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Gender Stereotype in *Tess of The D'urbervilles* by Thomas Hardy and *The Great Gatsby* by F. Scott Fitzgerald

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This study focused on gender stereotypes in Thomas Hardy's *Tess of the D'Urbervilles* (1891) and F. Scott Fitzgerald's *The Great Gatsby* (1925). The objectives of the study were to: examine the portrayal of masculinity-femininity stereotype; examine the language used in gender stereotype and analyse the impact of traditional gender stereotype on female characters. The study used the feminist theory to examine gender stereotype in the two male-authored novels to show how they have positioned and portrayed women in their literature in the Victorian period both in England and America. The literary analysis was to ascertain whether or not the gender stereotype was a global notion in literature or a misrepresentation of the women not as persons but as sexualized figures. Gender stereotype in these novels was examined using the descriptive research design and data was collected using literary analysis. The findings indicated that both novels portrayed the female gender with discrimination, injustice, dishonesty and exploitatively. This was done with the use of symbolism, imagery, similes and metaphor. The conclusion drawn points to the fact that the quest for a masculine identity is a common theme as male characters are seen struggling to become real men with traits such as: power, strength and robustness whereas female characters were portrayed as sexualized figure used for social status in the male dominated societies. With regard to language stereotype, the male characters employed language to paint negative image in line with the accepted image in the male dominated society. The researchers recommend that detailed and comprehensive studies be conducted in the area of gender and culture and gender and literature in the novel as a genre generally.

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INTRODUCTION

This study sought to examine gender stereotype in Thomas Hardy's *Tess of the D'Urbervilles* and F. Scott Fitzgerald's *The Great Gatsby* with a view to expound on how the works of these western male writers are positioned in the Victorian period. This is mainly due to the fact that Victorian portrayal of women in male fictions had largely been inevitably one-sided as such power struggles were supported by the culture of the day. The society was male dominated similar to the pre-colonial patriarchal societies in African traditional society. The male sought public space where they were seen in the politics, business and social arenas whereas the women were confined to the homes as good mothers or housewives who occasionally accompanied their husbands to social functions completing the ideal family. In both novels, even the notion of motherhood was detached from the mothers as the children were left to the caregivers. In *The Great Gatsby*, Daisy refers to her daughter as 'a beautiful fool' whereas in Hardy's *Tees*, Tess names her child illegitimate child 'Sorrow' and when he died, she buried him herself and moved on with her life.

Historical background

England was transformed from a rural to agricultural country. This occurred from the late 18th to the early 19th century, spanning the Victorian period (1837-1901). The key development include:

- **Enclosure movement:** Common land was consolidated into larger farms, leading to more efficient farming practices.
- **Technological innovations:** Introduction of new tools like the iron plow, and machinery, such as threshing machines and reapers.
- **Selective breeding:** Farmers developed higher-yielding crop varieties and more productive livestock breeds.

- **Consolidation and displacement:** Small farmers were forced off the land, leading to rural-urban migration and the growth of industrial cities.

These changes transformed English agriculture, increasing food production and contributing to the countries' industrialization and population growth during the Victorian era. Thomas Hardy lived between this period and the novel reflects the historical period.

Social attitudes toward women and their role in society show remarkable differences across countries, including those with similar institutions or economic development. The industrial revolution was just beginning to bring dirt and squalor, ugliness and crime, into the lives of the poor whom circumstances forced to live and work in the mills and factories of the new towns. (Giuliano, 2017).

The fascinating historical period of the 1920s and 1930s, which encompassed the aftermath of World War I, the Great Depression, and the rise of jazz music. Here is a brief overview:

- **Post World War I era (1918-1929):** After World War I, the world experienced a brief period of prosperity, often referred to as "Roaring Twenties." However, this was followed by the Great Depression, a global economic downturn that lasted from 1929 to the late 1930s.
- **The Great Depression (1929-1939):** The stock market crash of 1929 triggered a worldwide economic crisis, leading to wide spread unemployment, poverty and social unrest.
- **Jazz Age (1920s-1930s):** During this time, Jazz music emerged as a popular genre, originating in African-American communities in New Orleans and spreading across the United States. Jazz became a symbol of cultural rebellion, creativity, and liberation.

These events are interconnected, as the social and economic upheaval of the time influence the development of jazz music. The genre served as an outlet for expression, hope, and escapism during a tumultuous period in history. Francis Scott Fitzgerald also lived between this period and the novel as well reflects the historical period.

Gatsby tells Nick the truth about his past: he had come from a poor family and had met Daisy in Louisville while serving in the army, but he was too poor to marry her at that time. He earned his incredible wealth (new money) only after the war by bootlegging, as Tom discovered. He suspects that Gatsby is a bootlegger and he reveals what he learned from an investigation into Gatsby's affairs that he had earned his money by selling illegal alcohol at drugstores in Chicago with a colleague called Wolfsheim after prohibition laws went into effect. Such criminal enterprises are the source of Gatsby's income and finance his incredible parties. However, even though Gatsby's wealth may be commensurate with the likes of Tom Buchanan's, he is ultimately unable to break into the "distinguished secret society" of those who were born wealthy (old money). His attempt to win Daisy Buchanan, a woman from a well-established family of the American elite, ends in disaster and his death.

Daisy Fay comes from an extremely wealthy background. She is from 'old money' and when you are "old money", you usually marry into other people who are 'old money'. She bumps into Tom Buchanan's extravagant wealth and ends up marrying him just for his money and the lifestyle he could provide. He was wealthy ycame from a very high upper class and was the perfect match for Daisy in her family's eyes. She had true love for Gatsby but she could not accept to be married by Gatsby since he comes from a poor family.

Social climbers like Nick Caraway becomes sick of the East and its empty values, Nick decided to move back to the Midwest. He breaks off his relationship with Jordan, who suddenly claims that she has become engaged to another man

Biographical note on Thomas Hardy

Thomas Hardy was born on June 2, 1840, near Dorchester in Dorset. His father was a stonemason and a violinist, and his mother enjoyed reading and music. Between his parents, Hardy gained all the interests that later appeared in his novels: a love for architecture, Literature and Music. His first popular novel was *Under the Greenwood Tree* (1872). He went on to write *The Mayor of Casterbridge* (1886), *The Woodlanders* (1887), *Tess of the D'Urbervilles* (1891) and *Jude the Obscure* (1895). Hardy's novels became progressively bleaker, reflecting his pessimism at nature's cruelty and the tragedy of human life (Hardy, 1867). Hardy's pessimism is reflected in what one can describe as Hardy's philosophy: what one desires, is not attainable but instead attains what he/she does not desire. In *Tess*, after Tess was 'messed up' by Alec, she finds happiness with Angel Clare but before the happiness is fulfilled in their marriage, Alec reappears and reclaims her but she kills him and she too is hanged.

Biographical note on Francis Scott Fitzgerald

Francis Scott Fitzgerald was one of the most influential American writers of the early 20th century. He is best remembered for his novels which describe life in the American 'Jazz Age' – the 1920s. He is also remembered for his rather tragic life and early death. Fitzgerald was born on September 29th, 1896, in St Paul, in the State of Minnesota. As a boy, he studied at the St Paul Academy, where he started to write for the school newspaper at the age of thirteen. He went on to a Catholic school in New Jersey, where his writing was encouraged. He then studied at Princeton University. At Princeton, he spent too much time writing and too little time studying. In 1917, Fitzgerald left the university to join the army. While he was at an army camp in Alabama, in the summer of 1918, he met a girl called Zelda Sayre and he fell in love with her. But he was not very successful so Zelda refused to marry him. He returned to St Paul and continued work on a novel which he had begun writing at Princeton. When the novel, which was called *This Side of Paradise*, was published in March 1920, it was a great success. Fitzgerald wrote

his second novel, *The Beautiful and Damned*. This was also a success and Fitzgerald finished another novel in 1924, *The Great Gatsby*. Although most people now think that *The Great Gatsby* is his best book, it was not as successful as his two previous novels (Rennie, 2020). The novel mirrors Fitzgerald's youth and army life which he invested in Gatsby, the main character in the novel. The rise and fall of Gatsby reflects the fast life based on the American dream where one can follow his instincts and rise from rags to riches (the new money) but without the joy of the pre-war rich families (old money exemplified in Tom Buchan).

Conceptualizing gender issues in Literature

It is important to conceptualize key terms that influenced this study. To start with is gender which has been presented as a socially constructed set of roles and responsibilities associated with being girl and boy or women and men, and in some cultures a third or other gender (Ramšak, 2017). The second terminology is feminism, which is viewed as a series of movements and ideologies that share a common goal: to define, establish, and achieve equal political, economic, cultural, personal, and social equity of male and female since it is nearly impossible to attain gender equality. This study therefore, view femininity in terms of socialized psychological traits, qualities, and attributes most closely associated with those whose birth assigned gender category is female.

According to Valackienė and Krašenkienė (2007), gender role stereotypes are 'internal attitudes related to women's and men's favourable places in the society'. A gender stereotype consists of beliefs about the psychological traits and characteristics of, as well as the activities appropriate to, men or women. Gender roles are defined by behaviour, but they also include beliefs and attitudes about masculinity and femininity.

Theorizing Gender issues in Literature

According to a study by Copenhaver (2002:3), the gender stereotype in American society is viewed from four perspectives. The prevalence of gender stereotype in contemporary society is also confirmed by (Hentchall Heilman & Peus

2019), meaning that gender stereotype has become a big problem internationally which needs to be addressed. Much of the earlier Western world was literally stereotypical and male-dominated as gender became the determining factor in the survival of a literary work and its canonicalization in Western literature. The Western tradition of harassing women and privileging men is still strong. According to Clark et al. (2003) female characters are portrayed as more dependent, more submissive, and more caring than male characters. Such gender inequalities reflect the culturally constructed and hegemonic institutionalized tendencies of Western cultures as exemplified in European and American literature. Gender stereotyping in literature is a critical issue in the literary endeavours of feminists. Although this study confined itself to two texts set in England and America, the issue of gender inequality is prevalent in African Literature too. There is need to explore this theme in African Literature written both by male and female writer.

Contextualizing gender issues

In the stereotypical male-dominated world, society values the dependent and submissive woman as one who has to fulfill the functions of a wife and mother assigned to her by nature and thus becomes a selfless angelic figure who devotes her life to the service of her husband and children as portrayed by Patmore in her epic: "The Angel in the House" (1854). Early African writers often referred to as the Founding Fathers include: Chinua Achebe, Elechi Amadi, Ngugi Wa' Thiong'o, Sembene Ousmane, Camera Laye, Mongo Beti, Ayi Kwei Armah, and Wole Soyinka. These male novelists have largely presented African women within the traditional setting, which in many ways has contributed to the continued misrepresentation of women as mere goods and sexual objects for men. This stereotypical image of women can even be found in the entertainment industry (films, dramas), where women are portrayed as property to be acquired and disposed off where need be.

In a patriarchal society, the women are seen only as the extension arms of the men, as mothers of children; be sanctioned against the sexual freedom enjoyed by their male counterparts.

As in Western literature, much of the portrayal of women in Africa, Asia, and the Middle East has been left almost entirely to male voices. This biased image of women, as drawn by a male-dominated and male-oriented society, denies women a voice and identification. In order to evaluate gender stereotypes in the current discourse, the researcher focused on Fitzgerald's *The Great Gatsby* and Hardy's *Tess of the D'Urbervilles*.

LITERATURE REVIEW

Historical Review

Scholarly investigations in gender related issues date back to the late 1960s and 1970s, which according to the lead proponents of feminism (Zosuls, Miller, Ruble & Fabes, 2011) were formative years of Feminist Criticism in the West. Easley (2015) postulates that it was still a hurdle for female writers to gain acceptance and popularity in societies dominated by male chauvinism. Weedon (2012) states that the first aim of analysing literature was for reproducing and contesting patriarchal images of women in fictional texts. This later stimulated the quest for recovering the lost history of women's writing to identify both the different views in women's writing and feminine aesthetics. Feminist literary theorists rejected the view that the canon reflects the objective judgments of posterity and history. Western literary history was overwhelmingly patriarchal according to Gilbert & Gubar (1998).

Empirical Review

Masculinity-Femininity Stereotype

According to Women's Commission for Refugee Women and Children, 2005, masculinity is viewed as perceived notions and ideas that can change depending on context and time. The Women and Gender Advocacy Centre defines it as male-dominated behaviour and culture, as well as society's cruel nature. With bias, there is little or no recognition of women in many or all spheres of life. In western literature, women are characterized as being emotional and sensitive, emphatic, and compliant (precisely, feminine). A case in point is in *Tess of the D'Urbervilles* where Alec views Tess as a "mere cottage girl" (65) and, as such, exploits

and abuses her to the maximum. Hamilton et al. (2006:757) who confirm that gender representation in western literature is unbalanced support this view.

The use of Language Stereotype in Literature

Men's patronizing attitudes in literary texts have squeezed women into corners that suffocate their freedom. Gender attitudes, with their parameters like sex and social class, are typical of most societies. Phillips (2005) and Ocha (2012) define the use of language as socially constructed attributes and opportunities characterized by gender, which is frequently the source of inequitable treatment of women. Knoll (2016) condemns these distinct echoes of sexism, which carry a patronizing and judgmental attitude. The language of women tends to be perceived as having greater aesthetic qualities (for example, being more pleasing to the listener). For example, in *The Great Gatsby* where Gatsby mentioned that, "Daisy had caught a cold, and it made her voice huskier and more charming..." (115) but less dynamic than the discourse of men. Women are not only fewer than men are and have more menial jobs, but they are also in roles that offer them a worse deal in the job market. This corresponds with *Tess of the D'Urbervilles*, in which Alec and Angel are the leaders of their society, exemplifies the disempowering discourse roles for female characters in Western literature.

Impact of Traditional Gender Stereotype on Female Characters

The Office of the United Nations High Commissioner for Human Rights (2014) views gender stereotypes as a way of oversimplifying the perception or preconception about the characteristics or traits that are or ought to be possessed by women and men. According to social role theory, gender stereotypes derive from the discrepant distribution of men and women into social roles both at home and at work, Eagly (1997) and Koenig & Eagly, (2014). For example, in *Tess*, where Joan Durbeyfield "stood amid the group of children, hanging over Monday washing-tub..." (19)

METHODOLOGY

This study was mainly qualitative in outlook, in which the descriptive research design was employed. The researchers concentrated on the novels: *Tess of the D'Urbervilles* and *The Great Gatsby*, both written in the nineteenth century. The aspects of gender stereotype that were examined were masculinity and femininity, the use of language stereotype in the portrayal of gender attitude, and the impact of traditional gender stereotype. *Tess of the D'Urbervilles* and *The Great Gatsby* were read and analysed to examine gender stereotype in them. The data was analysed using conventional content analysis (literary analysis) and linguistic analysis. This method was used because the study was qualitative and thus library-based.

RESULTS

Masculinity-femininity stereotype portrayal in *Tess of the D'Urbervilles* (abbreviated as *Tess*) and *The Great Gatsby*

The discussion of the results begins with *Tess* followed by *The Great Gatsby*.

Plot of *Tess of the D'Urbervilles*

Tess of the D'Urbervilles is regarded as Thomas Hardy's masterpiece. From Hardy's point of view, Tess is not responsible for what she has done. She is a victim of a series of misfortunes, which slowly destroy her personality. The novel is written in seven chapters; each chapter represents a phase of Tess's life after which Tess becomes more mature in phase five where she pays for her sincerity. Tess returns to her parents' home where she gives birth to a boy whom she named Sorrow, since he is a result of deception and rape by Alec, but soon died. When she met and married Angel Clare, Clare could not bear the thought that Tess was not pure, as he believed. He had hoped he married a pure beautiful girl. However, on the night of their honeymoon, they decided to talk about their past. Clare told Tess that he had had an affair with an older woman. Tess forgave him but when she confessed that she had a child who died, he could not forgive her. He therefore left Tess fled to Brazil in order to forget her and start a new farming life in a foreign country. Tess returned to her home after failing to meet the Clare family and talk things over with them. She

accidentally met a seemingly 'transformed' Alec who has become a preacher but he was really 'a wolf in a sheep skin'. He convinced Tess that Clare was not going to come back and he will marry her. When Angel Clare realized his mistake, he came back to England and searched for Tess. When he finds her, he forgives her and pledges his love for her. In a rage, Tess goes to the rented apartment she was living in with Alec, and murders him in vengeance for the lies that Clare would not come back to her and deceit, which led her to accept him back. Clare tries to protect Tess but after a few days of hiding from the law, she is caught, tried and hanged. The novel's bleakness is lightened by the hope that Clare will marry, Liz, Tess's younger sister, a pure girl unlike the tainted Tess.

Different forms of Masculinity- femininity Stereotype in *Tess of the D'Urbervilles*:

Women's role as domestic

Regarding the portrayal of masculinity-femininity stereotype in *Tess of the D'Urbervilles*, the collected data revealed that Joan Durbeyfield is engaged in '... hanging over the Monday washing tub...' and Tess, guilty consciously blames herself for '...indulging herself out of doors...' (19) Instead of assisting her mother in carrying out domestic activities. As previously reviewed, Hardy paints the picture of women as tied to domestic work and nothing beyond. Joan Durbeyfield is very busy with domestic work and Tess, feels guilty of not having helped her mother with these '...domesticities...' This concretizes the perception that females, young or old, are destined to carrying out domestic work only. Such a gender predisposition was what this study sought to identify and condemn since such beliefs underpin masculinity-femininity stereotypes.

Concept of beauty as external

Essentially, women are judged basing on their external beauties that men often presuppose to take precedence of everything a woman is capable of achieving. In Hardy's characterizations, male characters are taken up by Tess's beauty and they see nothing else except her beauty. Basing on Hardy's portrayal of what his society thinks, a

woman must have a beauty that turns men's head and that is why Alec D'Urbervilles accosted Tess by saying '...put your arms round my waist again, as you did before, my Beauty' (64) and Angel, is at first attracted to Tess because of nothing but her beauty. As he reminisces about the coincidence that draws him to '... the spectacle of a bevy of girls dancing...' Angle cannot help thinking of the '...pretty maiden with whom he had not danced.' While justifying her cute appearance to Angle, Tess reaffirms that all her "...prettiness comes from her mother who was only a dairy maid" (132).

Women as sexual objects

Tess's rape portrays male chauvinism where women's lack of vitality is taken advantage of by some men like Alec who exploit it to destroy the hopes and future of inexperienced girls like Tess or generally women. The nomenclature, "SORROW", which is chosen by Tess and emboldened by capitalization, is the genesis and precursor of Tess's suffering. Demotivated and weakened already by a gender stereotypic society, a poor and materialistic mother and a 'rickety' but a sentimental, proud and drunken father, Tess suffers the impact of this rape. Alec is never brought to book to account for this ominous sexual incident. Being a patriarchal society where it seems the mistreatment of women is licensed, Alec goes Scot free while, the woman, Tess, unremittingly suffers grossly.

Male chauvinism as destructive

The various situations in Alec's relationship with Tess illustrates the destructive and harmful acts of male domination over women. Believing that he can physically own Tess, he turns a deaf ear without taking due consideration for the reason why she came to his home. Instead, he uses his financial power to take advantage of the poor financial status of her family. He buys for Tess's father "...a new cob"; her siblings "...some toys" (88-89) but all against her wish though with the ulterior motive of displaying his wealth to win Tess's heart. Alec believes that his superior social standing qualifies him for anything he would like to achieve or get from Tess, including sexual relations with her. This is a misconception and a widely enjoyed fallacy

among contemporary men as it was in the Victorian era.

Stereotype through mental domination

When Tess meets Angel for the first time, she remembers that she had actually seen him once before, namely at the May dance. However, he did not dance with her. Now that they are working in the same place, she is getting used to him, and that is where mental dominance begins. Finally, he shows interest in her. At dawn when they milk: "It was then, as has been said, that she impressed him most deeply. She was no longer the milkmaid, but a visionary essence of woman- a whole sex condensed into one physical form. He called her Artemis, Demeter and other fanciful names half teasingly, which she did not like because she did not understand them'. 'Call me Tess' she would say askance and he did" (167). In this case, Angel is more in love with the image of a perfect woman than with Tess herself, who is clearly portrayed here as an exact evidence of the masculinity-femininity stereotype. For him she is just an object of beauty, as he compares her to Greek goddesses. Since Tess is human, she cannot be one hundred percent perfect; she is prone to mistakes or errors like the rest of the people. Tess therefore cannot live up to Angel's expectations.

Masculinity-Femininity stereotype in *The Great Gatsby* by F. Scott Fitzgerald

Plot overview of *The Great Gatsby* by F. Scott Fitzgerald

The Great Gatsby is the third novel by an American author, F. Scott Fitzgerald, published in 1925. Nick Caraway, who recounts the events of the summer of 1922, narrates the story. Set in Jazz Age in New York, the story tells the tragic story of Jay Gatsby, a self-made millionaire, and his pursuit of Daisy Buchanan, a now wealthy young woman whom he loved in his youth. Caraway lives in a small rented house near the mansions of the newly rich in West Egg, while across the bay, in the more refined village of East Egg, lives his cousin Daisy and her brutish wealthy husband, Tom Buchanan. Gatsby is a rich man who followed the American dream and made his money which may not be as clean as the

old money of the plantation and industrial owners inherited by their siblings, exemplified in Tom. Tom married Daisy not because she loved him, but because of his money. Her love was for Jay but who could not marry her because he was a poor soldier. Jay went to the war (1914-1919), when he returned, Daisy was already married to Tom. His love for her never died but to compete with the rich Tom and win her back, he choose to follow the American dream and make money by whatever means, including criminal activities such as gambling, selling illicit liquor (bootlegging) and there is even unproven allegation that he murdered someone in the course of making money (new money). Jay buys a mansion which is directly opposite that of Tom and Daisy across the bay. From his balcony, he can see the 'green light' on her balcony, a beacon of hope. This is where the parallel between the author and Jay's life ends. The novel depicts the struggle Jay goes through to win Daisy back. He befriends Nick Caraway and uses him to reach out to Daisy. Once the two have met in Nick's house, Daisy and Jay renew their love relationship with the full knowledge of Tom who also has a mistress with whom he spends weekends in New York. This was socially accepted. The challenge is that Daisy cannot leave Tom because of his money. The novel ends tragically when Daisy, driving Tom's car, accidentally kills Tom's mistress, Myrtle. Tom, to save his wife, shifts the blame on Jay who is shot dead by Wilson and who in turn shoots himself dead. Interesting, only one of the regular party goers to Jay's party attends his funeral with Nick and Jay's father. Daisy and Tom move away from West Egg and start a new life. Nick too leaves East Egg.

Examples of masculinity-femininity stereotypes:

Women as economically dependent

In *The Great Gatsby*, women are seen as goods to be owned and disposed of by cruel or ruthless men. Fitzgerald presented American women as the category of people who are consumers, not producers, and are therefore economically dependent, thus viewing women as goods that men can purchase at their own discretion. According to western culture, women are seen as mothers,

homemakers, followers of the men in their lives. West.

Women as Prisoners

In Fitzgerald's novel *The Great Gatsby*, women remain prisoners of patriarchy. They are either commodities to be owned and disposed of by brutal men like Tom Buchanan, or an embodiment of the ideal woman for romance like Daisy is to Jay Gatsby. Even such a status basically denies sincerity to women. In a patriarchal world, the perception of Daisy carries a lot of weight. The only advantage of a woman strategically is being a beautiful little fool, the novel supports traditional masculinity. The power and freedom that women seem to have in the novel is a misconception. There is no round, developed, and complicated female figure in the entire novel. The female characters in the novel are portrayed as medal wives, cheaters, liars, fools, materialistic lovers, and greedy people. When Daisy gives birth to her first-born child and realizes that the child is a girl, she comments and admits: "I hope she'll be a fool - that's the best thing a girl can be in this world, a beautiful little fool..." (13)

Identity subsumed under masculinity

In chapter one, Daisy Buchanan invites her cousin Nick Caraway to dinner at her home in the East Egg. In regard, Nick tells the reader that he is going to "have dinner with the Tom Buchanans" (4). From this quote, it is immediately evident that women are the lesser sex in their relationships in the eyes of other individuals. Nick does not acknowledge Daisy's presence in the marriage as he overshadows her by filling her under her husband's name. Referring to the couple as the "Tom Buchanans" implies that women are not their own separate beings without their husbands, further implying that men have power over women. This power drastically limits Daisy's marriage to Tom and may even deny her marriage status in the professional world.

Women as consumers

In the stereotypical, male-dominated world, society values the dependent and compliant woman as portrayed by Fitzgerald in *The Great Gatsby*. At the

beginning of the novel, Fitzgerald shows a woman as a consumer rather than a producer, economically dependent and ultimately as a commodity in which most of the female characters, dictated by social expectations, can be found. Daisy's character is presented as both a cool innocent princess and a sensual femme fatale, a combination that further enhances Daisy's enigmatic charm. At the beginning of the novel, Tom advises Nick not to believe in rumors and gossip, but specifically in what Daisy has told him about their marriage: "Don't believe everything you hear, Nick," (15) he advised. Daisy later on confesses dramatically to Nick about her marital troubles, but she cannot just break it off because Tom has money and power, and she enjoys the benefits thus, she is willing to play it safe.

The use of metaphor:

Language stereotype in *Tess of the D'Urbervilles*

Symbolic structures

An analysis of the symbolic structures used to describe the characters in *Tess of the D'Urbervilles* is also viewed as a stereotype. Hardy criticizes the prudery of society through metaphors, mental symbols, idols and temples. Tess's relationship with her passionate husband, Angel Clare, is damaged by Angel's inability to break away from conventional socially accepted ideas about women. He says: "...I am one of the eternally lost for my doctrine. I am of course, a believer in good morals, Tess, as much as you. ... I admired spotlessness, even though I could lay no claim to it, and hated impurity, as I hope I do now." (285)

Other aspects of language stereotype are:

The employment of imagery

The portrayal of Tess as a pure woman is a common image in the perceptual reservoir of the human spirit, in which one believes in something greater than oneself, even without the certainty of a divine being, as the narrator says "If she could have been but just created, to discover herself as a spouseless mother, with no experience of life except as the parent of a nameless child, would the position have caused her to despair? No, she would have taken it

calmly, and found pleasures therein" (115). The aspect of the imagery comes when Tess looks at herself as a real outsider of the society with whom no one wants to associate.

The use of metaphor:

The metaphor of the 'goddess of nature'

The presentation of Tess as goddess of nature by Angel. "What a fresh and virginal daughter of Nature" (155). In this novel, Angel sees Tess as the embodiment and goddess of nature; it is for this reason, he falls in love with her. What is important then is one's perception or preference towards nature as something that one can and perhaps can own. Tess as the goddess of nature implies that Angels appreciate Tess as nature is. He sees Tess as nature (field) that should be exploited or cared for because his admiration does not allow.

"A whole sex condensed into one typical form" is metaphorically applied.

Angel's use of words in his interaction with Tess sheds more light about his femininity views. Rather than referring to Tess as a woman, he refers to her as both an "apparition" and a "specimen of womankind." Angel does not see Tess as a human being who can err. In fact, while the two are in their own "personal Eden", Angel Clare's first impression of Tess at the dairy farm was, "What a fresh and virginal daughter of Nature that milkmaid is!" (155) Angel creates a persona for her.

***The Great Gatsby* by F. Scott Fitzgerald**

In *The Great Gatsby*, Fitzgerald uses a range of language formats to portray language stereotype. He uses the rhetorical spaces that are typically attributed to being feminine or domestic to explore and expose their anti-hegemonic construction. On the surface, the novel appears to be reinforcing the patriarchal messages that are very familiar with: women who are mothers, homemakers, followers of the men in their lives. However, Fitzgerald uses the language spoken by his female characters to stand against a patriarchal representation. The novel is full of figurative language which involves the use of words and phrases that have meaning outside the exact meaning of the particular words

used. In this case, there is the use of *similes*, *metaphor and symbolism*.

The use of similes

From Nick's first visit, Daisy is associated with other worldliness. Nick calls on her at her house and initially finds her and Jordan Baker, dressed all in white, sitting on an "enormous couch . . . buoyed up as though upon an anchored balloon . . . [her dress] rippling and fluttering as if [she] had just been blown back in after a short flight around the house" (6). In this situation, Daisy becomes like an angel on earth. She is routinely associated with the color white (white dress, white flowers, white car, and so on.), always on the cutting edge of fashion and only appeals to people with the most lovable terms. She appears pure in a world of cheaters and liars

Symbolism

Fitzgerald uses various symbols, which present gender in a stereotypical way:

In Chapter one, Daisy tells Nick about how she, feels when she gives birth to her daughter, she woke up alone Tom was "god knows where." She asks for the baby's sex and cries when she hears it is a girl. "She told me it was a girl, and so I turned my head away and wept. 'All right,' I said, 'I'm glad it's a girl. And I hope she'll be a fool that's the best thing a girl can be in this world, a beautiful little fool'" (13).

Daisy's remarks about her baby imply that she has some experience in the area where the world is no place for a woman; the best she can do is to have hope to survive, and the best way, not by reason.

The use of metaphor

Gatsby explicitly ties Daisy and her magnetic voice to wealth. This particular lineage is crucial as it connects Gatsby's love for Daisy with his pursuit of wealth and status. It also enables Daisy to become a stand-in for the idea of the American Dream herself: "Her voice is full money." He said suddenly. (92)

The impact of traditional gender stereotype on the female characters in *Tess of the D'Urbervilles*

During the Victorian Age, women were mostly confined to the home as housewives, mothers or care-givers to the family which denied them basic rights which the men enjoyed. This is exemplified in *Tess of the D'Urbervilles*. Hardy states that "Clare's love was doubtless ethereal to a fault, imaginative to impracticability." This statement exposes the unrealistic way in which men expected women to be 'pure' and 'novel' beyond the natural and practical realities in life. This creates a double standard: one for men exhibiting male chauvinism and one for women as docile housewives, mother and women who are sexually receptive to the men. This is the assumption that Alec and even the Clare brothers make when they around the village thinking all the girls will bow down to them or choose them as dancing partners during, for example, the May pole dance. Alec's assumption caused him to impose himself on Tess whom he eventually rapes leaving her pregnant and ruining her future. Angel first set eyes on Tess on one of the occasions when they came to the village dance. Although she did not dance with him, he saw in her the Victorian purity and innocence expected in the young female. His subsequent marriage to Tess therefore follows the narrow Victorian double standard until he finds out that Tess falls short of the moral purity he and the Victorian society expected of her society. He flees from the reality and falsehood of the Victorian society to Brazil, a totally different society in the name of going to learn new farming method.

Hardy, in *Tess of the D'Urbervilles*, strongly criticizes the Victorian moral standards for the constant validation and legitimating of all other forms of male dominance and gender inequality. Tess is portrayed as a heroine who defies prevailing social beliefs about the worth of women and feminine purity. This is clearly evident in her interaction with Angel when he explained that: "I am one of the eternally lost for my doctrine, I am of course, a believer in good morals, Tess, as much as you. . . I admired spotlessness, even though I could lay no claim to it, and hated impurity, as I hope I do now" (285). Tess's relation with her beloved husband Angel Clare, whom she truly loves, is

distorted by Angel's inability to break from the conventional societal imposed idea about women.

The impact of traditional gender stereotype on the female characters in *The Great Gatsby* by F. Scott Fitzgerald

In general, the traditional setting in which *The Great Gatsby* was written has been viewed as patriarchal. Patriarchal tendencies in the Marriage Act can be explored by analysing the characters of the most important relationships. Daisy's insecurity was based on wanting to marry someone who could guarantee her life's security, even though Tom was abusive. Tom believed in the idea that men could have affairs, but women couldn't. Daisy lives a luxurious life, while her friend, Jordan has to play a male dominated spot, golf to earn a living and be socially accepted in the high society of the rich. Tom's lover, Myrtle Wilson, is a strong-willed woman in a seriously mismatched marriage to a suspicious, boring working-class man. Since the society accepts sexual affairs outside marriage, Daisy plays blindness to Tom's affairs and she expects Tom to do so in her affair with Jay. The bottom line is, Daisy will not leave Tom for Jay unlike Myrtle who was prepared to run away from her poor husband and he had to lock her up in their apartment.

In *The Great Gatsby*, it is Daisy who dictates what is right and wrong, or virtue and vice. The narrator only looks at women in terms of their relationship with the patriarchal order. "Bad girls," who are sexually forward in their looks or behaviour, are used and then discarded because they do not deserve better treatment. The "good girl" is rewarded for her behaviour by being placed on a pedestal by a patriarchal culture. The 'bad girl' is represented by Myrtle while the 'good girl' is represented by Daisy in the novel. The bad girl's life ends tragically while the good girl moves on with her rich immoral husband.

Conclusion

Masculinity and Femininity Stereotypes

With regard to masculinity and femininity stereotypes, in both novels, the quest for a masculine identity is a common theme as characters

are seen struggling to become real men. While privileging masculine traits, such as power, strength and robustness, patriarchal society exclude those who lack these qualities. It is then, clear from the two novels, male characters were portrayed as trying to establish identities in accordance with the patriarchal notion of how men should be. Femininity on the other hand, is associated with being dependent, weak, inferior, passive, motherhood, submissive, selfless, sacrifice and angel in the house. Tess, Daisy, Jordan and Myrtle, as well as other minor female characters, portray the true character traits of femininity in them. This is what carries gender bias, there is that belief that men are stronger and wiser; they do not believe that women should act in a similar manner. With this biased mind-set, men act as the superior and women as the inferior humans. The novels demonstrate how women through female characters of the two novels highlight agency of female power against male superiority and pursuits of individual liberation.

Language Stereotype

Concerning Language stereotype in the two novels, both authors employed language used by the characters to paint images or label particular gender in a given light. The language use seems to point out the feminist assumption on oppression with regard to language. In *The Great Gatsby*, Myrtle's broken nose is an imagery language that paints a picture where men have power to punish women who disobey male orders. When Tom Buchanan, the patriarchy figure in Chapter two, commands Myrtle to stop invoking Daisy's name but she insists, Tom strikes her in the face to deform or to destroy her identity. A female broken nose illustrates men's power and domination over women and their setup system to bring disobedient women under control by violence. However, in the opposite way, Daisy threatens to overwhelm masculine identities. In fact, her name, which is also the name of a common flower, indicates that her power is rather widespread among women.

Traditional Stereotypes

On the question of traditional stereotypes, it can be summed up in the phrase 'the double standards', which commands purity in the female while

allowing a large degree of sexual freedom for the male. In both novels, men do not have to comply with the standard of being “pure.” The standard is only applied to women. Thus, women are oppressed. This standard is highlighted when examining Angel Clare and Tess Durbeyfield. Angel and Tess are guilty of the same “immoral” act, but Tess is condemned for it because she is a woman and is expected to be “pure” while Angel only sees his indiscretion as such due to his religious upbringing. Likewise, in *The Great Gatsby*, Daisy is portrayed as a bad wife for having an affair with another man – Gatsby but Tom’s behaviour is not condemned simply because in a patriarchy society, man has sexual freedoms hence creating double standards. The two novels embody patriarchal ideology, enforcing the feminine strength and male prejudice against women.

Recommendation(s)

Our social lives are full of challenges. When one looks at the various literary texts, you realize that most of the problems do occur because of inequalities at all levels and institutions such as: marriage, religion, culture and so on. Basing on the above background, we therefore recommend that detailed and comprehensive studies be conducted in gender in the novel as a genre generally by both male and female writers. It would be interesting to find how the female writers depict male characters in their novels. This would give a clear picture of what kind of treatment should be accorded to women since no society can function fully without women’s contribution or participation.

Limitations of the study

This study is only limited to the selected novels but the principle of the research can be applied to other male authored novels which address the relationships of male and female characters. The patriarchal tendency in African society which has disadvantaged the female is similar to what our study revealed in the 19th Century English and American literatures. As we recommended, further studies need to be carried out to inform readers of this bias gender representation in Literature in general.

Similarity with other studies

A similar study to ours was carried out by Paynter (2011) in which he affirmed that ‘...many female characters in children’s literature have been stereotyped and grossly misrepresented. In another study which also analysed gender roles and stereotypes in adult literature, Castagno Dysart (2016) noted clear portrayal of ‘...conventional female stereotypes’ which he referred as traditional gender stereotypes. His study deconstructed such traditional gender stereotypic constructs in selected novels to establish the extent to which they impact female characters both physically and psychologically as we did in our study. Our study therefore contributes to the international study on gender stereotypes in the novels.

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