegemonic, 'white' masculinity, 'African masculinity' and last 'black masculinity'. White masculinity involves "power and economic dominance, white ruling class". With the history of apartheid, it is much more likely that white masculinity in South Africa is hegemonic. This masculinity exercises its hegemony in a specific area, such as "urban-residential areas, places of work, and on white occupied" (1998:19).

'African' masculinity involves local people's dominance in a certain way, such as "communal land tenure, and customary law". This masculinity depends on a certain area and only works when "agricultural production still sustained the household as a productive unit"(1998:19).

The last one is 'black' masculinity is a term of masculinity that present because of the urbanization and cultural development in Africa (Morrel 1998:12). At first glance, African masculinity and black masculinity are quite similar because those masculinity is a masculinity of people of color in South Africa. Nevertheless, what distinguish them aside from the region is the work. The urbanization that happening changing their view of work; therefore, they ignore how African men should live their life (29). They no longer visiting their villages, their dominancy is decreasing but neither absent. Yet, African and black masculinity still exercises their power over women.

From the discussion above, we can conclude that hegemonic masculinity is a power that has been exercised by a group of men that dominate society. The power that presents could in time fall and causes a masculinity crisis or failure of masculinity. In Brittan's book *Masculine and Power* (1989), he defines crisis as

some 'turning point' in a men's life. "From the perspective of men-in-general, the concept of 'crisis' involves the realization that their power and authority can no longer be taken for granted" (183).

A crisis of masculinity can take various places, such as the public scope or private scope. Masculinity crisis theory comes from the "observation that both men and women deviate from the master gender stereotypes of their society" (25). However, this crisis still sees the problem that there is a particular perception of how to be a man.

The masculinity theory that Morrell has developed would be used to see which types of masculinity Lurie and Petrus have and how it is explained in the novel. The crisis theory would also be used to describe the behavior that Lurie does and why he feels that way.

## **1.8 The Methods of the Research**

In doing this research, the writer applied library research. Based on Elmer E. Ramuson, library research "involves a step-by-step process used to gather information in order to write a paper". the writer will follow three steps: collecting the data, analyzing the data, and presenting the result.

### **1.8.1 Collecting the Data**

The writer will use two kinds of data: primary and secondary data. The primary data will be the novel itself *Disgrace* by J.M Coetzee. The secondary data are any information from various sources such as articles or theory books related to the topic of masculinity and masculinity crisis. The data collection is done by

reading *Disgrace* thoroughly and repeatedly to analyze the masculinity crisis shown by David Lurie's character.

### **1.8.2 Analyzing the Data**

In this research, the writer will use a qualitative method because this research does not relate to number. To analyze the data, the writer will use Connell's hegemonic masculinity and specify it with Morrell's theory about hegemonic masculinity in South Africa. After that, the writer will use the masculinity crisis theory by Arthur Brittan to explain the notion of a crisis of masculinity that David Lurie experience. There will be two steps in analyzing the data; first, the writer will classify kinds of masculinity in the novel. Second, the writer will examine the reason behind the crisis that David Lurie has.

### **1.8.3 Presenting the result**

The last step is presenting the result. The writer presents the data by using the qualitative method in the descriptive-analytical method. Therefore, the result is presented in the form of arguments and opinions toward the problem.

