



Hegemonic Masculinity and the Position of Men in Kathleen Winter's *Annabel*

Tay Lai Kit (Corresponding author)

Faculty of Modern Languages and Communication, Universiti Putra Malaysia

Wan Roselezam Wan Yahya

Faculty of Modern Languages and Communication, Universiti Putra Malaysia

Received: 19-09-2015

Accepted: 13-11-2015

Published: 05-01-2016

doi:10.7575/aiac.ijclts.v.4n.1p.36

URL: <http://dx.doi.org/10.7575/aiac.ijclts.v.4n.1p.36>

Abstract

Emerging from the 1980s, the concept of masculinity has slowly started to make its way towards social studies. Instead of a singular fixed identity, masculinity has now been claimed to be branching into several types – hegemonic masculinity, complicit masculinity, marginalized masculinity, and subordinated masculinity. By utilizing the notion of hegemonic masculinity, this paper observes the thoughts and decisions made by men in Kathleen Winter's *Annabel*. This paper explores and re-examines the position of men in their society with reference to the effect of hegemonic masculinity, as proposed by Connell. It is also within the scope of the study to trace the position of men in the novel through a series of negotiations made within themselves. This study reveals the typical behavior of an alpha male of hegemonic masculinity in *Annabel*. For hegemony to pan out, all members of society should have respective social duties in order for the entire mechanism to function. The paper demonstrated that male characters of the novel exude the position of men in the hegemonic masculine setting by showcasing the firmness in making decisions, having knowledge on faith, religion, and monetary issues.

Keywords: *Annabel*; Alpha Male, Hegemonic Masculinity, Hermaphrodite

1. Introduction

Men have been assumed to be the dominant sex, as compared to women who are more submissive and reserved. Thus, a person's traits are determined by his or her biological anatomy. This is parallel with the norm where "heterosexuality is essential to constructions of "hegemonic masculinity" (Garlick, 2003:157) since the confirmation of one sex will "ensure" the gender matched to the respective genitalia, which will lead to the desire of the opposite sex, thus maintaining the norm as it. Furthermore, men are often seen as being more aggressive and women more gentle (Wan Yahya, 2003; Hashim, 2011). In a gender-ordered society, people are accustomed and expected to act and behave in certain manner suited to their natural sex – man being masculine and women feminine. Before anyone knows it, patriarchy is set and men rule. Acts which emerge from masculine virtues are considered feminine and a threat to masculinity.

This paper aims to analyze Kathleen Winter's *Annabel* (2010) through the idea of hegemonic masculinity. This study focuses on the concept of masculinities, particularly hegemonic masculinity and its effect on two male characters of the novel, Wayne Blake and Treadway Blake. Furthermore, this paper traces the relationship between gender order and hegemony in the gender-ordered society in selected text.

2. Men and Hegemonic Masculinity

The concept of hegemonic masculinity has emerged since then 1980s as a result of a convergence of political struggle experienced by women and queers, focusing on oppression and pragmatic research with boys and men. As stated by Connell (2005) in her book, the theory highlights the interplay of practice and structure and consists of several interrelated concepts: hegemonic, complicit, marginalized, and subordinated masculinity (p.76). To further specify, Connell (2005) defines hegemonic masculinity as "the configuration of gender practice which embodies the currently accepted answer to the problem of the legitimacy of patriarchy, which guarantees (or is taken to guarantee) the dominant position of men and subordination of women" (p.77). In other words, hegemonic masculinity is the ideal conception of masculinity through time and age due to its acceptance by respective society. In this regard, different societies have different ideas and cultures of performing their masculinities. Based on the prior definition by Connell, hegemonic masculinity can be defined as the composition of gender practice which represents the currently accepted legitimization of patriarchy. As such, it is very likely that the notion of hegemony existed due to the correspondence between cultural practices and the overwhelming power structure. In other words, it is not lop-sided; one cannot say that hegemonic masculinity is a result of pure coercion by the alpha-males but rather, an assimilation of cultural consent, institutionalization, and marginalization of the alternatives at a collective level at the very least.

Hegemonic masculinity is not objective. It cannot be defined by a singular phrase which carries that particular meaning; instead it is a cultural practice that is forever changing. In the modern Western societies, the idea is projected mainly and efficiently through film stars, sportsmen, and other sorts of profession which blinds the eyes general public with all the glitz and glam of it; as compared to a real human being (Connell 1987; Connell & Messerschmidt 2005). As such, majority of the men spend their lives striving to maintain an outlook that is socially acceptable by what it means to be truly “masculine”. In reality, men have to consider the cost-benefit of following the normative standards. Compromises are inevitable. However, most men would be considered as having complicit masculinity. This is to say that, they support and vouch for the standardized idealistic idea of hegemonic masculinity to obtain the benefits which come with it. This then is reflected in the building of patriarchal society which the hegemonic masculinity validates (Connell & Messerschmidt, 2005:79-80).

3. Hegemonic Masculinity in *Annabel*

Hegemonic masculinity is distinctively different from the other masculinities, especially subordinated masculinity¹. Hegemonic masculinity is not thought of to be normal in the general sense because only a number of men might practice it devoutly, but it is certainly normative. It exemplifies and magnifies the most honorable way of being a man; which requires all other men who demonstrate different kinds of masculinities to position themselves in relation to it. In addition, it ideologically sanctions the global subordination of women to men. Men who receive benefits of patriarchy without demonstrating an overpowering masculine dominance could be seen as embodying a complicit masculinity. In the similar paradigm parallel to heterosexual women, the concept of hegemony is strengthened. This is because hegemony does not necessarily inculcate violence, although it could be supported by force; it simply means the dominance achieved through culture, organizations, and cogency (Connell & Messerschmidt, 2005: 832).

Hegemonic masculinity has shown a certain degree of connection with the concept of patriarchy. However, the main distinctive factor which separates the two ideas is the presence of women. Patriarchy is usually attached with the idea of oppression and suppression of the body and mind of women who cannot express themselves freely. On the other hand, for hegemonic masculinity, women play a central role giving way and agreeing to the ways in which men carry themselves in society. They may have their disagreements but it definitely does not deter the decision made by men. As such, one can see how these concepts correlate to one another interchangeably:

“Treadway wants him to live as a boy.”

“What do you want?”

“I don’t know how to argue with him. He’d say what I’m thinking makes no sense.” (Winter, 2010: 37)

“Since neither of you is going to make a decision one way or the other,” he said, “I’m going to make it. He’s going to be a boy. I’m going to call him Wayne, after his grandfather.” (Winter, 2010: 29)

In the excerpt, Treadway wants his newborn, Wayne, to be raised as a boy, despite the fact that it was born as a hermaphrodite, possessing male and female genitals. Jacinta, his wife, would at least like to consider the prospects of raising their kid as a girl but her hopes was diminished by her weak faith and also her unwillingness to put up a fight against Treadway. She too, is in a confused and unstable state of mind to decide on something as huge as this; a decision which could potentially alter the life of their child.

Treadway affirmatively decides that his baby will be raised as a boy, considering how Jacinta and Thomasina (the trusted neighbour who is the only one who knows about the secret beside the Blakes) could not bring themselves to make a decision. After the decision has been made, they went to Dr. Simon Ho for the surgery to remove the vagina. As noted by Connell and Messerschmidt (2005), “[h]egemony may be accomplished by the incorporation of such masculinities into a functioning gender order rather than by active oppression in the form of discredit or violence. In practice, both incorporation and oppression can occur together” (848). Dr. Ho can be read as the symbol of hegemonic masculinity as it is his job to “create a believable masculine anatomy” (Winter, 2010:38), which maintains the order of masculinity around the town of Labrador which population does not exceed 300 people. The fact that he offers Jacinta to put down her baby on her own is not an act of kindness or sympathy; rather it goes back to the very core definition of hegemonic masculinity which has been defined earlier in this paper. Dr. Ho is persuading, in a subtle manipulative way, for Jacinta to bow down and agree with the suggestion given. Hence, it can be seen as if there is a consensus reached:

“This baby can be raised as male.”

“That’s what his father wants.” (Winter, 2010:52)

After measuring the length of the baby’s male phallus, the doctor once again provides an alternative for Jacinta: that the baby can, but not mandatory, be raised as a boy. As a result, Jacinta gives in to hopelessness and states that her husband’s decision would have been the better one. Both parents then decide that their child’s anatomical referents should be operated on and transfigured into one that matches and signifies the male sex (Morland, 2001: 528-530).

As much as she disagrees with the decision made, Jacinta becomes more and more schizophrenic by the days. She has always wanted Wayne to know the truth of his original physical anomalies, but she held her tongue because it would not

be fair. To affirm her thought, she also does not know how Wayne might respond to the news. Gradually Jacinta withers on the inside with the overbearing secret from her son.

For hegemonic masculinity to pan out, the order has to seem 'natural' and 'normal', for if it is not, it would have been seen as brutal patriarchy. By natural and normal, we refer to the kind of works and obligations which fellow women have to fulfill and uphold in the society. Men and women have their respective daily chores which they have to perform in order to cohabitate peacefully and keeping the ordeal order intact. Stereotypical as it sounds, men are the breadwinner of the family while women are supposed to stay at home and be the efficient homemaker. By way of illustration:

Women who knew how to ice-fish and sew caribou hide moccasins and stack wood in a pile that would not fall down in the months when their husbands walked the traplines. Women who would know, during any normal birth, exactly what was required. (Winter, 2010:7)

Whenever the men of Labrador go out trapping and hunting, women are responsible for holding the fort back at home. They need to know how to do it all because winter is relatively long in Croydon Harbour and they need to support and feed the family. In light of this, Connell and Messerschmidt(2005) state that "[o]ne is not free to adopt any gender position in interaction simply as a discursive or reflexive move. The possibilities are constrained massively by (...) personal and family relationships" (pp. 842-843). Further:

Theirs had not been a marriage of sharply defined roles. Men of the cove generally were kings outside their houses – kings of the grounds and sheds and fences – and the women were queens of inner rooms and painted sills and pelmets and carpet-cleaners. (Winter, 2010:39)

The excerpts here contain a tinge of sarcasm in regards to gender roles. Connell and Messerschmidt (2005) pointed out that "masculinity is not a fixed entity embedded in the body or personality traits of individuals. Masculinities are configurations of practice that are accomplished in social action and, therefore, can differ according to the gender relations in a particular social setting" (836). As explained earlier, men and women have their defined responsibilities to uphold at their respective station. This excerpt solidifies the one prior because it is stated clearly that men hold dominion over nature which potentially symbolizes women, while women are left to care for the house which could represent themselves. Which is to say, men control everything, from outside to inside the house. However Treadway has always been a man of nature; he would rather spend his days outside in solitary rather than to dwell at home with his family.

Treadway loved his wife because he had promised he would. But the centre of the wilderness called him, and he loved that centre more than any promises. (Winter, 2010:14)

Treadway loves to be outside, in "his magnificent wilderness," (Winter, 2010: 94). He feels liberated and free and not suffocated by the mundane domestic lifestyle. The nature calls out to him; it is in his blood and vein to commune so naturally with Croydon Harbour, so much so that "he considered the house to belong to his wife, while the place where waters changed direction belonged to him, and would belong to any son he had" (Winter, 2010:15). Indeed, as Wetherell and Edley (1999) paradoxically note, one of the most potent ways of "being a man" is his capability in demonstrating his mental strength in keeping his distance from one's hegemonic masculinity. Treadway also wished for his skills of a trapper to be passed on to a normal son he wished he had, instead of a "disfigured" child who possesses the sexual anatomy of both man and woman. The fact that he separates the entities that attached to him and his wife show the masculine side of him which tends to draw the line between masculinity and femininity:

Thomasina had never questioned Graham's blind hunting or his taking Annabel out in the white canoe or any other boat, and he had not questioned Thomasina when she went on her own journeys alone or with Annabel into the interior, which no other white women did (...) in her misfortune, Thomasina did not blame Graham. (Winter, 2010:40)

At the beginning of the novel, it started with a father and daughter being in a middle of a vast lake during winter, hunting. Graham Montague and Annabel are the names given to these characters and these two are Thomasina's husband and daughter respectively. It is noteworthy that Graham is a blind man but in terms of hunting skills; is just as skillful and efficient as any other hunters and trappers in Croydon Harbour. What he lacks in his eyesight, he compensates by his acute sense of audio, smell, and touch. However, on that one fine day, he fell asleep on the boat, leaving Annabel stare amazed at a white caribou on land. Trying to reach out for the majestic sight, she fell off the boat, and so did Graham – both died instantly. The point is to illustrate the excerpt given above; Thomasina does not blame anybody for the misfortune which had befallen her because her relationship with Graham was founded on trust. So she knew better than to play 'finger-pointing' game; rather she came to accept her fate and moved on with it. This can be seen as a form of masculinity as well. Though not through a "conventional" medium which is the body of a man, Thomasina portrays a resilient and strong character in handling with her emotions and keeping them in check:

This whole religion, Jacinta thought – and Treadway knew without thought – depended on people more than people depended on it. You didn't need it unless you did not have the land in your heart; the land was its own god. (Winter, 2010:60)

Religion is seen as a positive thing universally, uniting people in thought and faith. In this story, religion can be read as a symbolism for hegemonic masculinity. In its most literal sense, religion has decreed that both men and women have their tasks and responsibilities to be fulfilled and that is the law of nature. From a figurative and sociological perspective, religion is just like a norm. People depend on religion (norm, which in this case we refer to hegemonic masculinity) more than they are supposed to. If one really puts it in perspective, the norm need people more than they need it to survive. This is because we are constantly changing – nothing is ever fixed permanently in this world. And that is one of the core principal in hegemonic masculinity. It is subjective, and it varies in different society in different parts of the world. “[T]he land was its own god” – which is to say, the people as an entity itself is the only thing that matters (Winter, 2010: 60).

Knowing that Wayne is a child of special kind, Treadway tried his absolute best to mold his child into this son that will be able to fit in and function just like any other males in Labrador. To consolidate this point, “most accounts of hegemonic masculinity do include “positive” actions such as (...) being a father” (Connell & Messerschmidt, 2005: 840). He carried out his role by bringing him to parts of the house which are more “manly” and requires physical strength to perform the chores such as basement and log shack. He felt the dire tendency to diminish any possibility for his son to develop any sense of femininity. That way, masculinity will always trump femininity – even in expression of feelings. For example, Wayne chose not to voice up of the blister on his heels from walking so long with this father. He knew that Treadway would have preferred him to “man up” and take the pain until the journey is over: Treadway administered the ointment silently. He did not say, “You should have told me it hurt before now.” (Winter, 2010:72)

Even around the house, Wayne has to be constantly on his guards because;

The child knew that a grim, matter-of-fact attitude was required of him by his father, and he learned how to exhibit such an attitude, and he did not mind it was the way things were, but it was not his authentic self. (Winter, 2010: 71)

As a result, Wayne learned how to adapt in his house. He figured out the two completely different dynamics when interacting with his father and mother personally. As it turns out, he became more repressive of his true feelings instead of becoming “the man” which Treadway thought he would be, considering how he had raised the kid:

“I told Dad you were calling me Amble and he said he didn't like it.”
 “Don't worry. I'll only call you Annabel when there's no one else around.”
 (Winter, 2010:71)

Wayne was just a small boy when Thomasina kept calling him by the name of her late daughter, Annabel. Wayne did not put too much thought into it because he thought it was an act of endearment, just like how his father called him ‘little man’ or his mother called him ‘Blakey’. As such, he did not mind that Thomasina called him Amble, though what she really said was Annabel. Besides hegemonic masculinity, shaping the subjectivity by the use of interaction with others has been studied by different critics. Sedehi et al., (2014) noted that the characters in Alice Walker's *in By The Light of My Father's Smile* shape and reshape their identity by the use of language (47). The interaction with other characters helps them to express themselves. However, Treadway loathed the nickname when Wayne told him about it because there is certain element of femininity in the name Amble. Thomasina shows the defying force against the masculinity which Treadway tries to exert into his son's life. And this she did, in a subtle and convincing manner, under the nose of everybody, including her best friend, Jacinta.

When Treadway noticed that his son was deeply engaged with synchronized swimming competition on television, he quickly reprimanded him, “Wayne, hockey is what you want to watch.” (Winter, 2010: 80). Treadway was upset with the kind of sport that Wayne showed interest in. As such he suggested for him to watch hockey, instead of synchronized swimming. Here, we can trace subtle sense of stereotypical remarks made by a typical alpha male such Treadway. Hockey is a sport often associated with the embodiment of masculinity which is essential for identity and behavioral construction (Connell & Messerschmidt, 2005: 851). On the other hand, synchronized swimming is a rare sport which can only be seen mostly during the Olympics, in which its participation would consist of girls only. The delicate and precise movements required out of this sport are everything that masculine males defy and deny because it comes off as a threat to their gender roles:

What I'm saying is, even if Wayne picked skating to crazy over. But no. He picks the one sport anywhere, in the entire world, that you have to be a girl to perform. There are no boys in synchronised swimming, right? (Winter, 2010:82)

In relation to this excerpt, “[h]egemonic device of masculinity are both retained and refuted as children grow up. Gender is constructed in schools and neighbourhoods through peer group structure, (...) homophobic speech and

harassment” (Mac an Ghaill 1994; Thorne 1993). To add, Urbaniak-Rybicka claims that, “men worked hard to define themselves against [it] and to erase, repress or eliminate any sign of feminine sensitivity or imagination within the traditional masculine identity. The effeminate man embodies the quintessential terror for males” (86). And this is perfect explanation to encapsulate the fear and dread in which Treadway Blake is experiencing with his son. He does not approve of his son getting the idea that it is okay for boys to be interested in synchronized swimming.

Masculinity is also described in terms of monetary matter in this novel. Wayne had wanted a swimming pool to practice synchronized swimming but the idea was turned down instantly by his mother Jacinta. She deemed that swimming pools are not practical in Canada due to the relatively long period of winter all year round. Symbolically anything fancy and intricate does not belong with masculinity – everything has to be simple and united; else it gets destroyed in the way:

Boys, in Labrador, Wayne, are like a wolf pack. We’ve got to be like members of the dog family. We’ve got to know what each other is doing. That’s how you survive. (Winter, 2010:103)

Much to Wayne’s dismay, the same principal follows when it comes to social communication and unity. His father has always urged the importance of being ‘one’ – whole, together with the rest of the Labradorian clan. “If they’re going, son, it doesn’t matter what they want. It’s a question of order” (Winter, 2010:103). Further, hegemonic masculinity is not centralized on brute force. However, it can be enforced and coerced by one. This then explains and supports the way Treadway thinks and acts throughout his life. Though there is no clear intention of him of putting his child in discomfort, he does it anyway because he can; because it is normal to be a part of the society:

Many of the bridges on Thomasina’s postcards were incomplete. They had been destroyed by centuries or had vanished altogether and existed now only in the frail form of drawings on the postcards. Jacinta liked this. (Winter, 2010:96)

Bridge is one of the main recurring motifs which is constantly being brought up in the novel. A stable and complete bridge can be interpreted as the normative masculinity which people depend on going through life. As much as Jacinta would like to be dependent and self-sufficient, it is not possible because the bridge serves as a connector and also a pillar, fundamental to a society. This would explain the reason why she found comfort and solace in the images broken bridges which Thomasina sent to Wayne, because only then she would be assured that absolute dominance of masculinity is not entirely prevalent. In her analysis of the same novel, Urbaniak-Rybicka also notes that “[W]ayne’s interest in bridges is also a subconscious desire to connect the two complementing opposites within him” (89).

Wayne closed his eyes in bed and saw the hidden part of himself in the schoolyard, in a dress with a green sash and shoes of red leather with a little heel ... There were lots of things that change if you were a girl: not just your heels or the way you put your hair, but things you talked about and the way you looked at the world. Wayne felt this in waves ... Annabel ran away. Where did she go? She was inside his body but she escaped him. Maybe she gets out through my eyes, he thought, when I open them. Or my ears. He lay in bed and waited. Annabel was close enough to touch; she was himself, yet unattainable. (Winter, 2010:251-252)

Wayne envisioned another side of him in his dream; he saw a girl, whose outfits indicated the femininity in him. Green represents the colour of nature which in return relates back to Mother Nature, while red is just a colour favoured by most girls due to its striking and flamboyant appeal. However, Annabel ran away when Wayne tried to reach out to her, to get hold of Annabel to stay but it was not possible. The proximity between the two was so close, yet so far – a death-like agony which Wayne had to suffer. In terms of hegemonic masculinity, the oscillation between this duality can be seen as the suffering that Wayne experienced on a daily basis – to be the man expected of him by everybody when he clearly did not feel like one, or at least not the kind of man which lifts boulders or watches backhoes frenzy for entertainment. For Treadway Blake, everything needs to be one, in order for the system to pull through, to survive. For instance:

Wayne knew his father was right. Anyone from Labrador called vegetables by their single name. Cabbage. Turnip. Carrot. No matter how many individual specimens, you spoke of them in one entity. (...) Treadway thought about people in the same way. Men, to him, were all one man. (Winter, 2010:122)

Evidently, Treadway is a man of unity and togetherness. Together with his fellow hunters and trappers of Croydon Harbour, Labrador, they “set” the norm to be masculine so that everybody is able to cohabitate alongside each other in peace and prosperity. Therefore, it is quintessential for them to make sure that the foundation of masculinity itself is strong and unshakable. As such, he was quite elated when he found out that his son wanted to build a fort by the river because he had similar sentiments when he was younger. He was more than ecstatic to hear Wayne’s plan, to the extent of volunteering to help out with the process of building the fort. Again, Connell and Messerschmidt agree that “a degree of overlap or blurring between hegemonic and complicit masculinities is extremely likely if hegemony is effective” (839). To reiterate, men who enact complicit masculinity receive the advantages of accepting patriarchy. Therefore, Wayne was glad enough that his father was willing to help out in building his fort. However, it was not until he found

out that Wayne wanted to build the fort as a meeting chamber for him and Wally that he felt dismayed; discouraged even. Wally was Wayne's newfound best friend in school and they had been spending a lot of time together that they decided to have a build a fort to get together and unleash and practice what they liked best. For Wally, she wanted to pursue singing while Wayne concentrated on his symmetrical drawing of bridges; both of which Treadway thought were not normal for a young boy to dwell on. The following excerpt supports the notion of hegemonic masculinity that although it is not based on violence, it can be enhanced and supported by coercion:

He took the brocade down and folded it to lay beside Jacinta's mending pile. He did not mean to destroy anything. He wanted to dismantle what he saw as a deterrent to his son's normal development. (Winter, 2010:135)

Treadway's decision to dismantle the brocade is an example of how he sees the kind of activities his son is involved in being a deterrent to his "normal" development. As such, he does not feel any remorse because he justifies his action under the pretext of protecting his son from falling further into an uncircumscribed lifestyle. Feeling embarrassed of his action, Treadway tries to make up to his son by getting him a puppy, to which Wayne feel an utter disgust. The destruction leads to Wayne's ever greater emotional detachment from his father and Jacinta's further withdrawal into herself. That said, Wayne knows that "[i]t's on Treadway's land, and a man's land belongs to no one but himself" (Winter, 2010: 142).

4. Conclusion

Scholarly researchers and writers have made crucial contributions to gender analysis at a local, national level, and at the global level their work alerts us to the ways in which supposedly gender-neutral global processes are linked to the politics of masculinity. Nevertheless, we believe that the concept of hegemonic masculinity is tied closely to the concept of patriarchy and cease to be the factor which maintains the 'balance' of the society. For hegemony to pan out, all members of society have respective social duties to uphold in order for the entire mechanism to function. Indeed, hegemonic masculinity is closely attached to the notion of gender order and patriarchy. Therefore, we are able to find out the different positioning in which the men in the novel took through a series of self-negotiation. It can be observed that Wayne has tried to main his composure and superficial character on the surface, in order to conform to the hegemonic society he lives in. However, his character takes a turn gradually as the story progresses. No longer able to cope with the superficiality, Wayne decides to move and 'let nature takes its course' with his sexual identity. Therefore, it can be deduced that he has taken on another form of masculinity which is complicit masculinity. Only then he feels like he can be himself, without the harsh scrutiny of others, but at the same time receiving the benefits of a hegemonic-based society. We see this movement of his negotiation as a positive turning point as he explores, expresses, and indulges himself freely in things he likes such as synchronized swimming and also symmetrical architecture design.

References

- Connell, R. (1987). *Gender and Power: Society, the Person and Sexual Politics*. Sydney: Allen and Unwin.
- Connell, R.W. (2005). *Masculinities*. Cambridge: Polity Press.
- Connell, R. W. & Messerschmidt, J.W. (2005). "Hegemonic Masculinity: Rethinking The concept". *Gender and Society*, 19(6).pp. 829-59.
- Garlick, S. (2003). "What is a man? Heterosexuality And The Technology Of Masculinity." *Men and Masculinities* 6 (2).pp.156-172.
- Hashim, R. S.(2011).Doing Gender: Voices from Within. *Gender, multiculturalism and re-visioning: Creating and fostering literary communities*. pp. 372-388.Serdang: UPM Publications.
- Mac anGhail, M. (1994). *The making of men: Masculinities, sexualities and schooling*. Buckingham, United Kingdom: Open University Press.
- Morlan, I. (2001). "Is Intersexuality Real?". *Textual Practice*, 15 (3). pp. 527-547.
- Sedehi, K. T. , R. Talif, W. R. W. Yahya& H. Kaur. (2014). "Magdalena's Shaping and Reshaping Identity in *By The Light of My Father's Smile*." *JOELL*, 1 (2).pp. 47- 52.
- Thorne, B. (1993). *Gender Play*. New Brunswick, NJ: Rutgers University Press.
- Urbaniak-Rybicka, E. (2012) "Everyone is a Snake Shedding its Skin" – Identity Re/(de)formation in Kathleen Winter's *Annabel*. *AdAmericam: Journal of American Studies*, 13. pp. 83-93.
- Wan Yahya, W.R. (2003).*Female silence in K.S. Maniam's play the sandpit: a monologue*.*GEMA: Online Journal of Language Studies*, 3 (2). pp. 1-17.
- Wetherell, M., and N. Edley. (1999). Negotiating hegemonic masculinity: Imaginary positions and psycho-discursive practices. *Feminism and Psychology*, 9 (3). pp. 335-356.
- Winter, Kathleen.(2010).*Annabel*. London: Vintage.

Notes

¹Subordinated masculinity refers to the groups of people who have subordinate relationships to hegemonic masculinity, but have exercised social power to resist their marginalization and claim a legitimate social and political space. The meaning derived from Connell when she defined hegemonic masculinity as “the configuration of gender practice which embodies the currently accepted answer to the problem of legitimacy of patriarchy, which guarantees the dominant position of men and subordination of women” (1995:77). The term henceforth is commonly applied to homosexuals as they are considered as ‘subordinates’ as compared to heterosexuals. Alike, gay men and straight women are usually classified as possessing subordinated masculinity because they supplement hegemonic masculinity but fight for their respective rights simultaneously.